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OF

MUSIC AND MUSICIANS

(A.D. 1450—1889)

BY EMINENT WRITERS, ENGLISH AND FOREIGN.

WITH ILLUSTRATIONS AND WOODCUTS.

EDITED BY

SIR GEORGE GROVE, D.C.L.

DIRECTOR OF THE ROYAL COLLEGE OF MUSIC, LONDON.

IN FOUR VOLUMES.

VOL. IV.

WITH APPENDIX, EDITED BY

J. A. FULLER MAITLAND, M.A.

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PREFACE.

THE general aims and intentions of the Dictionary of Music and Musicians were stated in the Preface to Volume I., and need not be repeated here. The work now appears before the public in a complete form. The large demand for it, which has gone on steadily increasing, not only in this country and the United States of America, but on the Continent of Europe, shows that on the whole the book has fulfilled the intentions with which it started. Shortcomings there will always be in a work of this description, arising from inexperience, from the progress of the general subject, or from deaths of old musicians and arrivals of new ones; but it is hoped that these have been met by the Appendix promised at the outset. For this very important part of the undertaking the Editor has secured the able co-operation of the gentleman whose name appears on the title-page of Volume IV., and who has been of signal assistance to him in a very trying portion of his work. To Mr. Fuller Maitland, and to all the other contributors to the Dictionary, who have so successfully and so cheerfully laboured throughout the long course of its publication, the Editor here returns his heartfelt thanks for their valuable assistance; and embraces the opportunity to express his pride and pleasure at having had the aid of so distinguished an array of workers. To the publishers he offers his sincere acknowledgements for much patience, and many a friendly act.

It would be invidious to single out special articles in addition to those already mentioned, where all have been written with such devotion and intelligence; but the Editor cannot help mentioning, amongst many others, the long articles on Schumann, Spontini, and Weber, by Dr. Spitta of Berlin; on Sonata, Symphony, and Variations, by Dr. Hubert Parry; on Song, by Mrs. Edmond Wodehouse; on Scotish Music, by Mr. J. Muir Wood, on Wagner, by Mr. Dannreuther; on the Organ, by Mr. E. J. Hopkins; the Piano by Mr. Hipkins; the Violin by Mr. Payne; and those on Schools of Composition, and other historical subjects, by Mr. W. S. Rockstro.

A copious Index of the whole four volumes has been prepared by Mrs. Wodehouse, and will shortly be published in a separate volume.

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SUMER IS ICUMEN IN (*continued from* vol. iii. p. 768).

While receiving with due respect the judgment of the writers already quoted, we cannot but feel that, in most cases, their authority is weakened, almost to worthlessness, by the certainty that it rests on evidence collected entirely at second-hand. Neither Forkel, de Coussemaker, nor Ambros, ever saw the original document; their statements, therefore, tend rather to confuse than to enlighten the enquirer. Still, great as are the anomalies with which the subject is surrounded, we do not believe them to be irreconcileable. Some critics have trusted to the peculiar counterpoint of the Rota, as the only safe guide to its probable antiquity. Others have laid greater stress upon the freedom of its melody. We believe that the one quality can only be explained by reference to the other, and that the student who considers them separately, and without special reference to the caligraphy of the MS., stands but a slender chance of arriving at the truth. We propose to call attention to each of these three points, beginning with that which seems to us the most important of all—the character and condition of the MS.

1. The style of the handwriting corresponds so closely with that in common use during the earlier half of the 13th century that no one accustomed to the examination of English MSS. of that period can possibly mistake it. So positive are the indications, on this point, that Sir Frederick Madden—one of the most learned palæographers of the present century—did not hesitate to express his own conviction, in terms which leave no room for argument. 'The whole is of the thirteenth century,' he says, 'except some writing on ff. 15-17.' And, in a later note, comparing this MS. with the 'Cartulary of Reading' (MSS. Cott. Vesp. E. v.), he states his belief that, 'in all probability, the earlier portion of this volume'—*i.e.* that which contains the Rota—'was written in the Abbey of Reading, about the year 1240.'[1] The present librarian, Mr. E. Maunde Thompson, unhesitatingly endorses Sir F. Madden's judgment; and the Palæographical Society has also corroborated it, in connection with an autotype *facsimile*—Part VIII, Plate 125 (Lond. 1878)—referred to the year 1240.

Fortunately the MS. is in such perfect preservation that the corrections made during its preparation can be distinctly traced. In a few places, the ink used for the Antiphon on the preceding page can be seen through the vellum: but, apart from the spots traceable to this cause, there are a considerable number of evident erasures, clearly contemporary with the original handwriting, and corrected by the same hand, and in the same ink. The second note on Stave 1 was originally an F. The first and second notes on Stave 4 were originally two Cs; the fourth note was a D; and the fifth, a C. Between the sixth and seventh notes, in the same Stave, there are traces of a D, and also of an F: the D has certainly been erased to make room for the present notes; the appearance of the F is produced by a note showing through from the opposite side. The eighth note on this Stave was an E. Over the ligature which immediately follows, there are traces of a C; and, towards the end of this Stave, a last erasure has been made, for the insertion of the solitary black square note.[2] The marks which show through the vellum are to be found near the beginning of Stave 3, and in several other places. Neither these, nor the erasures, are to be seen in our *facsimile*, though traces of both may be found in the autotype of the Palæographical Society.

2. The mixed character of the Part-Writing has puzzled many an able commentator; for, side by side with passages of rudest Discant, it exhibits

[1] See vol. iii. p. 268 a (note); and 765 b (note).
[2] Compare with *facsimile*, vol. iii. p. 209.

progressions which might well have passed uncensured in the far later days of Palestrina. The 4th, 6th, 7th, 8th, and 24th bars[1] are in Strict Two-Part Counterpoint of the First and Second Order, of irreproachable purity.[2] But, in passing from the 9th to the 10th, and from the 13th to the 14th bars, a flagrant violation of the First Cardinal Rule[3] results in the formation of Consecutive Fifths between the First and Third Cantus Parts, in the one case, and between the Second and Fourth Cantus, in the other. The same Rule is broken, between Cantus II, and Bassus I, in passing from bar 17 to bar 18; and, in bars 37, 38, 39, a similar infraction of the Rule produces no less than three Consecutive Fifths between Cantus I, and Bassus II. Between bars 29 and 30, Cantus I and II sing Consecutive Unisons; and the error is repeated, between bars 33, 34, by Cantos II and Cantus III, simultaneously with Consecotive Fifths between both these Parts and Cantus I. Similar faults are repeated, as the Rota proceeds, with persistent regularity.

Now, the smooth progressions shown in the 4th, 8th, and 24th bars, are as stringently forbidden in the Diaphonia of the 11th and 12th centuries, as the Consecutive Fifths in bars 37, 38, and 39, are in the Counterpoint of the 15th and 16th, or even in that of the 14th century. To which of these epochs, then, are we to refer the Rota? The peculiarity of the Part-Writing clearly affords us no means whatever of answering the question, but is calculated rather to mislead than to throw new light upon the point at issue.

3. Turning from the Part-Writing to the Melody, we find this pervaded by a freedom of rhythm, a merry graceful swing, immeasurably in advance of any kind of Polyphonic Music of earlier date than the *Fa-las* peculiar to the later decads of the 16th century—to which decads no critic has ever yet had the hardihood to refer the Rota. But, this flowing rhythm is not at all in advance of many a Folk-Song of quite unfathomable antiqoity. The merry grace of a popular melody is no proof of its late origin. The dates of such melodies are so uncertain, that the element of Chronology may almost be said to have been eliminated from the history of the earlier forms of National Music. In most cases, the original Poetry and Music owed their origin, in all probability, to the same heart and voice. The melodies were not composed, but Inspired. If the verses to which they were indebted for their existence were light and tripping, so were they. If the verses were gloomy, the melodies naturally corresponded with them. And, because their authors, however unskilled they might be in the Theory of Music, were in the constant habit of hearing Church Melodies sung in the Ecclesiastical Modes, they naturally conformed, in most cases, to the tonality of those venerable scales. We believe the Melody of the Rota to be an inspiration of this kind—a Folk-Song, *pur et simple*, in the Transposed Ionian Mode, owing its origin to the author either of the English or the Latin verses to which it is wedded.

Now, some Folk-Songs of great antiqnity possess the rare and very curious peculiarity of falling into Canon of their own accord. An old version of 'Drops of brandy' forms a very fair Canon in the unison for two voices. In the days of Madame Stockhausen, three independent Swiss melodies were accidentally found to fit together in the same way, and were actually published in the form of an English Round, which soon became very popular.

The melody of the Rota—if we are right in believing it to be a genuine Folk-Song—possesses this quality in a very remarkable degree. What more probable, then, than that a light-hearted young Postulant should troll it forth, on some bright May-morning, during the hour of recreation? That a second Novice should chime in, a little later? That the effect of the Canon should be noticed, admired, and experimented upon, until the Brethren found that four of them could sing the tune, one after the other, in very pleasant Harmony? There must have been many a learned Discantor at Reading, capable of modifying a note or two of the melody, here and there, for the purpose of making its phrases fit the more smoothly together. So learned a musician would have found no difficulty whatever in adding the *pes*, as a support to the whole—and the thing was done. The Harmony suggested, in the first instance, by a veritable 'Dutch Concert,' became a Round, or Canon, of the kind proved, by Mr. Chappell's opportune discovery of the Latin pun [see vol. iii. p. 768*a*], to have been already familiar to English ears; for which very reason it was all the more likely, in a case like the present, to have been indebted for its confection to a happy accident.

The foregoing suggestion is, of course, purely hypothetical. We do not, however, make it with the intention of evading a grave chronological difficulty by a mere idle guess. The influence exercised, by the point we are considering, upon the history of Mediæval Music in general, and that of the Early English School in particular, is of so great importance, that the element of conjecture would be altogether out of place in any chain of reasoning professing to solve the difficulties of an enigma which has puzzled the best Musical Antiquaries of the age. We venture, therefore, to propose no conjectural theory, but simply to epitomise the results of a long course of study which has rendered the Reading MS. as familiar to us as our own handwriting; submitting it to our readers with all possible deliberation, as a means of accounting for certain peculiarities in the Rota which would otherwise remain inexplicable. It accounts for a freedom of melody immeasurably in advance of that attained by the best Polyphonists of the 15th century, whether in the Flemish or

[1] In this, and all other cases, the references apply to our own Score in modern Notation, vol. iii. p. 766.
[2] See STRICT COUNTERPOINT, vol. iii. p. 741–743.
[3] Ib. p. 741 *a*.

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Italian School. It accounts for the transcription, in a handwriting of the 13th century, of progressions which were not sanctioned by scholastic authority until the 15th; and, at the same time, for the admixture, with these, of other progressions, which, in the 15th century, would have been peremptorily forbidden; in other words, it accounts for simultaneous obedience to two distinct Codes of Law diametrically opposed to each other; two systems of Part-Writing which never were, and never could, by any possibility be, simultaneously enforced—viz. the Law of Counterpoint, which, in the 14th and 15th centuries, forbade the approach to a Perfect Concord in Similar Motion; and that of Diaphonia, which, in the 11th and 12th, practically enjoined it, by employing no other Intervals than doubled Fourths, Fifths, and Octaves. It accounts for the erasures to which we have already called attention; placing them in the light of improvements, rather than that of necessary corrections. Moreover, it accounts, with still greater significance, for the otherwise inexplicable absence of a whole army of familiar progressions, conventional forms of ornamentation, Cadences true, false, plain, diminished, modal, or medial, and of Licences innumerable, which, after the substitution of Counterpoint for Discant, never failed to present themselves, at every turn, in Polyphonic compositions of every kind, produced in every School in Europe. These anomalies have not been accounted for by any critic who has hitherto treated the subject. Yet, surely, those who doubt the antiquity of the Rota, on the ground of its advanced construction, owe us some explanation as to the presence of this advanced style in certain passages only. We sorely need some information as to how it came to pass that the piece was written in three distinct styles: two, of part-writing, separated by an interval of two or three centuries, at least; and one, of melody, which, if not the result of an inspired Folk-Song, of remotest antiquity, must bring us down to a period subsequent to the invention of Monodia in the 17th century. Our theory, if admissible at all, explains all these things. A learned Musician, deliberately intending to write a Canon for six voices, would, had he lived in the 12th century, have adopted the style observable in bars 37, 38, and 39, as that of the entire composition. Another, flourishing in the 15th century, would have confined himself to that shown in bars 4, 6, 8, and 24. But, though the later *savant* would never have passed the Fifths and Octaves, the earlier one, had he possessed sufficient natural genius to enable him to rise above the pedantry of the age, would surely have excused a great deal of what he considered, and taught, to be licence. Finding that a Popular Melody of the day fitted together, in certain places, in a—to his ear—delightful succession of similar Perfect Concords, he would surely have forgiven certain other passages which defied his rules, but, judged by his natural instinct, did not 'sound bad.' Whether John of Fornsete did really construct the Rota on this principle, or not, we can never know for certain: but, since the accident we have suggested certainly has happened, and been turned to advantage in other cases, there is nothing improbable in the supposition that it may have happened before, in that which we are now considering.

The fact that no other English Rota of equal antiquity with this has as yet been brought to light, proves nothing. The wonder is, not that we can find no similar examples, but, that even this one should have escaped the wholesale destruction which devastated our Cathedral and Monastic Libraries, first, during the reign of King Henry VIII, and afterwards, during the course of the Great Rebellion. Moreover, we must not forget that the Reading MS., though it contains only one Rota, contains no less than three Latin Antiphons, two for three Voices, and one for four[1]; and that the Chaucer MS.,[2] of very little later date, contains several Compositions for two Voices, all tending to prove the early date at which the Art of Polyphonic Composition was cultivated in England.[3]

These suggestions are made for the express purpose of inviting discussion; and, should any new light be thrown upon the subject, in the meantime, it will be noticed in a future article on VILLANELLA. [W.S.R.]

SUPERTONIC. The second note of the scale upwards, as D in the key of C. It is brought into much prominence in modern music as the dominant note of the dominant key. The strong tendency to find the chief balance and antithesis in that key, and to introduce the second subject of a movement in it, as well as the tendency to make for that point even in the progress of a period, necessarily throws much stress upon the root-note of the harmony which leads most directly to its tonic harmony, and this is the dominant of the new key or supertonic of the original one. It has consequently become so familiar, that its major chord and the chord of the minor seventh built upon it, although chromatic, are freely used as part of the original key, quite irrespective of the inference of modulation which they originally carried. Some theorists recognise these chords as part of the harmonic complement of the key, and consequently derive several of the most characteristic and familiar chromatic combinations from the supertonic root. [C.H.H.P.]

SUPPE, VON, known as FRANZ VON SUPPE, the German Offenbach, of Belgian descent, though his family for two generations had lived at Cremona, was born at Spalato, or on board ship near it, April 18, 1820, and his full baptismal name is FRANCESCO EZECHIELE ERMENEGILDO CAVALIERE SUPPE DEMELLI. His taste for music developed early. At 11 he learned the flute, at

[1] See vol. iii. p. 270 a.

[2] Arundel MSS. No. 248. See vol. iii. p. 427 b. The Montpellier MS. is certainly no older than this, and probably not so old.

[3] Fosbroke, in his 'British Monachism' (vol. ii. p. 113), tells us that the Song of the Anglo-Saxon Monks consisted of a method of figurate Discant, in which the various Voices, following one another, were perpetually repeating different words, at the same time. Surely, this savours strongly of the 'form of the Round.'

13 harmony, and at 15 produced a mass at the Franciscan church at Zara. His father, however, had other views for him, and sent him to the University of Padua. But music asserted itself; he learned from Cigala and Ferrari, and wrote incessantly. At this moment his father died, the mother settled in Vienna, where Francesco joined her; and after a little hesitation between teaching Italian, practising medicine, and following music, he decided on the last, got lessons from Seyfried, and obtained a gratuitous post as Conductor at the Josephstadt theatre. This was followed by better engagements at Presshurg and Baden, and then at the theatres an-der-Wien, Quai, and Leopoldstadt in Vienna, with the last-named of which he is still connected. His work at these houses, though for long mere patching and adding, was excellent practice, and he gradually rose to more independent things. In 1844 a 'Sommernachtstraum,' founded on Shakspeare, and composed by him, is mentioned in the A. M. Z. 'Der Krämer und sein Commis' followed. In 1847 he was at the Theatre an-der-Wien and (Aug. 7) brought out a piece, 'Das Mädchen vom Lande' (The country girl), which met with wild success. Ten years later (Jan. 8, 1858) a Singspiel, 'Paragraph 3,' spread his fame into North Germany, and from that time a stream of pieces flowed from his pen. His works are said by the careful Wurzbach[1] to reach the astonishing number of 2 grand operas, 165 farces, comediettas, and vaudevilles, etc., as well as a Mass ('Missa dalmatica,' Spina, 1877), a Requiem produced at Zara in 1860 under the title of 'L'estremo Giudizio' etc., etc. A list of 49 of his operatic pieces is given by Wurzbach, but a few only are dated. Another list of 21 is given by Batka in Pougin's supplement to Fétis, but the titles are French, and it is hard to make the dates agree. Some of the pieces are mere parodies, as 'Tannenhäuser,' 'Dinorah, oder die Turnerfahrt nach Hütteldorf.' One, 'Franz Schubert,' is founded on the life of Schubert, and contains five of his songs. The only pieces of Suppe's known out of Germany are 'Fatinitza,' produced at Vienna, Jan. 5, 1876; at the Alhamhra, London, June 20, 1878, and at the Nouveautés, Paris, March 1879; and 'Boccaccio,' which was brought out in London, at the Comedy Theatre, April 22, 1882. The overture to 'Dichter nnd Bauer,' the only one of his overtures known in England, must be his most popular work ahroad, since it has been arranged for no less than 59 different combinations of instruments, all published by Aibl of Munich. It is a stock piece in the Crystal Palace répertoire. [G.]

SURIANO. [See Soriano, vol. iii. p. 638.]

SURMAN, Joseph, born 1803, son of a dissenting minister at Chesham, became a music copyist, tenor chorister, and clerk at a dissenters' chapel. On the establishment of the Sacred Harmonic Society in 1832 he was appointed its conductor. In 1838 he became music publisher, chiefly of sacred music in separate par About the same time he was assistant conduct of the Melophonic Society. In 1842 he w chosen to conduct the Worcester Festival. A inquiry hy a special committee into his offici conduct as agent for and conductor of the Sacr Harmonic Society having resulted in an unanim ously adverse report, he was removed from h office, Feh. 15, 1848. He then attempted t formation of the 'London Sacred Harmonic S ciety,' but failing to ohtain sufficient membe carried on concerts in the society's name at h own expense for 7 or 8 years. Surman die Jan. 20, 1871. [W. H. H.]

SUSANNA. An oratorio in three parts, b Handel; the author of the words is not know The overture was hegun on July 11, 1748, month after the completion of 'Solomon,' and th work was finished on the 24th of the followin month. It was produced during the season 1749. [G.]

SUSATO. [See Tylman.]

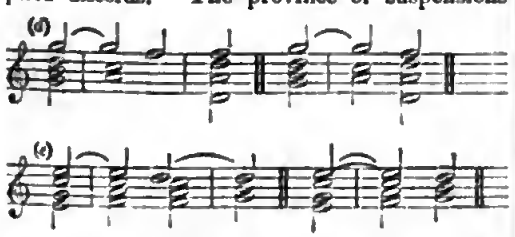
SUSPENSION is the process of arresting th conjunct motion of one or more parts for a time while the rest of the components of the chor proceed one step onwards, and thereby come t represent a different root. The part which i stayed in this manner commonly produces dissonance, which is relieved hy its then passing on to the position it would have naturally occupied sooner had the motion of the parts been simultaneous. Thus in the progression of the chord of the Dominant seventh to Tonic harmony (a), the part which takes the npper note (or seventh) can be delayed and made to follow into its position after the rest of the chord has moved, as in (b), thereby producing a fourth in place of a third for a time. Similarly the fifth, or the fifth and third, can be suspeuded, producing a ninth, or a ninth and seventh, against the tonic note; and the dissonant effect is similarly relieved hy their passing on to their normal position in the chord afterwards, as in (c). In all such cases the first occurrence of the note in the part whose motion is suspended is called the 'Preparation,' as in

the first chord of (b) and of (c); the moment of dissonance resulting from the motion of the other parts, is called the 'Percussion' of the discord, and the release of the dissonance, when the part proceeds to its natural place in the harmony, is called the 'Resolution.'

Suspension was among the very first methods discovered hy the early harmonists for introducing dissonance into their music. In the earliest times composers depended chiefly npon the different degrees and qualities of consonances—sixths, thirds, fifths, and octaves—to ohtain the necessary effects of contrast between one musical moment and another. Then, when, in the natural order of things, something stronger was required, it was found in this process of suspension. But for some

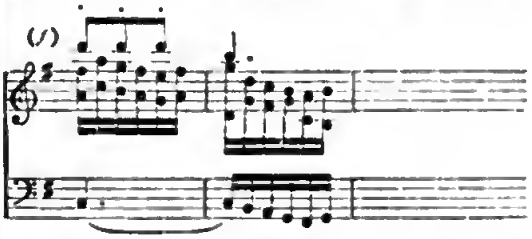
[1] Biog. Lexikon des Oesterreich. Part 40; 1880.

time it was used very sparingly, and composers required no more than the least dissonant forms to carry out their purposes. For a long while, moreover, all discords appeared to the early writers as no more than artificial manipulations of the motion of the parts of this kind, and it was only by the use of such means that they even learnt to use some discords, which are at the present day looked upon in a totally different light. About the beginning of the 17th century they began to realise that there was a radical difference in the character and constitution of certain groups of discords, and to use at least one freely as an independent or fundamental combination. From that time discords began to be classified, instinctively, into definite groups. Certain of the less dissonant combinations have in course of time been grouped into a special class, which is freed from the obligation of being prepared, and thereby loses one of the most essential characteristics of suspension. These are the Dominant discords of the minor seventh and major and minor ninths; certain corresponding chromatic chords on Tonic and Supertonic roots, which have been naturally affiliated upon the key; and the chord sometimes known as that of the added sixth. Another class has been created by some theorists, which is much more intimately connected with the class of suspensions; if indeed they are not actually suspensions slightly disguised. These are the discords which are arrived at by the same process of staying or suspending the motion of a part, but which are distinguished by further motion of the other parts simultaneously with the resolution of the discord, thereby condensing two motions into one; as in (*d*) and (*e*). When treated in this manner the chords are described by some theorists as 'Prepared discords.' The province of suspensions



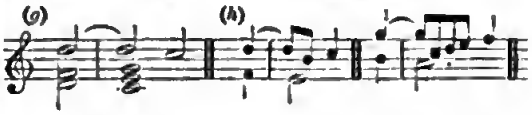
appears by this process to have been reduced, but what was lost by the process of classification has been amply made up by the invention of a great variety of new forms.

About the time that composers first began to realise the character of the dominant seventh, they also began to use a greater variety and a harsher description of suspensions. The earliest experiments of note in both directions are commonly ascribed to the same man, namely Monteverde. Since his time the progress has been tolerably constant in one direction; for the tendency to look for fresh and more vivid points of contrast necessarily leads to the use of suspensions of more complicated and harsher character. At the present time the varieties of possible suspensions are so numerous that it would be almost as absurd to endeavour to make a catalogue of them, as it would be to make a list of possible combinations of sounds. But if the principle be properly understood, it is not necessary to give more than illustrative examples; for the like rules apply to all; and their kinds are only limited by the degree of harshness considered admissible, and by the possibility of adequate and intelligible resolution. Classical authority not only exists for a great variety of chromatic suspensions, often derived from no stronger basis than a combination of chromatic passing or ornamental notes; but also for remarkable degrees of dissonance. Beethoven for instance, in the Bb Quartet, op. 130, used the suspended fourth together with the third on which it is to resolve, and put the latter at the top, and the former at the bottom (*f*); and Bach supplies many examples of similar character. Certain simple rules

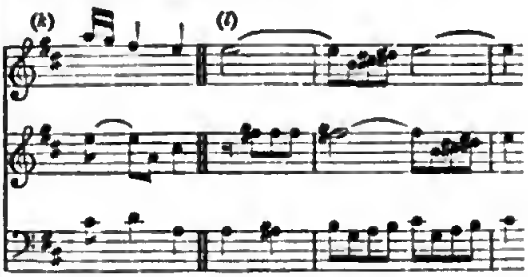


are almost invariably observed—such as that the moment of percussion shall fall upon the strong beat of the bar; and that the progression shall not imply a violation of rules against consecutive perfect concords, which would occur if the artificial suspension of the part were removed, as in (*g*).

Composers early discovered a means of varying the character of the process by interpolating notes between the sounding of the discord and its resolution, as in (*h*). Instances are also to

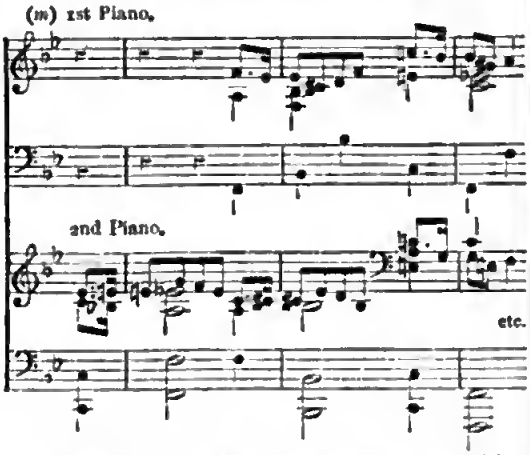


be found in which some such forms were used as sufficient to constitute resolution without arriving at the normal note,—habit and familiarity with a particular form of motion leading to the acceptance of a conventional formula in place of the actual solution. The following examples from Corelli's 1st Sonata of opera 2da and 5th of opera 4ta are clear illustrations.



This particular device is characteristic rather of the early period of harmonic music up to Corelli's time than of a later period. The following passage from Schumann's variations for two piano-

fortes is characteristic of modern uses of combined and chromatic suspension, and also of interpolation of notes between percussion and resolution.



Some theorists distinguish the combinations which resolve upwards from those that resolve downwards, styling the former Retardations. [See RETARDATION; HARMONY.] [C.H.H.P.]

SVENDSEN, JOHAN SEVERIN, was born Sept. 30, 1840, at Christiania, where his father was a military band-master. At the age of 11 he wrote his first composition for the violin. When 15 he enlisted in the army, and soon became band-master. Even at that age he played with considerable skill flute, clarinet, and violin. He soon left the army, and worked during the next few years in the orchestra of the Christiania theatre, and at a dancing academy, for which he arranged some études by Paganini and Kreutzer for dancing. A strong desire to travel drove him, at 21, on a roving tour over a great part of Sweden and North Germany. Two years after, being in Lübeck in extremely reduced circumstances, he fortunately met with the Swedish-Norwegian Consul Herr Leche, whose interest he gained, and who shortly after obtained a stipend for him from Charles XV. to enable him to perfect himself as a violinist; but being soon afterwards attacked with paralysis in the hand, he was compelled to give up the bow for composition. He came to Leipzig in 1863, and his works being already known there, he was placed in the finishing class of the Conservatorium, receiving, however, instruction in elementary theory of music, which he had never been taught. His instructors were Hauptmann, David, Richter, and Reinecke, of whom he considers that he owes most to the first. Whilst in Leipzig he wrote a Quartet in A, an Octet and a Quintet, all for strings; Quartets for male voices; and a Symphony in D. The following anecdote of this period is both characteristic and authentic. On hearing that his octet had been played with great success by the students, Reinecke asked to see it; he declined, however, to suggest any improvements in so splendid a work, but remarked somewhat sarcastically, 'The next thing will be a symphony, I suppose.' Barely a week after Svendsen laid his Symphony in D before his astonished instructor.

On leaving Leipzig in 1867 he received the great honorary medal of the Academy. After travelling in Denmark, Scotland, and Norway, Svendsen went in 1868 to Paris. The French Empire was then at its zenith, and his sojourn in the capital of France influenced the composer to a very great extent. Whilst there, he played in Musard's orchestra, and at the Odéon, and became intimately acquainted with Wilhelmine Szarvady, De Beriot, Vieuxtemps, and Léonard. He arranged the incidental music to Coppée's 'Le passant,' in which both Sarah Bernhardt and Agar performed, but on the whole his Paris productions were few—a Concerto for violin in A, and orchestral arrangements of studies by Liszt and Schubert; he also began 'Sigurd Slembe,' the overture to a Norwegian drama of that name. He left Paris at the beginning of the war in 1870 for Leipzig, where he had been offered the conductorship of the well-known Euterpe concerts, which however were discontinued, owing to the war. At a great musical festival at Weimar, in the same year, he first met Liszt and Tausig, and his octet was played by a party containing David, Helmesberger, Grützmacher, and Hechmann, with great approbation. Early in the following year his Symphony in D was performed at the Gewandhaus, and his fame as a composer established. He composed in that year his Concerto for cello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipzig, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his Carnaval à Paris, a charming composition which depicts with great force the varied aspects of the capital of pleasure. The longing to see his country after an interval of so many years made him disregard various tempting offers, and he left Bayreuth for home. For the next five years he was conductor of the Christiania Musical Association and teacher of composition, and composed comparatively few works, which may be explained by the unfortunate want of pecuniary independence. The pieces of this period are:—Funeral march for Charles XV; 'Zornhayde,' a legend for orchestra; Coronation march of Oscar II, and a Polonaise in

E for the same occasion; 'Romeo and Juliet,' a fantasie for orchestra; four Norwegian rhapsodies; arrangements of some Norwegian, Swedish and Icelandic ballads for orchestra; and his *chef-d'œuvre*, a symphony in Bb. In 1874 his labours found some appreciation from his countrymen in the shape of an annuity granted by the Storthing, and several decorations conferred on him by the king. After five years of hard work, he was enabled once more to proceed abroad. In 1877 he revisited Leipzig, and conducted a new work at the Gewandhaus; went thence to Munich, and eventually to Rome, where he spent the winter. In 1878 he visited London for the first time, and there met Sarasate, who assisted him in the performance of his quartet, quintet, and octet. From London he went to Paris, where he stayed until 1880, during which time his works were several times performed—as also at Angers, where the post of conductor was offered him by the Musical Association. But Svendsen, true to his resolution to return home, refused this lucrative appointment, and in the autumn of that year we again find him in his old post as conductor of the Musical Association in Christiania, in which capacity he has since acted. During the last few years he has produced only some minor compositions, besides arranging for orchestra several studies by foreign composers.

Svendsen's music is all of very high character, remarkable for strong individuality, conciseness, and the absence of anything national or Scandinavian; as well as for an elaborate finish strictly in harmony with the traditions of the great masters. Of these there is, however, only one whose influence can be traced in his compositions, namely Beethoven. He is one of the most cosmopolitan composers of the age.

His printed works are as follow:—

Op. 1. String quartet, in A minor.
2. Songs for men's voices.
3. Octet for strings in A minor.
4. Symphony in D.
5. String quintet in C.
6. Concerto for violin and orch. in A.
7. Do. for cello and orch. in D minor.
8. Overture in C to Björnson's drama of 'Sigurd Slembe.'
9. Carnaval à Paris, for orch.
10. Funeral march for Charles XV.
11. Zorahayde, legend for orch.
12. Polonaise for orch.
13. Coronation march for Oscar II.
14. Marriage Cantata, for chor. and orch.
15. Symphony no. 2 in Bb.
16. Carnaval des artistes Norvégiens.
17. Rhapsodie Norvégienne no. 1, for orch.
18. Overture to Romeo and Juliet.
19. Rhapsodie Norvégienne no. 2.
20. Scandinavian airs arranged for string quartet.
21, 22. Rhapsodies Norvégiennes nos. 3, 4.
23. Five songs, French and German, for voice and PF.
24. Four do., French and Norwegian, do.
25. Romance by Popper, arranged for cello and PF.
26. Romance for violin and orch. in G.

[C.S.]

SVENDSEN, Oluf, a distinguished flute-player, born in Christiania April 19, 1832. He learnt the rudiments of playing from his father, a musician; when 12 years old played the flute in small orchestras; and at 14 was engaged as first flute in the Christiania theatre. In 1851 he went to Copenhagen, and took lessons from Nils Petersen, then a flute-player there. In 1853 he entered the Conservatoire at Brussels, where he studied for two years, after which he was engaged by Jullien for his Concerts in London. In September, 1856, he joined the Band of the Crystal Palace, Sydenham, where he remained till the end of 1858. In 1861 Svendsen was appointed first flute in the Queen's private band, and the same year joined the Philharmonic orchestra. He was ten years in the orchestra at Her Majesty's Theatre; and since 1867 has been professor of his instrument at the Royal Academy of Music. He is well known as a solo-player throughout Belgium, Norway, Sweden, Denmark, and France. [G.]

SWEELINCK or SWELINCK,[1] Jan Pieterszoon, the greatest of Dutch organists, was born of a Deventer family in the summer of 1562. His father, 'Mr. Pieter,' was organist of the Old Church at Amsterdam, which place disputes with Deventer the honour of having given the son birth.[2] Of Sweelinck's boyhood we know nothing, except that he was taught by Jacob Buyck (Buchius) the pastor of the Old Church. There is a tradition that he was sent to Venice to study music under Zarlino and Gabrieli; but with this is connected a mistake of old standing, which places his birth in 1540, 22 years too early.[3] Now, as we know that he was in Holland from 1577, at latest, onwards, it becomes barely credible that the lad of 15 could have followed the instruction of the Venetian masters to any important extent; and it is likely that the whole story is based upon the close study which his works prove him to have devoted to those of 'the apostle of musical science,' whose 'Istituzioni harmoniche' he translated.[4] Some time between 1577 and 1581 Sweelinck was appointed to the organistship previously held by his father (who died in 1573); and this post he filled until his death, Oct. 16, 1621. For a generation he was the glory of Amsterdam. When he played the organ there, says a contemporary, 'there was a wonderful concourse every day; every one was proud to have known, seen, heard the man.' And when he died it was the greatest of Dutch poets, Vondel, who wrote his epitaph, and surnamed him 'Phoenix of Music.' He must also have been a distinguished figure in the society of Amsterdam, then in its

[1] Of the seven or more ways in which the name is spelled, these two have the warrant of the musician's own signature. The Germans of the time seem to have naturalised him as Schweling; in Amsterdam he was known as plain Jan Pietersz.

[2] Deventer is consistently mentioned by Sweelinck's later biographers; but the Amsterdam claim has the support of the official entry of his marriage there in 1590, in which his birthplace is not stated. The omission was the rule when the person was a native of the city. Else documentary evidence is equally wanting on both sides.

[3] The correction of this and the rest of the mistakes which confuse every single date in Sweelinck's life is due to the essay of F. H. J. Tiedeman, 'J. P. Sweelinck, een bio-bibliografische Schets,' published by the Vereeniging voor Nederlandsche Muziekgeschiedenis (Amsterdam, 1870), which supersedes a shorter sketch published by the same writer as an introduction to the 'Regina Coeli' in 1869. Both are based upon a biography, which remains in MS. in the possession of the Vereeniging, by Robert Eitner, who has done good service by rescuing the works of Sweelinck from the obscurity of the Grauu Kloster at Berlin.

[4] So Zarlino is entitled by his modern biographer, F. Caffi, 'Della Vita e delle Opere del Prete G. Zarlino' (Venice 1836). Neither here nor in the chapters on Zarlino and Andrea Gabrieli contained in his 'Storia della Musica Sacra,' vol. i. p. 129 etc. (Venice 1854), does Caffi take any notice of the Dutch scholar. Nor have I been able to discover any trace of his residence at Venice in the MS. collections of S. Marco.

[5] MS. at Hamburg, formerly belonging to the great organist Reincke.

[6] Sweertius, in Tiedeman, p. 16. Sweelinck's portrait at Darmstadt gives his strong irregular features a kindly expression, with a touch of sadness in them. It is reproduced in photograph by Mr. Tiedeman.

greatest brilliancy, not only for his unmatched powers as an organist, but also for his skill, fancy, and charming versatility on the clavicymbel.[1] The town bought him for public service a new 'clavecimpbel' from Antwerp at a cost of 200 gulden; and the instrument seems to have travelled with him all over the country.[2]

What was published however by Sweelinck in his life-time was entirely vocal music, and includes — besides occasional canons, marriage-songs, etc., his 'Chansons françaises' (3 parts, Antwerp, 1592–4), 'Rimes françaises et italiennes' (Leyden 1612), and the great collections of sacred music on which, with his organ works, his fame chiefly rests. These are the 'Pseaumes mis en musique' for 4–8 voices (published in several editions at Leyden, Amsterdam, and Berlin), and the 'Cantiones Sacræ' (Antwerp 1619). A Regina Cœli from the latter, 3 Chansons, and 8 Psalms in 6 parts have been lately reprinted, in organ-score, by the Association for the History of Dutch Music (pts. i, v, vii, and vi; Utrecht and Amsterdam, 1869-1877); which has also published for the first time seven of Sweelinck's organ works[3] (pt. iii.) [VEREENIGING.]

The psalms make an interesting link between the tranquillity of the old polyphonists and the rhythm of modern music. Formally they stand nearest to the earlier style, but the strictness of their counterpoint, the abundance of imitation and fugue in them, does not hinder a general freedom of effect, very pure and full of melody, to a greater degree than is common in works of the time. The organ pieces are also historically of signal importance. Though they may not justify the claim made for Sweelinck as 'the founder of instrumental music,'[4] they at all events present the first known example of an independent use of the pedal (entrusting it with a real part in a fugue), if not with the first example of a completely developed organ-fugue.

It is as an organist and the founder of a school of organists that Sweelinck had most influence, an influence which made itself felt through the whole length of northern Germany.[5] In the next generation nearly all the leading organists there had been his scholars: his learning and method were carried by them from Hamburg to Danzig. His pupil Scheidemann handed down the tradition to the great Reincke[6]—himself a Dutchman—from whom, if we accept a statement supported alike by unanimous testimony and by exhaustive analysis of their works, it turned to find its consummation in Sebastian Bach.[7] [R.L.P.]

[1] On this he was the master of Christina van Erp, the famous lutenist, and wife of the more famous poet. Pieter Cornelisszoon Hooft. See the 'Bouwsteenen' of the Vereeniging, vol. i. pp. 13 f.

[2] See an anecdote in Baudartius, 'Memoryen,' xiii. p. 163; cited by Tiedeman, p. 16.

[3] The bibliography of Sweelinck is given at length by Tiedeman, pp. 43–75. To this should be added some supplementary particulars communicated by Dr. J. P. Heije in the 'Bouwsteenen,' vol. i. pp. 39–46.

[4] See Eitner's preface to the edition, and Tiedeman, pp. 54 ff.

[5] The wide distribution of his works is shown by early transcripts existing in the British Museum, and by copies of the extremely rare printed works preserved in the Bibliothèque Nationale. Curiously enough not a single MS. of Sweelinck remains in Holland.

[6] Often erroneously known as Reinken.

[7] Spitta, 'J. S. Bach,' i. 96, 192–213.

SWELL (HARPSICHORD). The desire for a power of increase and decrease on keyboard instruments like the harpsichord and organ, so as to emulate the bow instruments, and even the human voice, in that flow and ebb which are at the foundation of form no less than of expression, has led to the contrivance of mechanical swells as the only possible approach to it. A swell was first attempted on the Organ; the harpsichord swell was introduced by Robert Plenius in a sostenente variety of the instrument, named by him 'Lyrichord,' and is described (in 1755) as the raising of a portion of the lid or cover of the instrument by means of a pedal. Kirkman adopted this very simple swell, and we find it also in many small square pianos of the last century. About 1765 Shudi introduced the Venetian swell, and patented it in 1769. This beautiful piece of joinery is a framing of louvres which open or close gradually by means of a pedal (the right foot one) and thus cause a swell, which may be as gradual as the performer pleases. Shudi bequeathed this patent to John Broadwood, who inherited it on the death of Shudi in 1773. When the patent expired, Kirkman and others adopted it, and it was fitted to many old harpsichords, and even to pianos, but was soon proved unnecessary in an instrument where power of *nuance* was the very first principle.

The English organ-builders perceived the great advantage of Shudi's Venetian swell over the rude contrivance they had been using [see ORGAN, vol. ii. p. 596 *a*], and it became generally adopted for organs, and has since been constantly retained in them as an important means of effect. [A.J.H.]

SWELL-ORGAN. The clavier or manual of an organ which acts upon pipes enclosed in a box, such box having shutters, by the opening of which, by means of a pedal, a crescendo is produced. The shutters are made to fold over each other like the woodwork of a venetian blind, hence the expressions 'Venetian Swell' and 'Venetian Shutters' sometimes found in specifications. To the swell-organ a larger number of reed-stops is assigned than to other manuals.

The first attempt at a 'swelling organ' was made by Jordan in 1712. The crescendo was obtained by raising one large sliding shutter which formed the front of the box. The early swell-organs were of very limited compass, sometimes only from middle C upwards, but more generally taken a fourth lower, namely, to fiddle G. For many years the compass did not extend below Tenor C, and even now attempts are sometimes made to reduce the cost of an organ by limiting the downward compass of the Swell; but in all instruments with any pretension to completeness the Swell manual is made to CC, coextensive with the Great and Choir. [See ORGAN, vol. ii. p. 596, etc.; also 604.] [J.S.]

SWERT, DE, JULES. An eminent violoncellist, born Aug. 16, 1843, at Louvain, where his father was Capellmeister at the Cathedral. He was grounded in the cello and in music by his father, and afterwards took lessons from Servais in preparation for the Brussels Conser-

vatoire. After gaining the first prize there, at 15, he went to Paris, made the acquaintance of Rossini, and was much applauded. He then began a lengthened tour through Belgium, Holland, Denmark, Sweden, South Germany, Switzerland, etc., in which his programmes embraced both classical and modern pieces. Two, on which he gained great fame, were cello arrangements of the violin concertos of Beethoven and Mendelssohn. In 1865 he took a post as leador at Düsseldorf, then in the Court band at Weimar, and next at Berlin. He did not however retain the last of these long, but gave it up for concert tours, which have since occupied him. In the intervals of these he has resided at Wiesbaden and Leipzig. His first opera, 'Die Albigenser,' was produced at Wiesbaden in 1878, with much success. A second, 'Die Grafen von Hammerstein,' is announced for publication. De Swert has a Primer for the Cello in preparation for Messrs. Novello. He visited England in the spring of 1875, and appeared at the Crystal Palace on April 24. [G.]

SWIETEN, Gottfried, Baron VAN. A musical amateur of great importance, who resided at Vienna at the end of last century and beginning of this one. The family was Flemish, and Gottfried's father, Gerhard,[1] returned from Leyden to Vienna in 1745, and became Maria Theresa's favourite physician. Gottfried was born in 1734, and was brought up to diplomacy, but his studies were much disturbed by his love of music, and in 1769 he committed himself so far as to compose several of the songs in Favart's 'Rosière de Salency' for its public production at Paris. In 1771 he was made ambassador to the Court of Prussia, where the music was entirely under the influence of Frederick the Great, conservative and classical. This suited Van Swieten. Handel, the Bachs, and Haydn were his favourite masters; in 1774 he commissioned C. P. E. Bach to write six symphonies for orchestra. He returned to Vienna in 1778; succeeded his father as Prefect of the Public Library, and in 1781 was appointed President of the Education Commission. He became a kind of musical autocrat in Vienna, and in some respects his influence was very good. He encouraged the music which he approved; had regular Sunday-morning meetings for classical music, as well as performances of the great choral works of Bach, Handel, and Hasse, etc.; employed Mozart to add accompaniments to Handel's 'Acis,' 'Messiah,' 'St. Cecilia,' and 'Alexander's Feast,' and Starzer to do the same for 'Judas'; translated the words of the 'Creation' and the 'Seasons' into German for Haydn; and himself arranged Handel's 'Athaliah' and 'Choice of Hercules.' He supplied Haydn now and then with a few ducats, and gave him a travelling-carriage for his second journey to England.[2] In his relation to these great artists he seems never to have forgotten the superiority of his rank to theirs; but this was the manner of the time. Van Swieten patronised Beethoven also [see vol. i. p. 176a]; but such condescension would not be at all to Beethoven's taste, and it is not surprising that we hear very little of it. His first Symphony is, however, dedicated to Van Swieten. He was the founder of the 'Musikalischen Gesellschaft,' or Musical Society, consisting of 25 members of the highest aristocracy, with the avowed object of creating a taste for good music—a forerunner of the 'Gesellschaft der Musikfreunde,' founded in 1808.

Van Swieten died at Vienna March 29, 1803. His music has not survived him, but it would be interesting to hear one of the six symphonies which, in Haydn's words,[3] were 'as stiff as himself.' [G.]

SWINNERTON HEAP, Charles, was born at Birmingham in 1847, and educated at the Grammar School of that town. Displaying at a very early age an aptitude for music, on leaving school he was articled to Dr. Monk at York, where he remained for two years. In 1865 he gained the Mendelssohn Scholarship, and was sent to Leipzig for two-and-a-half years, studying under Moscheles and Reinecke. On his return he became a pupil of Mr. Best at Liverpool, and since 1868 has devoted himself to professional duties in Birmingham, at the classical concerts of which town he has constantly appeared as a pianist, and in which district he is widely known as a conductor. In 1870 he wrote an exercise for the Cambridge Degree of Mus. Bac., which produced so favourable an impression upon the Professor of Music (Sir Sterndale Bennett) that he offered to accept the work (the 1st part of an oratorio 'The Captivity') as an exercise for the Mus. Doc. degree. Mr. Swinnerton Heap accordingly set the 3rd Psalm for the Mus. Bac. exercise, and in the following year proceeded to the degree of Mus. Doc. His principal works are a pianoforte trio (performed at Leipzig), a sonata for clarinet and piano, a quintet for pianoforte and wind instruments, two overtures (one produced at the Birmingham Festival of 1879 and afterwards played at the Crystal Palace Concerts), a 'Salvum fac Regem' (performed at Leipzig), a short cantata, 'The Voice of Spring,' and numerous anthems, songs, and organ pieces. [W.B.S.]

SWINY, Owen, frequently called Mac Swiny, 'a gentleman born in 'Ireland.' In a letter,[5] dated Oct. 5, 1706, and addressed to Colley Cibber, whom he calls in turn 'puppy,' 'his Angel' (twice), 'his Dear,' and finally 'Unbeliever,'—this singular person describes how Rich had sent for him from his 'Quarters in the North,' and how 'he was at a great charge in coming to town, and it cost him a great deal of money last winter,' and 'he served him night and day, nay, all night and all day, for nine months.' He had 'quitted his post in the army' on the faith of promises that, in return for managing 'the playhouse in the Haymarkett' under Rich,

[1] Evidently not a very wise person. See Carlyle's 'Friedrich,' bk. xvi. ch. 5.
[2] Griesinger, Biog. Not. 66.
[3] Griesinger, Biog. Not. 67.
[4] Biogr. Dram.
[5] In the writer's possession.

he was to have '100 Guineas per annum Salary, a place at Court, and the Devil and all.' This was the somewhat inauspicious beginning of Swiny's theatrical career. Having come up to London, as described, in 1705, he soon found that Rich intended nothing seriously for his advantage; and he announces (in the same letter) that, in consequence of the general discontent of the actors with Rich, and although Rich might have had the house for £3 or £3 10*s.* a day, he (Swiny) had taken a lease for seven years at £5 a day, and meant to begin in a few days.

In 1707 we find him in partnership with Wilks, Dogget, and Cibber in the King's Theatre, having taken the lease from Vanbrugh, and very soon quarrelling with them and petitioning the Lord Chamberlain's interference in his favour. He was mixed up in most of the quarrels and intrigues of the time.

In May, 1709, Swiny engaged the famous Nicolini for three years, that great singer having recently made a most successful *début* in London. Before the completion of this term, however, Swiny appears to have 'absented himself from his creditors' and become bankrupt.

After this, he lived for some years in Italy; but, on his return to England, a place in the Custom-house was found for him, and he was appointed Keeper of the King's Mews. While in Italy, with Lord Boyne and Walpole, he wrote to Colman (July 12, 1730) from Bologna, on the subject of engaging singers for the Opera, then in the hands of Handel. Swiny died October 2, 1754, leaving his fortune to Mrs. Woffington. He was the author of several dramatic pieces, viz. 'The Quacks, or Love's the Physician' (1705); 'Camilla' (1706); 'Pyrrhus and Demetrius' (1709); and 'The Quacks, or Love's the Physician,' an altered version of the first piece.

Two years before his death, a fine portrait of Swiny, after Van Loo, was scraped in mezzotint by J. Faber, junr. It represents him, in black velvet, holding in his hand a book, of which the title seems to be 'Don Quixote.' [J. M.]

SYLPHIDE, LA. One of the most famous ballets on record: in 2 acts; libretto by A. Nourrit the singer, music by Schneitzhöffer. Produced at the Grand Opera, Paris, March 12, 1832. The part of La Sylphide was danced by Mdlle. Taglioni, and was one of her greatest parts, both in Paris and in London, where the piece was brought out at Covent Garden Theatre, for her benefit, July 26, 1832. Thackeray has embalmed it in 'Pendennis' (chap. xxxvlii.) [G.]

SYLVANA, accurately SILVANA. Weber's 3rd opera, composed at Stuttgart, 1810, and produced at Frankfort, Sept. 16, 1810. [See WALDMÄDCHEN.]

SYLVIA, OU LA NYMPHE DE DIANE. 'Ballet-pantomime' in 2 acts and 3 tableaux; libretto by Barbier, music by Delibes. Produced at the Grand Opéra, Paris, June 14, 1876. [G.]

SYMPHONIQUES, ETUDES, *i.e.* Symphonic Studies. The name of a theme and set of variations in C♯ minor by Robert Schumann, forming op. 13. The work is dedicated to W. Sterndale Bennett, and Mr. Spitta has pointed out that the theme contains a reference to him, inasmuch as it is identical with a part of the romance in Marschner's 'Templer und Judin,' 'Du stolzes England freue dich,' in which this country is called on to rejoice in her famous men. [See vol. iii. p. 410*a*.] The first edition was published by Haslinger in 1837, as 'Florestan und Eusebius, zwölf Etuden (Etudes Symphoniques).' Those published after that date are entitled 'Etudes en forme de Variations,' and have been materially altered. [G.]

SYMPHONISCHE DICHTUNGEN—that is, Symphonic Poems. A title employed by Liszt for twelve pieces of orchestral music of characteristic, *i.e.* descriptive, kind, and of various dates—one feature of which is that the movements are not divided, but lead into each other without interruption.

1. Ce qu'on entend sur la montagne.
2. Tasso. Lamento e Trionfo.
3. Les Préludes.
4. Orpheus.
5. Prometheus.
6. Mazeppa.
7. Festklänge.
8. Héroïde funèbre.
9. Hungaria.
10. Hamlet.
11. Hunnenschlacht (Battle with the Huns).
12. Ideale.

Of these the following have been performed at Mr. Bache's annual concerts:—no. 3, May 26, 1871 and twice besides; no. 4, Nov. 27, 73; no. 2, Nov. 27, 73; no. 6, Feb. 27, 77, and Feb. 25, 79. Nos. 6, 11, and 12 have also been played at the Crystal Palace (Dec. 9. 76; May 17, 79; Apr. 16, 81 respectively); and nos. 2, 9 at the Philharmonic (June 9, 1873; Feb. 23, 1882, respectively).

St. Saëns has adopted the title 'Poèmes symphoniques' for 4 pieces:—

1. Le Rouet d'Omphale.
2. Phaeton.
3. Danse macabre.
4. La Jeunesse d'Hercule. [G.]

SYMPHONY (SINFONIA, SINFONIE, SYMPHONIE). The terms used in connection with any branch of art are commonly very vague and indefinite in the early stages of its history, and are applied without much discrimination to different things. In course of time men consequently find themselves in difficulties, and try, as far as their opportunities go, to limit the definition of the terms, and to confine them at least to things which are not obviously antagonistic. In the end, however, the process of sifting is rather guided by chance and external circumstances than determined by the meaning which theorists see to be the proper one; and the result is that the final meaning adopted by the world in general is frequently not only distinct from that which the original employers of the word intended, but also in doubtful conformity with its derivation. In the case of the word 'Symphony,' as with 'Sonata,' the meaning now accepted happens to be in very good accordance with its derivation, but it is considerably removed from the meaning which was originally attached to the word. It seems to have been used at first in a very general and comprehensive way, to express any portions of music or passages whatever which were thrown into relief as purely instrumental

in works in which the chief interest was centred upon the voice or voices. Thus, in the operas, cantatas, and masses of the early part of the 17th century, the voices had the most important part of the work to do, and the instruments' chief business was to supply simple forms of harmony as accompaniment. If there were any little portions which the instruments played without the voices, these were indiscriminately called Symphonies; and under the same head were included such more particular forms as Overtures and Ritornelli. The first experimentalists in harmonic music generally dispensed with such independent instrumental passages altogether. For instance, most if not all of the cantatas of Cesti and Rossi[1] are devoid of either instrumental introduction or ritornel; and the same appears to have been the case with many of the operas of that time. There were however a few independent little instrumental movements even in the earliest operas. Peri's 'Euridice,' which stands almost at the head of the list (having been performed at Florence in 1600, as part of the festival in connection with the marriage of Henry IV of France and Mary de' Medici), contains a 'Sinfonia' for three flutes, which has a definite form of its own and is very characteristic of the time. The use of short instrumental passages, such as dances and introductions and ritornels, when once fairly begun, increased rapidly. Monteverde, who followed close upon Peri, made some use of them, and as the century grew older, they became a more and more important element in dramatic works, especially operas. The indiscriminate use of the word 'symphony,' to denote the passages of introduction to airs and recitatives, etc., lasted for a very long while, and got so far stereotyped in common usage that it was even applied to the instrumental portions of airs, etc., when played by a single performer. As an example may be quoted the following passage from a letter of Mozart's—'Sie (meaning Strinasacchi) spielt keine Note ohne Empfindung; sogar bei den Sinfonien spielte sie alles mit Expression,' etc.[2] With regard to this use of the term, it is not necessary to do more than point out the natural course by which the meaning began to be restricted. Lulli, Alessandro Scarlatti, and other great composers of operas in the 17th century, extended the appendages of airs to proportions relatively considerable, but there was a limit beyond which such dependent passages could not go. The independent instrumental portions, on the other hand, such as overtures or toccatas, or groups of ballet tunes, were in different circumstances, and could be expanded to a very much greater extent; and as they grew in importance the name 'Symphony' came by degrees to have a more special significance. The small instrumental appendages to the various airs and so forth were still symphonies in a general sense, but the Symphony *par excellence* was the introductory movement; and the more it grew in importance the more distinctive was this application of the term.

The earliest steps in the development of this portion of the opera are chiefly important as attempts to establish some broad principle of form; which for some time amounted to little more than the balance of short divisions, of slow and quick movement alternately. Lulli is credited with the invention of one form, which came ultimately to be known as the 'Ouverture à la manière Française.' The principles of this form, as generally understood, amounted to no more than the succession of a slow solid movement to begin with, followed by a quicker movement in a lighter style, and another slow movement, not so grave in character as the first, to conclude with. Lulli himself was not rigidly consistent in the adoption of this form. In some cases, as in 'Persée,' 'Thesée,' and 'Bellérophon,' there are two divisions only—the characteristic grave opening movement, and a short free fugal quick movement. 'Proserpine,' 'Phaéton,' 'Alceste,' and the Ballet piece, 'Le Triomphe de l'amour,' are characteristic examples of the complete model. These have a grave opening, which is repeated, and then the livelier central movement, which is followed by a division marked 'lentement'; and the last two divisions are repeated in full together. A few examples are occasionally to be met with by less famous composers than Lulli, which show how far the adoption of this form of overture or symphony became general in a short time. An opera called 'Venus and Adonis,' by Desmarests, of which there is a copy in the Library of the Royal College of Music, has the overture in this form. 'Amadis de Grèce,' by Des Touches, has the same, as far as can be judged from the character of the divisions; 'Albion and Albanius,' by Grahu, which was licensed for publication in England by Roger Lestrange in 1687, has clearly the same, and looks like an imitation direct from Lulli; and the 'Venus and Adonis' by Dr. John Blow, yet again the same. So the model must have been extensively appreciated. The most important composer, however, who followed Lulli in this matter, was Alessandro Scarlatti, who certainly varied and improved on the model both as regards the style and the form. In his opera of 'Flavio Cuniberto'[3] for instance, the 'Sinfonia avanti l'Opera' begins with a division marked *grave*, which is mainly based on simple canonical imitations, but has also broad expanses of contrasting keys. The style, for the time, is noble and rich, and very superior to Lulli's. The second division is a lively allegro, and the last a moderately quick minuet in 6-8 time. The 'Sinfonia' to his serenata 'Venere, Adone, Amore,' similarly has a Largo to begin with, a Presto in the middle, and a movement, not defined by a *tempo*, but clearly of moderate quickness, to end with. This form of 'Sinfonia' survived for a long while, and was expanded at times by a succession of dance movements, for which also Lulli supplied examples, and Handel

[1] MSS. in the Christ Church Library, Oxford.

[2] He does not play a note without feeling, and even in the Symphonies played all with expression.

[3] MS. in Christ Church Library.

at a later time more familiar types; hnt for the history of the modern symphony, a furm which was distinguished from the other as the 'Italian Overture,' ultimately became of much greater importance.

This form appears in principle to be the exact opposite of the French Overture: it was similarly divided into three movements, hut the first and last were quick and the central one slow. Who the originator of this form was it seems now impossible to decide; it certainly came into vogne very soon after the French Overture, and quickly supplanted it to a great extent. Certain details in its structure were hetter defined than in the earlier form, and the balance and distrihution of characteristic featnres were alike freer and more comprehensive. The first allegro was generally in a sqnare time and of solid character; the central movement aimed at expressiveness, and the last was a quick movement of relatively light character, generally in some comhination of three feet. The history of its early development seems to be wrapped in obscurity, hnt from the moment of its appearance it has the traits of the modern orchestral symphony, and composers very soon ohtained a remarkable degree of mastery over the form. It must have first come into definite acceptance about the end of the 17th or the beginning of the 18th century; and by the middle of the latter it had become almost a matter of course. Operas, and similar works hy the most conspienons composers of this time, in very great numhers, have the same form of overture. For instance, the two distinct versions of 'La Clemenza di Tito' hy Hasse, 'Catone in Utica' hy Leonardo Vinci (1728), the 'Hypermnestra,' 'Artaserse,' and others of Perez, Piccini's 'Didone,' Jomelli's 'Betulia liberata,' Sacchini's 'Œdipus,' Galuppi's 'Il mondo alla reversa'—produced the year before Haydn wrote his first symphony—and Adam Hiller's 'Lisuart nnd Dariolette,' 'Die Liebe auf dem Lande,' 'Der Krieg,' etc. And if a more conclusive proof of the general acceptance of the form were required, it would be found in the fact that Mozart adopted it in his boyish operas, 'La finta semplice' and 'Lncio Silla.' With the general adoption of the form came also a careful development of the internal strncture of each separate movement, and also a gradual improvement both in the comhination and treatment of the instruments employed. Lulli and Alessandro Scarlatti were for the most part satisfied with strings, which the former used crudely enough, hut the latter with a good deal of perception of tone and appropriateness of style; sometimes with the addition of wind instruments. Early in the eighteenth century several wind instruments, such as oboes, hassoons, horns, trumpets, and flutes, were added, though not often all together; and they served, for the most part, chiefly to strengthen the strings and give contrasting degrees of full sound rather than contrasts of colour and tone. Equally important was the rapid improvement which took place simnltaneously in internal structure; and in this case the development followed that of certain other departments of musical form. In fact the progress of the 'Sinfonia avanti l'Opera' in this respect was chiefly parallel to the development of the Clavier Sonata, which at this time was beginning to attain to clearness of outline, and a certain maturity of style. It will not be necessary here to repeat what has elsewhere been discussed from different points of view in the articles on FORM, SONATA, and SUITE; hnt it is important to realise that in point of time the form of this 'Sinfonia avanti l'Opera' did not lag behind in definition of outline and mastery of treatment; and it might be difficult to decide in which form (whether orchestral or clavier) the important detail first presents itself of defining the first and second principal sections hy snhjects decisively distinct. A marked improvement in various respects appears about the time when the symphony first began to be generally played apart from the opera; and the reasons for this are obvious. In the first place, as long as it was merely the appendage to a drama, less stress was laid upon it; and, what is more to the point, it is recorded that audiences were not hy any means particularly attentive to the instrumental portion of the work. The description given of the behaviour of the public at some of the most important theatres in Europe in the middle of the eighteenth century, seems to correspond to the descriptions which are given of the audience at the Italian Operas in England in the latter half of the nineteenth. Burney, in the account of his tonr, refers to this more than once. In the first volume he says, 'The music at the theatres in Italy seems hut an excuse for people to assemhle together, their attention being chiefly placed on play and conversation, even during the performance of a serious opera.' In another place he describes the card tables, and the way in which the 'people of quality' reserved their attention for a favourite air or two, or the performance of a favourite singer. The rest, including the overture, they did not regard as of much consequence, and hence the composers had bnt little indncement to put out the best of their powers. It may have been partly on this account that they took very little pains to connect these overtures or symphonies with the opera, either hy character or featnre. They allowed it to become almost a settled principle that they should he independent in matter; and consequently there was very little difficulty in accepting them as independent instrumental pieces. It naturally followed as it did later with another form of overture. The 'Symphonies' which had more attractive qualities were played apart from the operas, in concerts; and the precedent being therehy estahlished, the step to writing independent works on similar lines was but short; and it was natnral that, as nndivided attention wonld now be given to them, and they were no more in a secondary position in connection with the opera, composers should

take more pains both in the structure and in the choice of their musical material. The Symphony had however reached a considerable pitch of development before the emancipation took place; and this development was connected with the progress of certain other musical forms besides the Sonata, already referred to.

It will accordingly be convenient, before proceeding further with the direct history of the Symphony, to consider some of the more important of these early branches of Musical Art. In the early harmonic times the relationships of nearly all the different branches of composition were close. The Symphony was related even to the early Madrigals, through the 'Sonate da Chiesa,' which adopted the Canzona or instrumental version of the Madrigal as a second movement. It was also closely related to the early Fantasias, as the earliest experiments in instrumental music, in which some of the technical necessities of that department were grappled with. It was directly connected with the vocal portions of the early operas, such as airs and recitatives, and derived from them many of the mechanical forms of cadence and harmony which for a long time were a necessary part of its form. The solo Clavier Suite had also something to do with it, but not so much as might be expected. As has been pointed out elsewhere, the suite-form, being very simple in its principle, attained to definition very early, while the sonata-form, which characterised the richest period of harmonic music, was still struggling in elementary stages. The ultimate basis of the suite-form is a contrast of dance tunes; but in the typical early symphony the dance-tunes are almost invariably avoided. When the Symphony was expanded by the addition of the Minuet and Trio, a bond of connection seemed to he established; but still this bond was not at all a vital one, for the Minuet is one of the least characteristic elements of the suite-form proper, being clearly of less ancient lineage and type than the Allemande, Courante, Sarabande, or Gigue, or even the Gavotte and Bourrée, which were classed with it, as Intermezzi or Galanterien. The form of the Clavier Suite movements was in fact too inelastic to admit of such expansion and development as was required in the orchestral works, and the type did not supply the characteristic technical qualities which would be of service in their development. The position of Bach's Orchestral Suites was somewhat different; and it appears that he himself called them Overtures. Dehn, in his preface to the first edition printed, says that the separate MS. parts in the Bach archives at Hamburg, from which he took that in C, have the distinctive characteristics of the handwriting of John Sebastian, and have for title 'Ouverture pour 2 Violons,' etc.; and that another MS., probably copied from these, has the title 'Suite pour Orchestre.' This throws a certain light upon Bach's position. It is obvious that in several departments of instrumental music he took the French for his models rather than the Italians. In the Suite he followed Couperin, and in the Overture he also followed French models. These therefore appear as attempts to develop an independent orchestral work analogous to the Symphony, upon the basis of a form which had the same reason for existence and the same general purpose as the Italian Overture, but a distinctly different general outline. Their chief connection with the actual development of the modern symphony lies in the treatment of the instruments; for all experiments, even on different lines, if they have a common quality or principle, must react upon one another in those respects.

Another branch of art which had close connection with the early symphonies was the Concerto. Works under this name were not by any means invariably meant to be show pieces for solo instruments, as modern concertos are; and sometimes the name was used as almost synonymous with symphony. The earliest concertos seem to have been works in which groups of 'solo' and 'ripieno' instruments were used, chiefly to obtain contrasts of fullness of tone. For instance, a set of six concertos by Alessandro Scarlatti, for two violins and cello, 'soli,' and two violins, tenor, and bass, 'ripieni,' present no distinction of style between one group and the other. The accompanying instruments for the most part merely double the solo parts, and leave off either to lessen the sound here and there, or because the passages happen to go a little higher than usual, or to be a little difficult for the average violin-players of that time. When the intention is to vary the quality of sound as well, the element of what is called instrumentation is introduced, and this is one of the earliest phases of that element which can be traced in music. The order of movements and the style of them are generally after the manner of the Sonate da Chiesa, and therefore do not present any close analogy with the subject of this article. But very soon after the time of Corelli and Alessandro Scarlatti the form of the Italian overture was adopted for concertos, and about the same time they began to show traces of becoming show-pieces for great performers. Allusions to the performance of concertos by great violin-players in the churches form a familiar feature in the musical literature of the 18th century, and the three-movement-form (to all intents exactly like that of the symphonies) seems to have been adopted early. This evidently points to the fact that this form appealed to the instincts of composers generally, as the most promising for free expression of their musical thoughts. It may seem curious that J. S. Bach, who followed French models in some important departments of instrumental music, should exclusively have followed Italian models in this. But in reality it appears to have been a matter of chance with him; he always followed the best models which came to his hand. In this department the Italians excelled; and Bach therefore followed them, and left the most important early

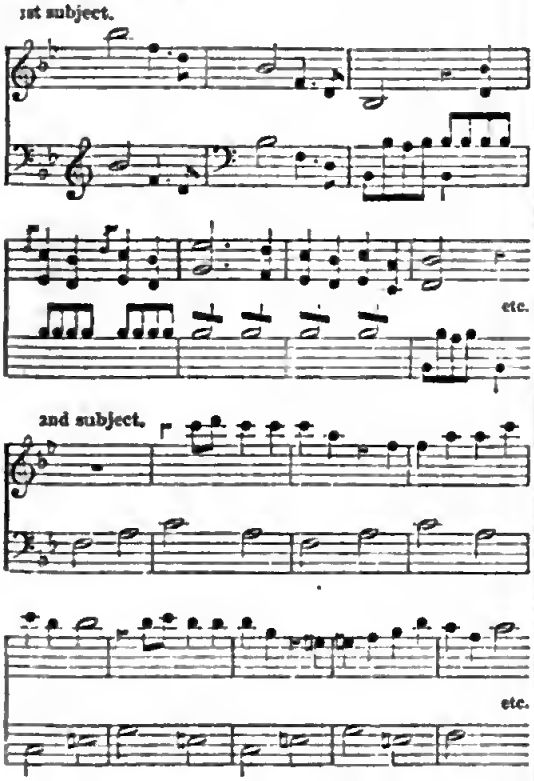
specimens of this kind remaining—almost all in the three movement-form, which was becoming the set order for symphonies. Setting aside those specially imitated from Vivaldi, there are at least twenty concertos by him for all sorts of solo instruments and combinations of solo instruments in this same form. It cannot therefore be doubted that some of the development of the symphony-form took place in this department. But Bach never to any noticeable extent yielded to the tendency to break the movements up into sections with corresponding tunes; and this distinguishes his work in a very marked manner from that of the generation of composers who followed him. His art belongs in reality to a different stratum from that which produced the greater forms of abstract instrumental music. It is probable that his form of art could not without some modification have produced the great orchestral symphonies. In order to get to these, composers had to go to a different, and for some time a decidedly lower, level. It was much the same process as had been gone through before. After Palestrina a backward move was necessary to make it possible to arrive at the art of Bach and Handel. After Bach men had to take up a lower line in order to get to Beethoven. In the latter case it was necessary to go through the elementary stages of defining the various contrasting sections of a movement, and finding that form of harmonic treatment which admitted the great effects of colour or varieties of tone in the mass, as well as in the separate lines of the counterpoint. Bach's position was so immensely high that several generations had to pass before men were able to follow on his lines and adopt his principles in harmonic music. The generation that followed him showed scarcely any trace of his influence. Even before he had passed away the new tendencies of music were strongly apparent, and much of the elementary work of the modern sonata form of art had been done on different lines from his own.

The 'Sinfonia avanti l'Opera' was clearly by this time sufficiently independent and complete to be appreciated without the opera, and without either name or programme to explain its meaning; and within a very short period the demand for these sinfonias became very great. Burney's tours in search of materials for his History, in France, Italy, Holland, and Germany, were made in 1770 and 72, before Haydn had written any of his greater symphonies, and while Mozart was still a boy. His allusions to independent 'symphonies' are very frequent. Among those whose works he mentions with most favour are Stamitz, Emmanuel Bach, Christian Bach, and Abel. Works of the kind by these composers and many others of note are to be seen in great numbers in sets of part-books in the British Museum. These furnish most excellent materials for judging of the status of the Symphony in the early stages of its independent existence. The two most important points which they illustrate are the development of instrumentation, and the definition of form. They appear to have been generally written in eight parts. Most of them are scored for two violins, viola, and bass; two hautboys, or two flutes, and two 'cors de chasse.' This is the case in the six symphonies of opus 3 of John Christian Bach; the six of Abel's opus 10, the six of Stamitz's opus 9, opus 13, and opus 16; also in a set of 'Overtures in 8 parts' by Arne, which must have been early in the field, as the licence from George II. printed in full at the beginning of the first violin part, is dated January 17$\frac{4}{5}$. The same orchestration is found in many symphonies by Galuppi, Ditters, Schwindl, and others. Wagenseil, who must have been the oldest of this group of composers (having been born in the 17th century, within six years after Handel, Scarlatti, and Bach), wrote several quite in the characteristic harmonic style, 'à 4 parties obligées avec Cors de Chasse ad libitum.' The treatment of the instruments in these early examples is rather crude and stiff. The violins are almost always playing, and the hautboys or flutes are only used to reinforce them at times as the 'ripieni' instruments did in the early concertos, while the horns serve to hold on the harmonies. The first stages of improvement are noticeable in such details as the independent treatment of the strings. In the 'symphonies before the opera' the violas were cared for so little that in many cases[1] not more than half-a-dozen bars are written in, all the rest being merely 'col basso.' As examples of this in works of more or less illustrious writers may be mentioned the 'Sinfonias' to Jomelli's 'Passione' and 'Betulia Liberata,' Sacchini's 'Œdipus,' and Sarti's 'Giulio Sabino.' One of the many honours attributed to Stamitz by his admiring contemporaries was that he made the violas independent of the basses. This may seem a trivial detail, but it is only by such details, and the way in which they struck contemporary writers, that the character of the gradual progress in instrumental composition can now be understood.

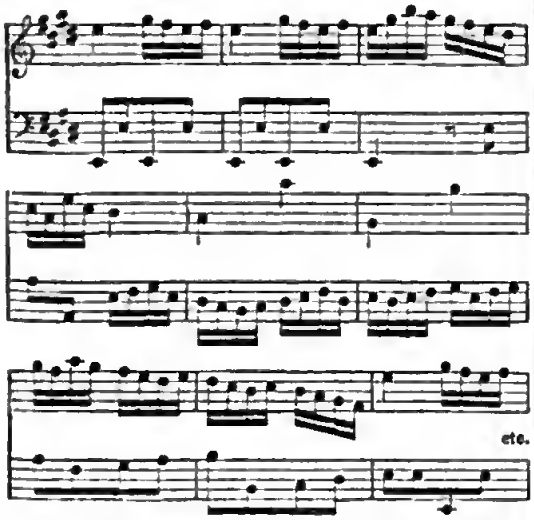
The general outlines of the form were extremely regular. The three movements as above described were almost invariable, the first being a vigorous broad allegro, the second the sentimental slow movement, and the third the lively vivace. The progress of internal structure is at first chiefly noticeable in the first movement. In the early examples this is always condensed as much as possible, the balance of subjects is not very clearly realisable, and there is hardly ever a double bar or repeat of the first half of the movement. The divisions of key, the short 'working-out' portion, and the recapitulation, are generally present, but not pointedly defined. Examples of this condition of things are supplied by some MS. symphonies by Paradisi in the Fitzwilliam Museum at Cambridge, which in other respects possess excellent and characteristically modern traits. The first thing attained seems to have been the relative definition and balance of the two subjects. In Stamitz, Abel, J. C. Bach, and Wagenseil, this is already commonly met with. The following

[1] It is notorious that Mozart gave fuller parts to the second violin because of the incompetence of the viola-players.

examples from the first movement of the fifth symphony of Stamitz's opus 9 illustrate both the style and the degree of contrast between the two principal subjects.

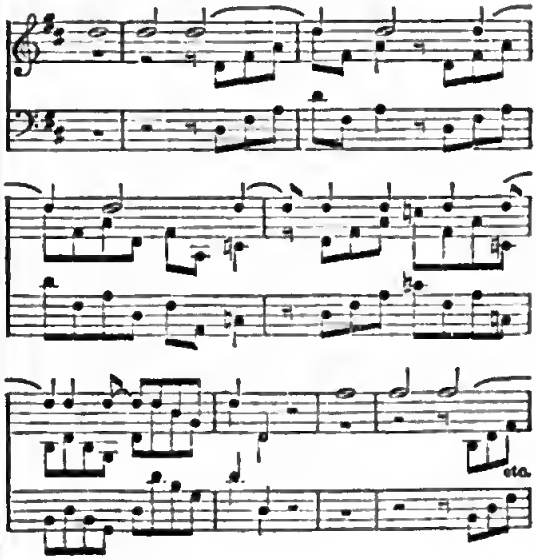


The style is a little heavy, and the motion constrained, but the general character is solid and dignified. The last movements of this period are curiously suggestive of some familiar examples of a maturer time; very gay and obvious, and very definite in outline. The following is very characteristic of Abel:—



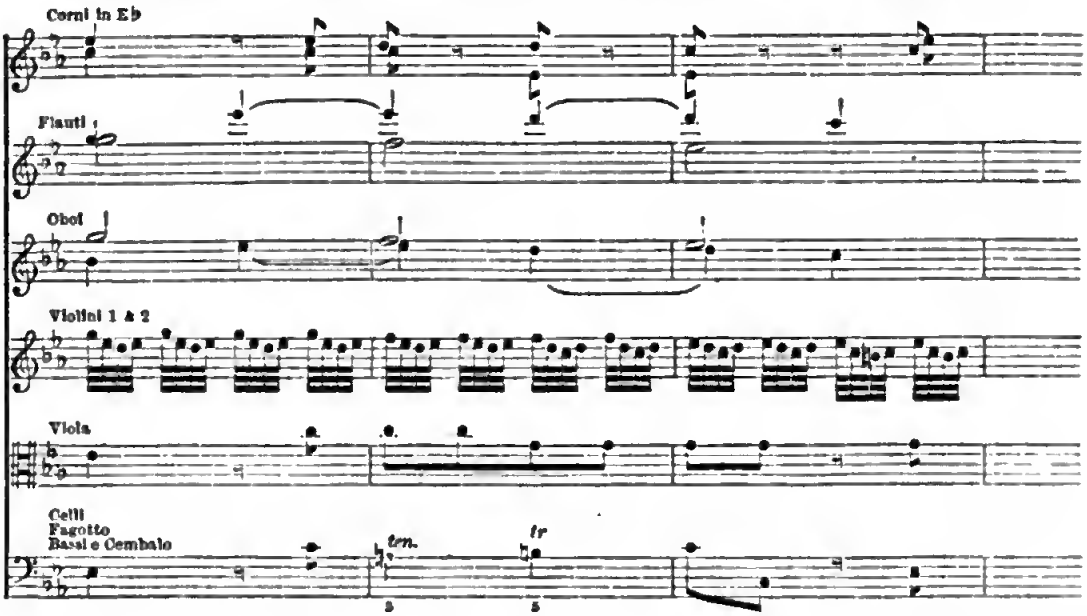
It is a noticeable fact in connection with the genealogy of these works, that they are almost as frequently entitled 'Overture' as 'Symphony'; sometimes the same work is called by the one name outside and the other in; and this is the case also with some of the earlier and slighter symphonies of Haydn, which must have made their appearance about this period. One further point which it is of importance to note is that in some of Stamitz's symphonies the complete form of the mature period is found. One in D is most complete in every respect. The first movement is Allegro with double bars and repeats in regular binary form; the second is an Andante in G, the third a Minuet and Trio, and the fourth a Presto. Another in Eb (which is called no. 7 in the part-books) and another in F (not definable) have also the Minuet and Trio. A few others by Schwindl and Ditters have the same, but it is impossible to get even approximately to the date of their production, and therefore little inference can be framed upon the circumstance, beyond the fact that composers were beginning to recognise the fourth movement as a desirable ingredient.

Another composer who precedes Haydn in time as well as in style is Emmanuel Bach. He was his senior in years, and began writing symphonies in 1741, when Haydn was only nine years old. His most important symphonies were produced in 1776; while Haydn's most important examples were not produced till after 1790. In style Emmanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the successions of key. The boldest and most striking subject is the first of the Symphony in D:—



The opening passages of that in Eb are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigour of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage, or by a turn of modulation and a half close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas.

In orchestration and general style of expression these works seem immensely superior to the other early symphonies which have been described. They are scored for horns, flutes, oboi, fagotto, strings, with a figured bass for 'cembalo,' which in the symphonies previously noticed does not always appear. There is an abundance of unison and octave passages for the strings, but there is also good free writing, and contrasts between wind and strings; the wind being occasionally left quite alone. All the instruments come in occasionally for special employment, and considering the proportions of the orchestras of the time Bach's effects must have been generally clear and good. The following is a good specimen of his scoring of an ordinary full passage :—



It has sometimes been said that Haydn was chiefly influenced by Emmanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to, than to Emmanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families. Haydn's first symphony was written in 1759 for Count Morzin. Like many other of his early works it does not seem discoverable in print in this country. But it is said by Pohl,[1] who must have seen it somewhere in Germany, to be 'a small work in three movements for 2 violins, viola, bass, 2 oboes, and 2 horns'; from which particulars it would appear to correspond exactly in externals to the examples above described of Abel's and J. C. Bach's, etc. In the course of the next few years he added many more; most of which appear to have been slight and of no great historical importance, while the few which present peculiarities are so far isolated in those respects that they do not throw much light upon the course of his development, or upon his share in building up the art-form of the Symphony. Of such a kind is the movement (dramatic in character, and including long passages of recitative) in the Symphony in C, which he wrote as early as 1761.[2] For, though this kind of movement is found in instrumental works of an earlier period, its appearance in such a manner in a symphony is too rare to have any special historical bearings. The course of his development was gradual and regular. He seems to have been content with steadily improving the edifice of his predecessors, and with few exceptions to have followed their lines. A great deal is frequently attributed to his con-

1 Joseph Haydn, vol. i. 284 (1875).

2 Ibid. 237, 397.

nection with the complete musical establishment which Prince Esterhazy set up at his great palace at Esterhâz; where Haydn certainly had opportunities which have been the lot of scarcely any other composer who ever lived. He is described as making experimeots in orchestration, and ringing the bell for the band to come and try them; and, though this may not be absolutely true in fact, there can scarcely be a douht that the very great improvements which he effected in every department of orchestration may to a great extent be attrihnted to the facilities for testing his works which he enjoyed. At the same time the really important portion of his compositions were not produced till his patron, Prince Nicolaus Esterhazy, was dead, and the musical estahlishment broken up; nor, it must be remembered, till after that strange and important episode in Haydn's life, the rapid flitting of Mozart across the scene. When Haydn wrote his first symphony, Mozart was only three years old; and Mozart died in the very year in which the famous Salomon concerts in London, for which Haydn wrote nearly all his finest symphonies, began. Mozart's work therefore comes between Haydn's lighter period and his greatest achievements; and his symphonies are in some respects prior to Haydn's, and certainly had effect npon his later works of all kinds.

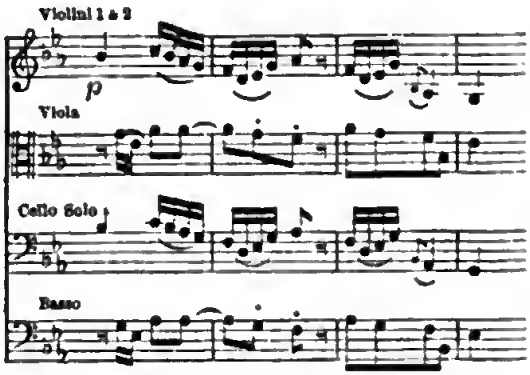
According to Köchel, Mozart wrote altogether forty-nine symphonies. The first, in Eb, was written in London in 1764, when he was eight years old, and only five years after Haydn wrote his first. It was on the same pattern as those which have heen fully described above, being in three movements and scored for the usual set of instruments—namely, two violins, viola, bass, two oboes and two horns. Three more followed in close snccession, in one of which clarinets are introdnced instead of oboes, and a bassoon is added to the usual group of eight instruments. In these works striking originality of purpose or style is hardly to be looked for, and it was not for some time that Mozart's powers in instrumental mnsic reached a pitch of development which is historically important; hut it is nevertheless astonishing to see how early he developed a free and even rich style in managing his orchestral resources. With regard to the character of these and all but a few of the rest, it is necessary to keep in mind that a symphony at that time was a very much less important matter than it became fifty years later. The manner in which symphonies were poured out, in sets of six and otherwise, hy numerous composers during the latter half of the eighteenth century, puts utterly ont of the question the loftiness of aim and purpose which has become a necessity since the early years of the present century. They were all rather slight works on familiar lines, with which for the time being composers and puhlic were alike quite content; and neither Haydn nor Mozart in their early specimens seem to have specially exerted themselves. The general survey of Mozart's symphonies presents a certain number of facts which are worth noting for their bearing upon the history of this form of art. The second symphony he wrote had a minuet and trio; hut it is hardly possible that he can have regarded this as an important point, since he afterwards wrote seventeen others without them; and these spread over the whole period of his activity, for even in that which he wrote at Prague in 1786, and which is last but three in the whole series, the minuet and trio are absent. Besides this fact, which at once connects them with the examples hy other composers previously discussed, there is the yet more noticeahle one that more than twenty of the series are written for the same peculiar little group of instruments, viz. the four strings, a pair of oboes or flutes, and a pair of horns. Although he used clarinets so early as his third symphony, he never employed them again till his thirty-ninth, which was written for Paris, and is almost more fully scored than any. In the whole forty-nine, in fact, he only used clarinets five times, and in one of these cases (viz. the well-known G minor) they were added after he had finished the score. Even bassoons are not common; the most frequent addition to the little nucleus of oboes or flutes and horns being trumpets and drums. The two which are most fnlly scored are the Parisian, in D, just alluded to, which was written in 1778, and that in Eb, which was written in Vienna in 1788, and stands first in the famous triad. These facts explain to a certain extent how it was possihle to write such an extraordinary number in so short a space of time. Mozart's most continuously prolific period in this hranch of art seems to have been when he had returned to Salzhurg in 1771; for between July in that year and the heginning of 1773, it appears to be proved that he produced no less than fourteen. But this feat is fairly surpassed in another sense hy the production of the last three in three snccessive months, June, July, and Angust, 1788; since the musical calihre of these is so immensely superior to that of the earlier ones.

One detail of comparison between Mozart's ways and Haydn's is curious. Haydn began to use introductory adagios very early, and used them so often that they became quite a characteristic feature in his plan. Mozart, on the other hand, did not use one until his 44th Symphony, written in 1783. What was the origin of Haydn's employment of them is uncertain. The causes that have been suggested are not altogether satisfactory. In the orthodox form of symphony, as written by the numerous composers of his early days, the opening adagio is not found. He may possihly have observed that it was a useful factor in a certain class of overtures, and then have used it as an experiment in symphonies, and finding it answer, may have adopted the expedient generally in succeeding works of the kind. It seems likely that Mozart adopted it from Haydn, as its first appearance (in the symphony which is believed

to have been composed at Linz for Count Thun) coincides with the period in which he is considered to have been first strongly influenced by Haydn.

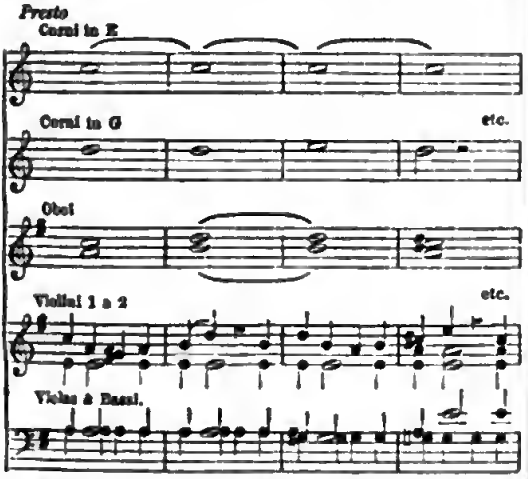
The influence of these two great composers upon one another is extremely interesting and curious, more especially as it did not take effect till comparatively late in their artistic careers. They both began working in the general direction of their time, under the influences which have been already referred to. In the department of symphony each was considerably influenced after a time by a special circumstance of his life; Haydn by the appointment to Esterház before alluded to, and the opportunities it afforded him of orchestral experiment; and Mozart by his stay at Mannheim in 1777. For it appears most likely that the superior abilities of the Mannheim orchestra for dealing with purely instrumental music, and the traditions of Stamitz, who had there effected his share in the history of the Symphony, opened Mozart's eyes to the possibilities of orchestral performance, and encouraged him to a freer style of composition and more elaborate treatment of the orchestra than he had up to that time attempted. The Mannheim band had in fact been long considered the finest in Europe; and in certain things, such as attention to *nuances* (which in early orchestral works had been looked upon as either unnecessary or out of place), they and their conductors had been important pioneers; and thus Mozart must certainly have had his ideas on such heads a good deal expanded. The qualities of the symphony produced in Paris early in the next year were probably the firstfruits of these circumstances; and it happens that while this symphony is the first of his which has maintained a definite position among the important landmarks of art, it is also the first in which he uses orchestral forces approaching to those commonly employed for symphonies since the latter part of the last century.

Both Haydn and Mozart, in the course of their respective careers, made decided progress in managing the orchestra, both as regards the treatment of individual instruments, and the distribution of the details of musical interest among them. It has been already pointed out that one of the earliest expedients by which contrast of effect was attempted by writers for combinations of instruments, was the careful distribution of portions for 'solo' and 'ripieno' instruments, as illustrated by Scarlatti's and later concertos. In J. S. Bach's treatment of the orchestra the same characteristic is familiar. The long duets for oboes, flutes, or bassoons, and the solos for horn or violin, or viola da gamba, which continue throughout whole recitatives or arias, all have this same principle at bottom. Composers had still to learn the free and yet well-balanced management of their string forces, and to attain the mean between the use of wind instruments merely to strengthen the strings and their use as solo instruments in long independent passages. In Haydn's early symphonies the old traditions are most apparent. The balance between the different forces of the orchestra is as yet both crude and obvious. In the symphony called 'Le Matin' for instance, which appears to have been among the earliest, the second violins play with the first, and the violas with the basses to a very marked extent—in the first movement almost throughout. This first movement, again, begins with a solo for flute. The slow movement, which is divided into adagio and andante, has no wind instruments at all, but there is a violin solo throughout the middle portion. In the minuet a contrast is attained by a long passage for wind band alone (as in J. S. Bach's 2nd Bourrée to the 'Onverture' in C major); and the trio consists of a long and elaborate solo for bassoon. Haydn early began experiments in various uses of his orchestra, and his ways of grouping his solo instruments for effect are often curious and original. C. F. Pohl, in his life of him, prints from the MS. parts a charming slow movement from a B♭ symphony, which was probably written in 1766 or 1767. It illustrates in a singular way how Haydn at first endeavoured to obtain a special effect without ceasing to conform to familiar methods of treating his strings. The movement is scored for first and second violins, violas, *solo violoncello* and bass, all 'con sordini.' The first and second violins play in unison throughout, and the cello plays the tune with them an octave lower, while the violas play in octaves with the bass all but two or three bars of cadence; so that in reality there are scarcely ever more than two parts playing at a time. The following example will show the style:—



Towards a really free treatment of his forces he seems, however, to have been led on insensibly and by very slow degrees. For over twenty years of symphony-writing the same limited treatment of strings and the same kind of solo passages are commonly to be met with. But there is a growing tendency to make the wind and the lower and inner strings more and more independent, and to individualise the style of each within proportionate bounds. A fine symphony (in E minor, 'Letter I') which appears to date from 1772, is a good specimen of Haydn's intermediate stage. The strings play almost incessantly throughout, and the wind either doubles

the string parts to enrich and reinforce them, or else has long holding notes while the strings play characteristic figures. The following passage from the last movement will serve to illustrate pretty clearly the stage of orchestral expression to which Haydn had at that time arrived:—



In the course of the following ten years the progress was slow but steady. No doubt many other composers were writing symphonies besides Haydn and Mozart, and were, like them, improving that branch of art. Unfortunately the difficulty of fixing the dates of their productions is almost insuperable; and so their greater representatives come to be regarded, not only as giving an epitome of the history of the epoch, but as comprising it in themselves. Mozart's first specially notable symphony falls in 1778. This was the one which he wrote for Paris after his experiences at Mannheim; and some of his Mannheim friends who happened to be in Paris with him assisted at the performance. It is in almost every respect a very great advance upon Haydn's E minor Symphony, just quoted. The treatment of the instruments is very much freer, and more individually characteristic. It marks an important step in the transition from the kind of symphony in which the music appears to have been conceived almost entirely for violins, with wind subordinate, except in special solo passages, to the kind in which the original conception in respect of subjects, episodes and development, embraced all the forces, including the wind instruments. The first eight bars of Mozart's symphony are sufficient to illustrate the nature of the artistic tendency. In the firm and dignified beginning of the principal subject, the strings, with flutes and bassoons, are all in unison for three bars, and a good body of wind instruments gives the full chord. Then the upper strings are left alone for a couple of bars in octaves, and are accompanied in their short closing phrase by an independent full chord of wind instruments, *piano*. This chord is repeated in the same form of rhythm as that which marks the first bars of the principal subject, and has therefore at once musical sense and relevancy, besides supplying the necessary full harmony. In the subsidiary subject by which the first section is carried on, the quick lively passages of the strings are accompanied by short figures for flute and horns, with their own independent musical significance. In the second subject proper, which is derived from this subsidiary, an excellent balance of colour is obtained by pairs of wind instruments in octaves, answering with an independent and very characteristic phrase of their own the group of strings which give out the first part of the subject. The same well-balanced method is observed throughout. In the working out of this movement almost all the instruments have something special and relevant of their own to do, so that it is made to seem as if the conception were exactly apportioned to the forces which were meant to utter it. The same criticisms apply to all the rest of the symphony. The slow movement has beautiful independent figures and phrases for the wind instruments, so interwoven with the body of the movement that they supply necessary elements of colour and fulness of harmony, without appearing either as definite solos or as meaningless holding notes. The fresh and merry last movement has much the same characteristics as the first in the matter of instrumental utterance, and in its working-out section all the forces have, if anything, even more independent work of their own to do, while still supplying their appropriate ingredients to the sum total of sound.

The succeeding ten years saw all the rest of the work Mozart was destined to do in the department of symphony; much of it showing in turn an advance on the Paris Symphony, inasmuch as the principles there shown were worked out to greater fullness and perfection, while the musical spirit attained a more definite richness, and escaped further from the formalism which characterises the previous generation. Among these symphonies the most important are the following: a considerable one (in Eb) composed at Salzburg in 1780; the 'Haffner' (in D), which was a modification of a serenade, and had originally more than the usual group of movements; the 'Linz' Symphony (in C; 'No. 6'); and the last four, the crown of the whole series. The first of these (in D major) was written for Prague in 1786, and was received there with immense favour in January 1787. It appears to be far in advance of all its predecessors in freedom and clearness of instrumentation, in the breadth and musical significance of the subjects, and in richness and balance of form. It is one of the few of Mozart's which open with an adagio, and that too of unusual proportions; but it has no minuet and trio. This symphony was in its turn eclipsed by the three great ones in E flat, G minor, and C, which were composed at Vienna in June, July and August, 1788. These symphonies are almost the first in which certain qualities of musical expression and a certain method in their treatment stand prominent in the manner which was destined to become characteristic of the great works of the early part of the nineteenth

century. Mozart having mastered the principle upon which the mature art-form of symphony was to be attacked, had greater freedom for the expression of his intrinsically musical ideas, and could emphasise more freely and consistently the typical characteristics which his inspiration led him to adopt in developing his ideas. It must not, however, be supposed that this principle is to be found for the first time in these works. They find their counterparts in works of Haydn's of a much earlier date; only, inasmuch as the art-form was then less mature, the element of formalism is too strong to admit of the musical or poetical intention being so clearly realised. It is of course impossible to put into words with certainty the inherent characteristics of these or any other later works on the same lines; but that they are felt to have such characteristics is indisputable, and their perfection as works of art, which is so commonly insisted on, could not exist if it were not so. Among the many writers who have tried in some way to describe them, probably the best and most responsible is Otto Jahn. Of the first of the group (that in Eb), he says, 'We find the expression of perfect happiness in the charm of euphony' which is one of the marked external characteristics of the whole work. 'The feeling of pride in the consciousness of power shines through the magnificent introduction, while the Allegro expresses the purest pleasure, now in frolicsome joy, now in active excitement, and now in noble and dignified composure. Some shadows appear, it is true, in the Andante, but they only serve to throw into stronger relief the mild serenity of a mind communing with itself and rejoicing in the peace which fills it. This is the true source of the cheerful transport which rules the last movement, rejoicing in its own strength and in the joy of being.' Whether this is all perfectly true or not is of less consequence than the fact that a consistent and uniform style and object can be discerned through the whole work, and that it admits of an approximate description in words, without either straining or violating familiar impressions.

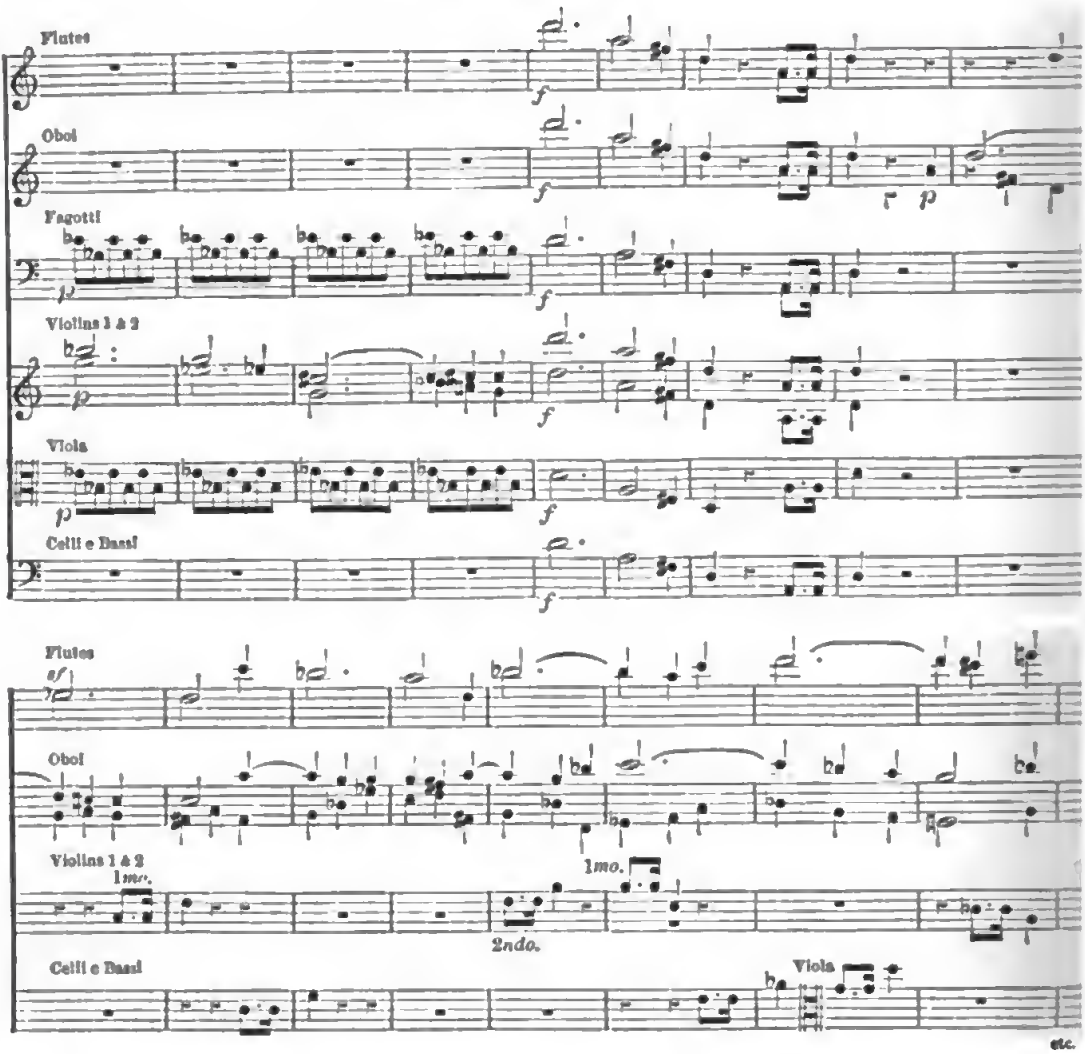
The second of the great symphonic trilogy—that in G minor—has a still clearer meaning. The contrast with the Eb is strong, for in no symphony of Mozart's is there so much sadness and regretfulness. This element also accounts for the fact that it is the most modern of his symphonies, and shows most human nature. E. J. A. Hoffmann (writing in a spirit very different from that of Jahn) says of it, 'Love and melancholy breathe forth in purest spirit tones; we feel ourselves drawn with inexpressible longing towards the forms which beckon us to join them in their flight through the clouds to another sphere.' Jahn agrees in attributing to it a character of sorrow and complaining; and there can hardly be a doubt that the tonality as well as the style, and such characteristic features as occur incidentally, would all favour the idea that Mozart's inspiration took a sad cast, and maintained it so far throughout; so that, notwithstanding the formal passages which occasionally make their appearance at the closes, the whole work may without violation of probability receive a consistent psychological explanation. Even the orchestration seems appropriate from this point of view, since the prevailing effect is far less soft and smooth than that of the previous symphony. A detail of historical interest in connection with this work is the fact that Mozart originally wrote it without clarinets, and added them afterwards for a performance at which it may be presumed they happened to be specially available. He did this by taking a separate piece of paper and rearranging the oboe parts, sometimes combining the instruments and sometimes distributing the parts between the two, with due regard to their characteristic styles of utterance.

The last of Mozart's symphonies has so obvious and distinctive a character throughout, that popular estimation has accepted the definite name 'Jupiter' as conveying the prevalent feeling about it. In this there is far less human sentiment than in the G minor. In fact, Mozart appears to have aimed at something lofty and self-contained, and therefore precluding the shade of sadness which is an element almost indispensable to strong human sympathy. When he descends from this distant height, he assumes a cheerful and sometimes playful vein, as in the second principal subject of the first movement, and in the subsidiary or cadence subject that follows it. This may not be altogether in accordance with what is popularly meant by the name 'Jupiter,' though that deity appears to have been capable of a good deal of levity in his time; but it has the virtue of supplying admirable contrast to the main subjects of the section; and it is so far in consonance with them that there is no actual reversal of feeling in passing from one to the other. The slow movement has an appropriate dignity which keeps it in character, and reaches, in parts, a considerable degree of passion, which brings it nearer to human sympathy than the other movements. The Minuet and the Trio again show cheerful serenity, and the last movement, with its elaborate fugal treatment, has a vigorous austerity, which is an excellent balance to the character of the first movement. The scoring, especially in the first and last movements, is fuller than is usual with Mozart, and produces effects of strong and clear sound; and it is also admirably in character with the spirit of dignity and loftiness which seems to be aimed at in the greater portion of the musical subjects and figures. In these later symphonies Mozart certainly reached a far higher pitch of art in the department of instrumental music than any hitherto arrived at. The characteristics of his attainments may be described as a freedom of style in the ideas, freedom in the treatment of the various parts of the score, and independence and appropriateness of expression in the management of the various groups of instruments employed. In comparison with the works of his predecessors, and with his own and Haydn's

earlier compositions there is throughout a most remarkable advance in vitality. The distribution of certain cadences and passages of *tutti* still appear to modern ears formal; but compared with the immature formalism of expression, even in principal ideas, which was prevalent twenty or even ten years earlier, the improvement is immense. In such structural elements as the development of the ideas, the concise and energetic flow of the music, the distribution and contrast of instrumental tone, and the balance and proportion of sound, these works are generally held to reach a pitch almost unsurpassable from the point of view of technical criticism. Mozart's intelligence and taste, dealing with thoughts as yet undisturbed by strong or passionate emotion, attained a degree of perfection in the sense of pure and directly intelligible art which later times can scarcely hope to see approached.

Haydn's symphonies up to this time cannot be said to equal Mozart's in any respect; though they show a considerable improvement on the style of treatment and expression in the 'Trauer' or the 'Farewell' Symphonies. Of those which are better known of about this date are 'La Poule' and 'Letter V,' which were written (both for Paris) in 1786 and 1787. 'Letter Q,' or the 'Oxford' Symphony, which was performed when Haydn received the degree of Doctor of Music from that university, dates from 1788, the same year as Mozart's great triad. 'Letter V' and 'Letter Q' are in his mature style, and thoroughly characteristic in every respect. The orchestration is clear and fresh, though not so sympathetic nor so elastic in its variety as Mozart's; and the ideas, with all their geniality and directness, are not up to his own highest standard. It is the last twelve, which were written for Salomon after 1790, which have really fixed Haydn's high position as a composer of symphonies; these became so popular as practically to supersede the numerous works of all his predecessors and contemporaries except Mozart, to the extent of causing them to be almost completely forgotten. This is owing partly to the high pitch of technical skill which he attained, partly to the freshness and geniality of his ideas, and partly to the vigour and daring of harmonic progression which he manifested. He and Mozart together enriched this branch of art to an extraordinary degree, and towards the end of their lives began to introduce far deeper feeling and earnestness into the style than had been customary in early works of the class. The average orchestra had increased in size, and at the same time had gained a better balance of its component elements. Instead of the customary little group of strings and four wind instruments, it had come to comprise, besides the strings, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and drums. To these were occasionally added 2 clarinets, as in Haydn's three last (the two in D minor and one in Eb), and in one movement of the Military Symphony. Neither Mozart nor Haydn ever used trombones in symphonies; but uncommon instruments were sometimes employed, as in the 'Military,' in which Haydn used a big drum, a triangle and cymbals. In his latest symphonies Haydn's treatment of his orchestra agrees in general with the description already given of Mozart's. The bass has attained a free motion of its own; the violas rarely cling in a dependent manner to it, but have their own individual work to do, and the same applies to the second violins, which no longer so often appear merely 'col 1mo.' The wind instruments fill up and sustain the harmonies as completely as in former days; but they cease merely to hold long notes without characteristic features, or slavishly to follow the string parts whenever something livelier is required. They may still play a great deal that is mere doubling, but there is generally method in it; and the musical ideas they express are in a great measure proportioned to their characters and style of utterance. Haydn was rather fond of long passages for wind alone, as in the slow movement of the Oxford Symphony, the opening passage of the first allegro of the Military Symphony, and the 'working out' of the Symphony in C, no. 1 of the Salomon set. Solos in a tune-form for wind instruments are also rather more common than in Mozart's works, and in many respects the various elements which go to make up the whole are less assimilated than they are by Mozart. The tunes are generally more definite in their outlines, and stand in less close relation with their context. It appears as if Haydn always retained to the last a strong sympathy with simple people's-tunes; the character of his minuets and trios, and especially of his finales, is sometimes strongly defined in this respect; but his way of expressing them within the limits he chose is extraordinarily finished and acute. It is possible that, as before suggested, he got his taste for surprises in harmonic progression from C. P. E. Bach. His instinct for such things, considering the age he lived in, was very remarkable. The passage on the next page, from his Symphony in C, just referred to, illustrates several of the above points at once.

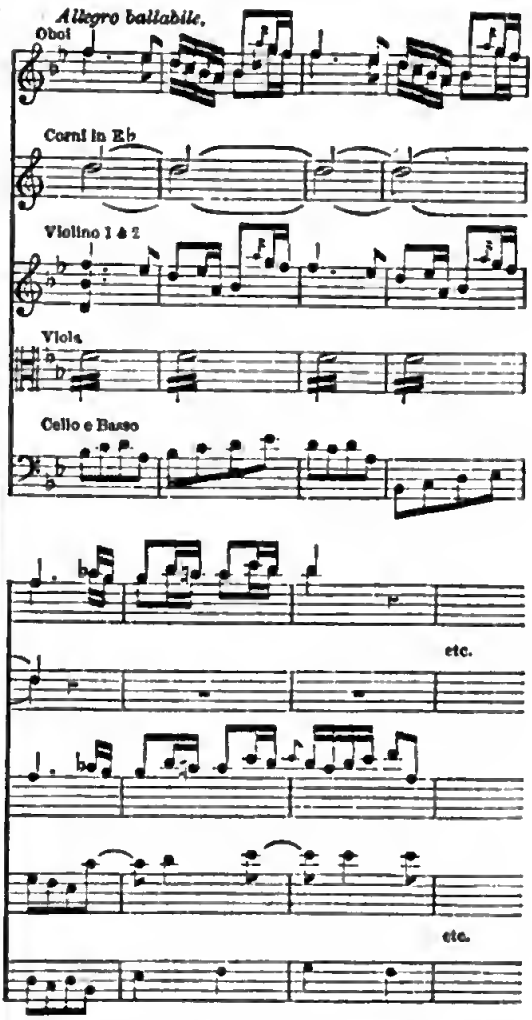
The period of Haydn and Mozart is in every respect the principal crisis in the history of the Symphony. When they came upon the scene, it was not regarded as a very important form of art. In the good musical centres of those times—and there were many—there was a great demand for symphonies; but the bands for which they were written were small, and appear from the most natural inferences not to have been very efficient or well organised. The standard of performance was evidently rough, and composers could neither expect much attention to *pianos* and *fortes*, nor any ability to grapple with technical difficulties among the players of bass instruments or violas. The audiences were critical in the one sense of requiring good healthy workmanship in the writing of the pieces—in fact much better than they would demand in the present day; but with regard to deep meaning, refinement, poetical intention, or originality, they



appear to have cared very little. They wanted to be healthily pleased and entertained, not stirred with deep emotion; and the purposes of composers in those days were consequently not exalted to any high pitch, but were limited to a simple and unpretentious supply, in accordance with demand and opportunity. Haydn was influenced by these considerations till the last. There is always more fun and gaiety in his music than pensiveness or serious reflection. But in developing the technical part of expression, in proportioning the means to the end, and in organising the forces of the orchestra, what he did was of the utmost importance. It is, however, impossible to apportion the value of the work of the two masters. Haydn did a great deal of important and substantial work before Mozart came into prominence in the same field. But after the first great mark had been made by the Paris Symphony, Mozart seemed to rush to his culmination; and in the last four of his works reached a style which appears richer, more sympathetic, and more complete than anything Haydn could attain to. Then, again, when he had passed away, Haydn produced his greatest works. Each composer had his distinctive characteristics, and each is delightful in his own way; but Haydn would probably not have reached his highest development without the influence of his more richly gifted contemporary; and Mozart for his part was undoubtedly very much under the influence of Haydn at an important part of his career. The best that can be said by way of distinguishing their respective shares in the result is that Mozart's last symphonies introduced an intrinsically musical element which had before been wanting, and showed a supreme perfection of actual art in their structure; while Haydn in the long series of his works cultivated and refined his own powers to such an extent that when his last symphonies had made their appearance, the status of the symphony was raised beyond the possibility of a return to the old level. In fact he gave this branch of art a stability and breadth which served as the basis upon which the art of succeeding generations appears to rest; and the simplicity and clearness of his style

and structural principles supplied an intelligible model for his successors to follow.

One of the most important of the contemporaries of Haydn and Mozart in this department of art was F. J. Gossec. He was born in 1733, one year after Haydn, and lived like him to a good old age. His chief claim to remembrance is the good work which he did in improving the standard of taste for instrumental music in France. According to Fétis such things as instrumental symphonies were absolutely unknown in Paris before 1754, in which year Gossec published his first, five years before Haydn's first attempt. Gossec's work was carried on most effectually by his founding, in 1770, the 'Concert des Amateurs,' for whom he wrote his most important works. He also took the management of the famous Concerts Spirituels, with Gaviniés and Leduc, in 1773, and furthered the cause of good instrumental music there as well. The few symphonies of his to be found in this country are of the same calibre, and for the same groups of instruments as those of J. C. Bach, Abel, etc., already described; but Fétis attributes importance to him chiefly because of the way in which he extended the dimensions and resources of the orchestra. His Symphony in D, no. 21, written soon after the founding of the Concert des Amateurs, was for a full set of strings, flutes, oboes, clarinets, bassoons, horns, trumpets, and drums; and this was doubtless an astonishing force to the Parisians, accustomed as they had been to regard the compositions of Lulli and Rameau as the best specimens of instrumental music. But it is clear from other indications that Gossec had considerable ideas about the ways in which instrumental music might be improved, analogous on a much smaller scale to the aspirations and attempts of Berlioz at a later date. Not only are his works carefully marked with *pianos* and *fortes*, but in some (as the Symphonies of op. xii.) there are elaborate directions as to how the movements are to be played. Some of these are curious. For instance, over the 1st violin part of the slow movement of the second symphony is printed the following: 'La différence du Fort au Doux dans ce morceau doit être excessive, et le mouvement modéré, à l'aise, qu'il semble se jouer avec le plus grand facilité.' Nearly all the separate movements of this set have some such directions, either longer or shorter; the inference from which is that Gossec had a strong idea of expression and style in performance, and did not find his bands very easily led in these respects. The movements themselves are on the same small scale as those of J. C. Bach, Abel, and Stamitz; and very rarely have the double bar and repeat in the first movements, though these often make their appearance in the finales. The style is to a certain extent individual; not so robust or so full as that of Bach or Stamitz, but not without attractiveness. As his works are very difficult to get sight of, the following quotation from the last movement of a symphony in B♭ will serve to give some idea of his style and manner of scoring.



Another composer of symphonies, who is often heard of in juxtaposition with Haydn and Mozart, and sometimes as being preferred to them by the audiences of the time, is Gyrowetz. His symphonies appear to be on a larger scale than those of the prior generation of composers of second rank like himself. A few of them are occasionally to be met with in collections of 'Periodical overtures,' 'symphonies,' etc., published in separate orchestral parts. One in C, scored for small orchestra, has an introductory Adagio, an Allegro of about the dimensions of Haydn's earlier first movements, with double bar in the middle; then an Andante *con sordini* (the latter a favourite device in central slow movements); then a Minuet and Trio, and, to end with, a Rondo in 2-4 time, Allegro non troppo. Others, in E♭ and B♭, have much the same distribution of movements, but without the introductory Adagio. The style of them is rather mild and complacent, and not approaching in any way the interest or breadth of the works of his great contemporaries; but the subjects are clear and vivacious, and the movements seem fairly developed. Other symphony writers, who had vogue and even

celebrity about this time and a little later, such as Krommer (beloved by Schubert), the Rombergs, and Eberl (at one time preferred to Beethoven), require no more than passing mention. They certainly furthered the branch of art very little, and were so completely extinguished by the exceptionally great writers who came close upon one another at that time, that it is even difficult to find traces of them.

The greatest of all masters of the Symphony followed so close upon Haydn, that there is less of a gap between the last of Haydn's Symphonies and his first than there was later between some of his own. Haydn's last was probably written in 1795. When Beethoven wrote his first cannot be ascertained; sketches for the Finale are found as early as the year last mentioned; but it was not actually produced in public till April 2, 1800. Like Schumann and Brahms in later days, he did not turn his attention to this branch of composition till comparatively late. The opus-number of his first symphony is 21. It is preceded by eleven pianoforte sonatas, several works for pianoforte combined with other instruments, the well-known Septuor in Eb, and several chamber compositions for strings. So that by the time he came to attacking Symphony he had had considerable practice in dealing with structural matters. The only works in which he had tried his strength with the orchestra were the two concertos—the Bb, op. 19, which was written in or about 1795, and the C major, op. 15, which was written about 1796. He showed himself at once a master of the orchestra; but it is evident that at first he stepped cautiously in expressing himself with such resources. The 1st Symphony is less free and rich in expression, and has more elements of formality, than several works on a smaller scale which preceded it. This is explicable on the general ground that the orchestra, especially in those days, was not a fit exponent of the same kind of things which could be expressed by solo violins, or the pianoforte. The scale must necessarily be larger and broader; the intricate development and delicate or subtle sentiment which is quite appropriate and intelligible in the intimacy of a domestic circle, is out of place in the more public conditions of orchestral performance. This Beethoven must have instinctively felt, and he appears not to have found the style for full expression of his personality in either of the first symphonies. The second is even more curious in that respect than the first, as it comes after one of the richest and most interesting, and another of the most perfectly charming and original of the works of his early period, namely the Sonatas in D minor and Eb of op. 31. However, even in these two symphonies there is a massiveness and breadth and seriousness of purpose, which mark them as products of a different and more powerfully constituted nature than anything of the kind produced before. At the time when the 1st Symphony appeared, the opening with the chord of the minor 7th of C, when the key of the piece was C major, was looked upon as extremely daring; and the narrow-minded pedants of the day felt their sensitive delicacy so outraged that some of them are said never to have forgiven it. The case is very similar to the famous introduction to Mozart's C major String Quartet, about which the pedants were little less than insulting. Beethoven had to fight for his right to express what he felt to be true; and he did it without flinching; sometimes with an apparent relish. But at the same time, in these early orchestral works he seems to have experimented with caution, and was content to follow his predecessors in a great deal that he put down. There are characteristic things in both symphonies; for instance, in the 1st the transitional passage which begins at the 65th bar of the Allegro, passing from G to G minor and then to Bb and back again, and the corresponding passage in the second half of the movement. The working out of the Andante cantabile and the persistent drum rhythm are also striking points. In the 2nd Symphony the dimensions of the Introduction are unusual, and the character of all the latter part and the freedom of the transitions in it are decisive marks of his tendencies. The Slow movement has also a warmth and sense of genuine sympathy which is new; the Scherzo, though as yet short, has a totally new character about it, and the abrupt sforzandos and short striking figures and still more the coda, of the Finale, are quite his own. In the orchestra it is worth noting that he adopted clarinets from the first, apparently as a matter of course; in the first two symphonies he continued to use only the one pair of horns, as his predecessors had done; in the third he expanded the group to three. In the 4th he went back to two, and did not use four till the 9th. The disposition of his forces even in the first two is more independent and varied than his predecessors. The treatment of the several groups of instruments tends to be more distinct and appropriate, and at the same time more perfectly assimilated in the total effect of the music. The step to the 3rd Symphony is however immense, and at last shows this branch of composition on a level with his other works of the same period. It is surrounded on both sides by some of his noblest achievements. Opus 47 was the Sonata in A for violin and pianoforte, known as the 'Kreutzer.' Opus 53 is the Sonata in C major, dedicated to Count Waldstein. Opus 54 is the admirable little Sonata in F major. Opus 55 is the Symphony, and opus 57 the Sonata known as the 'Appassionata.' It appears that Beethoven had the idea of writing this symphony as early as 1798, but the actual work was probably done in the summer and autumn of 1803. There seems to be no doubt that it was written under the influence of his admiration for Napoleon. His own title-page had on it 'Sinfonia grande, Napoleon Bonaparte,' and, as is well known, the name 'Eroica' was not added till Napoleon became Emperor; after which event Beethoven's feelings about him naturally underwent a change. To call a great

work by the name of a great man was quite a different thing from calling it by the name of a crowned ruler. However, the point remains the same, that the work was written with a definite purpose and under the inspiration of a special subject, and one upon which Beethoven himself assuredly had a very decided opinion. The result was the richest and noblest and by far the biggest symphony that had ever yet appeared in the world. It is very possible that Beethoven meant it to be so; but the fact does not make the step from the previous symphonies any the less remarkable. The scoring throughout is most freely distributed. In the first movement especially there is hardly any one of the numerous subjects and characteristic figures which has not properties demanding different departments of the orchestra to express them. They are obviously conceived with reference to the whole forces at command, not to a predominant central force and appendages. The strings must necessarily have the greater part of the work to do, but the symphony is not written for them with wind as a species of afterthought. But it is still to be noticed that the balance is obtained chiefly by definite propositions and answers between one group and another, and though the effect is delightful, the principle is rendered a little obvious from the regularity of its occurrence. The second movement is specially noticeable as reaching the strongest pitch of sentiment as yet shown in an orchestral slow movement. In the earliest symphonies these movements were nearly always remarkably short, and scored for fewer instruments than the first and last. Frequently they were little better than 'intermezzi,' attached on both sides to the more important allegros. Even Mozart's and Haydn's latest examples had more grace and sweetness than deep feeling, and frequently showed a tendency to formalism in the expression of the ideas and in the ways in which the ornamental *fiorituri* were introduced. In the Eroica the name 'Marcia funebre' at once defines the object; and though the form of a march is to a certain extent maintained, it is obvious that it is of secondary importance, since the attention is more drawn to the rich and noble expression of the finest feelings of humanity over the poetically imagined death of one of the world's heroes, than to the traditional march form. The music seems in fact to take almost the definiteness of speech of the highest order; or rather, to express the emotions which belong to the imagined situation with more fulness and comprehensiveness, but with scarcely less definiteness, than speech could achieve. In the third movement appears the first of Beethoven's large orchestral scherzos. Any connection between it and the typical Minuet and Trio it is hard to see. The time is quicker and more bustling; and the character utterly distinct from the suave grace and somewhat measured paces of most of the previous third movements. The main points of connection with them are firstly the general outlines of form (that is, the principal portion of the Scherzo corresponding to the Minuet comes first and last, and the Trio in the middle) and secondly the humorous element. In this latter particular there is very great difference between the *naïf* and spontaneous fun of Haydn and the grim humour of Beethoven, sometimes verging upon irony, and sometimes, with evident purpose, upon the grotesque. The scherzo of the Eroica is not alloyed with so much grimness as some later ones, but it has traits of melancholy and seriousness here and there. The effect in its place is chiefly that of portraying the fickle crowd who soon forget their hero, and chatter and hustle cheerfully about their business or pleasure as before; which has its humorous or at least laughter-making ironical side to any one large-minded enough to avoid thinking of all such traits of humanity with reprobation and disgust. The last movement is on a scale more than equal to that of all the others, and, like them, strikes an almost entirely new note in symphonic finales. The light and simple character of Haydn's final rondos is familiar to every one; and he was consistent in aiming at gaiety for conclusion. Mozart in most cases did the same; but in the G minor Symphony there is a touch of rather vehement regretfulness, and in the C major of strength and seriousness. But the Finale of the Eroica first introduces qualities of massiveness and broad earnest dignity to that position in the symphony. The object is evidently to crown the work in a totally different sense from the light cheerful endings of most previous symphonies, and to appeal to fine feelings in the audience instead of aiming at putting them in a cheerful humour. It is all the difference between an audience before the revolutionary epoch and after. The starting-point of the movement is the same theme from the Prometheus music as that of the pianoforte variations in Eb (op. 35). The basis of the whole movement is mainly the variation-form, interspersed with fugal episodes; and a remarkable feature is the long Andante variation immediately before the final Presto—a somewhat unusual feature in such a position, though Haydn introduced a long passage of Adagio in the middle of the last movement of a symphony in F written about 1777; but of course in a very different spirit. The Finale of the Eroica as a whole is so unusual in form, that it is not wonderful that opinions have varied much concerning it. As a piece of art it is neither so perfect nor so convincing as the other movements; but it has very noble and wonderful traits, and, as a grand experiment in an almost totally new direction, has a decided historical importance.

It is not necessary to go through the whole series of Beethoven's Symphonies in detail, for one reason because they are so generally familiar to musicians and are likely to become more and more so; and for another because they have been so fully discussed from different points of view in this Dictionary. Some short simple particulars about each may however be useful and interesting. The order of composition of the works which

succeeded the Eroica Symphony is almost impossible to unravel. By opus-number the 4th Symphony, in B♭, comes very soon, being op. 60; but the sketches for the last movement are in the same sketch-book as parts of Fidelio, which is op. 72, and the Concerto in G, which is op. 58, was begun after Fidelio was finished. It can only be seen clearly that his works were crowded close together in this part of his life, and interest attaches to the fact that they represent the warmest and most popular group of all. Close to the B♭ Symphony come the Overture to 'Coriolan,' the three String Quartets, op. 59, the Violin Concerto, the PF. ditto in G major, the Symphony in C minor, and the 'Sinfonia Pastorale.' The B♭ is on a smaller scale than its predecessor, and of lighter and gayer cast. The opening bars of the Introduction are almost the only part which has a trace of sadness in it; and this is probably meant to throw the brightness of the rest of the work into stronger relief. Even the Slow Movement contains more serenity than deep emotion. The Scherzo is peculiar for having the Trio repeated—altogether a new point in symphony-writing, and one which was not left unrepeated or unimitated. What the symphony was meant to express cannot be known, but it certainly is as complete and consistent as any.

The C minor which followed has been said to be the first in which Beethoven expressed himself freely and absolutely, and threw away all traces of formalism in expression or development to give vent to the perfect utterance of his musical feeling. It certainly is so far the most forcible, and most remote from conventionalism of every kind. It was probably written very nearly about the same time as the B♭. Nottebohm says the first two movements were written in 1805; and, if this is the fact, his work on the B♭ and on the C minor must have overlapped. Nothing however could be much stronger than the contrast between the two. The C minor is, in the first and most striking movement, rugged, terrible in force; a sort of struggle with fate, one of the most thoroughly characteristic of Beethoven's productions. The second is a contrast; peaceful, though strong and earnest. The Scherzo again is one of his most original movements; in its musical spirit as utterly unlike anything that had been produced before as possible. Full of fancy, fun, and humour, and, notwithstanding the pauses and changes of time, wonderful in swing; and containing some devices of orchestration quite magical in their clearness, and their fitness to the ideas. The last movement, which follows without break after the Scherzo, is triumphant; seeming to express the mastery in the wrestling and striving of the first movement. It is historically interesting as the first appearance of trombones and contrafagotto in modern symphony; and the most powerful in sound up to that time. The next symphony, which is also the next opus-number, is the popular 'Pastoral,' probably written in 1808, the second of Beethoven's which has a definitely stated idea as the basis of its inspiration, and the first in which a programme is suggested for each individual movement; though Beethoven is careful to explain that it is 'mehr Empfindung als Malerei.' Any account of this happy inspiration is clearly superfluous. The situations and scenes which it brings to the mind are familiar, and not likely to be less beloved as the world grows older. The style is again in great contrast to that of the C minor, being characterised rather by serenity and contentment; which, as Beethoven had not heard of all the troubles of the land question, might naturally be his feelings about country life. He used two trombones in the last two movements, but otherwise contented himself with the same group of instruments as in his earliest symphonies.

After this there was a pause for some years, during which time appeared many noble and delightful works on other lines, including the pianoforte trios in D and E♭, the Mass in C minor, op. 86, the music to Egmont, op. 84, and several sonatas. Then in one year, 1812, two symphonies appeared. The first of the two, in A major, numbered op. 92, is looked upon by many as the most romantic of all of them; and certainly has qualities which increase in attractiveness the better it is known and understood.[1] Among specially noticeable points are the unusual proportions and great interest of the Introduction (*poco sostenuto*); the singular and fascinating wilfulness of the first movement, which is enhanced by some very characteristic orchestration; the noble calm of the slow movement; the merry humour of the scherzo, which has again the same peculiarity as the 4th Symphony, that the trio is repeated (for which the world has every reason to be thankful, as it is one of the most completely enjoyable things in all symphonic literature); and finally the wild headlong abandonment of the last movement, which might be an idealised national or rather barbaric dance-movement, and which sets the crown fitly upon one of the most characteristic of Beethoven's works. The Symphony in F, which follows immediately as op. 93, is again of a totally different character. It is of specially small proportions, and has rather the character of a return to the old conditions of the Symphony, with all the advantages of Beethoven's mature powers both in the development and choice of ideas, and in the treatment of the orchestra. Beethoven himself, in a letter to Salomon, described it as 'eine kleine Symphonie in F,' as distinguished from the previous one, which he called 'Grosse Symphonie in A, eine meiner vorzüglichsten.' It has more fun and light-heartedness in it than any of the others, but no other specially distinctive external characteristics, except the substitution of the graceful and humorous 'Allegretto scherzando' in the place of the slow movement, and a return to the Tempo di Menuetto for the scherzo. After this came again a long pause, as the greatest of all symphonies did not make its appearance till 1824. During that time however, it is probable that symphonic work was not out of his mind, for it is certain that the preparations for putting this symphony down on

[1] Beethoven's own view of it may be read just below.

paper spread over several years. Of the introduction of voices into this form of composition, which is its strongest external characteristic, Beethoven had made a previous experiment in the Choral Fantasia; and he himself spoke of the symphony as 'in the style of the Choral Fantasia, but on a far larger scale.' The scale is indeed immensely larger, not only in length but in style, and the increase in this respect applies to it equally in comparison with all the symphonies that went before. The first movement is throughout the most concentrated example of the qualities which distinguish Beethoven and the new phase upon which music entered with him, from all the composers of the previous half century. The other movements are not less characteristic of him in their particular ways. The second is the largest example of the typical scherzo which first made its appearance for the orchestra in the Eroica; and the supreme slow movement (the Theme with variations) is the finest orchestral example of that special type of slow movement; though in other departments of art he had previously illustrated it in a manner little less noble and deeply expressive in the slow movements of the Bb Trio and the Bb Sonata (op. 106). These movements all have reference, more or less intelligible according to the organisation and sympathies of the hearer, to the Finale of the Symphony, which consists of a setting of Schiller's ode 'An die Freude.' Its development into such enormous proportions is of a piece with the tendency shown in Beethoven's previous symphonies, and in some of his sonatas also, to supplant the conventional type of gay last movement by something which shall be a logical or poetical outcome of the preceding movements, and shall in some way clench them, or crown them with its weight and power. The introduction of words moreover gives a new force to the definite interpretation of the whole as a single organism, developed as a poem might be in relation to definite and coherent ideas. The dramatic and human elements which Beethoven introduced into his instrumental music to a degree before undreamed of, find here their fullest expression; and most of the forms of music are called in to convey his ideas. The first movement of the symphony is in binary form; the second in scherzo, or idealised minuet and trio form; the third in the form of theme and variations. Then follows the curious passage of instrumental recitative, of which so many people guessed the meaning even before it was defined by the publication of the extracts from the MS. sketch-books in the Berlin Library; then the entry of the noble tune, the theme of the entire Finale, introduced contrapuntally in a manner which has a clear analogy to fugal treatment; and followed by the choral part, which treats the theme in the form of variations apportioned to the several verses of the poem, and carries the sentiment to the extremest pitch of exultation expressible by the human voice. The instrumental forces employed are the fullest; including, with the usual complement, four horns, three trombones in the scherzo and finale, and contrafagotto, triangle, cymbals, and big drum in the finale. The choral forces include four solo voices and full chorus, and the sentiment expressed is proportionate to the forces employed.

In Beethoven's hands the Symphony has again undergone a change of status. Haydn and Mozart, as above pointed out, ennobled and enriched the form in the structural sense. They took up the work when there was little more expected of the orchestra than would have been expected of a harpsichord, and when the object of the piece was slight and almost momentary entertainment. They left it one of the most important branches of instrumental music, though still to a great extent dependent on formal perfection and somewhat obvious artistic management for its interest. Their office was in fact to perfect the form, and Beethoven's to use it. But the very use of it brought about a new ratio between its various elements. In his work first clearly appears a proportion between the forces employed and the nobility and depth and general importance of the musical ideas. In his hands the greatest and most pliable means available for the composer could be no longer fit for lightness and triviality, but only for ideal emotions of an adequate standard. It is true that earlier composers saw the advantage of adopting a breadth of style and largeness of sentiment when writing for the orchestra; but this mostly resulted in positive dullness. It seems as if it could only be when the circumstances of history had undergone a violent change that human sentiment could reach that pitch of comprehensiveness which in Beethoven's work raised the Symphony to the highest pitch of earnest poetic feeling: and the history of his development is chiefly the coordination of all the component elements; the proportioning of the expression and style to the means; the expansion of the form to the requirements of the expression; the making of the orchestration perfectly free, but perfectly just in every detail of expression, and perfectly balanced in itself; and the eradication of all traces of conventionalism both in the details and in the principal outlines, and also to a great extent in the treatment of the instruments. It is chiefly through Beethoven's work that the symphony now stands at the head of all musical forms whatever; and though other composers may hereafter misuse and degrade it as they have degraded the opera, the cantata, the oratorio, the mass, and such other forms as have equal possibilities with the symphony, his works of this kind stand at such an elevation of human sympathy and emotion, and at such a pitch of individuality and power, in expression and technical mastery, that it is scarcely likely that any branch of musical art will ever show anything to surpass them.

It might seem almost superfluous to trace the history of Symphony further after Beethoven. Nothing since his time has shown, nor in the changing conditions of the history of the race is it likely anything should show, any approach to the vitality and depth of his work. But it

is just these changing conditions that leave a little opening for composers to tread the same path with him. In the millions of the human species there are endless varieties of mental and emotional qualities grouped in different individuals, and different bands or sets of men; and the many-sided qualities of artistic work, even far below the highest standard, find their excuse and explanation in the various groups and types of mind whose artistic desires they satisfy. Those who are most highly organised in such respects find their most perfect and most sustained gratification in Beethoven's works; but others who feel less deeply, or are less wide in their sympathies, or have fewer or different opportunities of cultivating their tastes in such a musical direction, need musical food more in accordance with their mental and emotional organisation. Moreover, there is always room to treat an accepted form in the mode characteristic of the period. Beethoven's period was much more like ours than that of Haydn and Mozart, but yet it is not so like that a work expressed entirely in his manner would not be an anachronism. Each successive generation takes some colour from the combination of work and changes in all previous generations; in unequal quantities proportioned to its amount of sympathy with particular periods. By the side of Beethoven there were other composers, working either on parallel lines or in a different manner on the same lines. The succeeding generations were influenced by them as well as by him; and they have introduced some elements into symphony which are at least not prominent in his. One of the contemporary composers who had most influence on the later generation was Weber; but his influence is derived from other departments, and in that of Symphony his contribution is next to nothing—two only, so slight and unimportant, as probably to have had no influence at all.

Another composer's symphonies did not have much immediate influence, chiefly because they were not performed; what they will have in the future remains to be seen.[1] In delightfulness, Schubert's two best works in this department stand almost alone; and their qualities are unique. In his earlier works of the kind there is an analogy to Beethoven's early works. Writing for the orchestra seemed to paralyse his particular individuality; and for some time after he had written some of his finest and most original songs, he continued to write symphonies, which were chiefly a mild reflex of Haydn and Mozart, or at most of the early style of Beethoven. His first attempt was made in 1813, the last page being dated October 28 of that year, when he was yet only sixteen years old—one year after Beethoven's Symphonies in A and F, and more than ten years before the great D minor. In the five following years he wrote five more, the best of which is No. 4, the Tragic, in C minor; the Andante especially being very fine and interesting, and containing many characteristic traits of the master. But none of the early works approach in interest or original beauty to the unfinished one in B minor, and the very long and vigorous one in C major; the first composed in 1822, before Beethoven's No. 9, and the second in 1828, after it. In these two he seems to have struck out a real independent symphony-style for himself, thoroughly individual in every respect, both of idea, form, and orchestration. They show singularly little of the influence of Beethoven, or Mozart, or Haydn, or any of the composers he must have been familiar with in his early days at the Konvict; but the same spirit as is met with in his songs and pianoforte pieces, and the best specimens of his chamber music. The first movement of the B minor is entirely unlike any other symphonic first movement that ever was composed before. It seems to come direct from the heart, and to have the personality of the composer in it to a most unusual degree. The orchestral forces used are the usual ones, but in the management of them there are numbers of effects which are perfectly new in this department of art, indicating the tendency of the time towards direct consideration of what is called 'colour' in orchestral combinations, and its employment with the view of enhancing the degree of actual sensuous enjoyment of a refined kind, to some extent independent of the subjects and figures. Schubert's mature orchestral works are however too few to give any strong indication of this in his own person; and what is commonly felt is the supreme attractiveness of the ideas and general style. As classical models of form none of Schubert's instrumental works take the highest rank; and it follows that no compositions by any writer which have taken such hold upon the musicians of the present time, depend so much upon their intrinsic musical qualities as his do. They are therefore in a sense the extremest examples that can be given of the degree in which the status of such music altered in about thirty years. In the epoch of Mozart and Haydn, the formal elements absolutely predominated in importance. This was the case in 1795. The balance was so completely altered in the course of Beethoven's lifetime, that by 1824 the phenomenon is presented of works in the highest line of musical composition depending on the predominating element of the actual musical sentiment. It must be confessed that Schubert's position in art is unique; but at the same time no man of mark can be quite unrepresentative of his time, and Schubert in this way represents the extraordinary degree in which the attention of musical people and the intention of composers in the early years of the present century was directed to the actual material of music in its expressive sense, as distinguished from the external or structural aspect.

The relation of the dates at which more or less well-known symphonies made their appearance about this time is curious and not uninstructive. Mendelssohn's Reformation Symphony was pro-

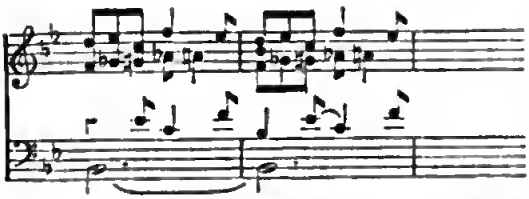
[1] As we write, the announcement appears of a complete edition of Schubert's works, published and MS., by Breitkopf & Härtel.

duced only two years after Schubert's great Symphony in C, namely in 1830. His Italian Symphony followed in the next year; and Sterndale Bennett's in G minor, in 1834.

The dates and history of Spohr's productions are even more striking, as he was actually a contemporary of Beethoven's, and senior to Schubert, while in all respects in which his style is characteristic it represents quite a later generation. His first Symphony (in Eb) was composed in 1811, before Beethoven's 7th, 8th, and 9th, and when he himself was 27 years old. This was followed by several others, which are not without merit, though not of sufficient historical importance to require special consideration. The symphony of his which is best known at the present day is that called the 'Weihe der Töne,' which at one time enjoyed great celebrity. The history of this work is as follows. He intended first to set a poem of the same name by his friend Pfeiffer. He began the setting in 1832, but finding it unsatisfactory he abandoned the idea of using the words except as a programme; in which form they are appended to the score. The full description and purpose of the work as expressed on the title is 'Characteristisches Tongemälde in Form einer Sinfonie, nach einen Gedicht von Carl Pfeiffer'; and a printed notice from the composer is appended to the score directing that the poem is to be either printed or recited aloud whenever the symphony is to be performed. Each movement also has its title, like the Pastoral of Beethoven; but it differs from that work not only in its less substantial interest, but also in a much more marked departure from the ordinary principles of form, and the style of the successive movements.

The earlier part of the work corresponds fairly well with the usual principles of structure. It opens with a short Largo of vague character, passing into the Allegro, which is a continuous movement of the usual description, in a sweet but rather tame style. The next movement might be taken to stand for the usual slow movement, as it begins Andantino; but the development is original, as it is broken up by several changes of tempo and time-signatures, and is evidently based upon a programme, for which its title supplies an explanation. The next movement again might be taken as an alternative to the Minuet and Trio, being marked 'Tempo di Marcia,' which would suggest the same general outline of form. But the development is again independent, and must be supposed to follow its title. From this point all connection with the usual outlines ceases. There is an Andante maestoso, based upon an Ambrosianischer Lobgesang, a Larghetto containing a second hymn-tune, and a short Allegretto in simple primary form to conclude with. From this description it will be obvious that the work is an example of thoroughgoing 'programme music.' It is clearly based rather on the musical portrayal of a succession of ideas in themselves independent of music, than upon the treatment of principles of abstract form, and ideas intrinsically musical. It derives from this fact a historical importance which its musical qualities taken alone would not warrant, as it is one of the very first German examples of its kind possessing any high artistic excellences of treatment, expression, and orchestration. It contains a plentiful supply of Spohr's characteristic faults, and is for the most part superficial, and deficient in warmth of feeling and nobility of thought; but it has also a fair share of his good traits—delicacy and clearness of orchestration, and a certain amount of poetical sentiment. Its success was considerable, and this, rather than any abstract theorising upon the tendencies of modern music, led him to several further experiments in the same line. The symphony (in C minor) which followed the 'Weihe der Töne' was on the old lines, and does not require much notice. It contains experiments in unifying the work by unusual references to subjects, as in the first movement, where conspicuous reference is made in the middle part of the Allegro to the characteristic feature of the slow Introduction; and in the last, where the same subject is somewhat transformed, and reappears in a different time as a prominent feature of the second section. In the next symphony, and in the 7th and 9th, Spohr again tried experiments in programme. Two of these are such curiosities as to deserve description. The 6th, op. 116, in G, is called 'Historische Symphonie,' and the four movements are supposed to be illustrations of four distinct musical periods. The first is called the Period of Handel and Bach, and dated 1720; the second, the Period of Haydn and Mozart, and dated 1780 (*i.e.* before any of the greatest instrumental works of either Haydn or Mozart were produced); the third is the Period of Beethoven, and dated 1810; and the fourth, 'Allerneueste Periode,' and dated 1840. This last title seems to imply that Spohr regarded himself as belonging to a different generation from Beethoven. The first period is represented by an introductory Largo in contrapuntal style, and an Allegro movement, part after the manner of the old Canzonas, and part a Pastorale, introduced for contrast. The style has scarcely the least affinity to Bach, but the Handelian character is extremely easy to imitate, and hence in some respects it justifies its title fairly well. The slow movement which follows has good qualities and graceful points. It has more the flavour of Mozart than Haydn, and this is enhanced by the Mozartian turns and figures which are introduced. One which is very conspicuous is the short figure:—

which is found in several places in Mozart's works. The second subject moreover is only an ingenious alteration of the second subject in the slow movement of Mozart's Prague Symphony in D:—



Nevertheless, the whole effect of the movement is not what its title implies. The scoring is fuller, and the inner parts richer and freer in their motion than in the prototypes, and the harmonization is more chromatic, after Spohr's manner. The Scherzo professes to be in Beethoven's style, and some of his characteristic devices of harmony and rhythm and treatment of instruments are fairly well imitated (*e.g.* the drums in G, D, and Eb), though in a manner which shows they were but half understood. Curiously enough, one of the most marked figures does not come from Beethoven, but from Mozart's G minor Symphony :—

The last movement, representing the then 'latest period,' has of course no names appended. Spohr probably did not intend to imitate any one, but was satisfied to write in his own manner, of which the movement is not a highly satisfactory example. It is perhaps rather to the composer's credit that his own characteristics should peep out at all corners in all the movements, but the result can hardly be called an artistic success. However, the experiment deserves to be recorded and described, as unique among works by composers of such standing and ability as Spohr; and the more so as it is not likely to be often heard in future. His next Symphony (No. 7, in C major, op. 121) is in many respects as great a curiosity of a totally different description. It is called 'Irdisches und Göttliches in Menschenleben,' and is a double symphony in three movements for two orchestras. The first movement is called 'Kinderwelt,' the second 'Zeit der Leidenschaften,' and the last (Presto) 'Endlicher Sieg des Göttlichen.' In the first two the second orchestra, which is the fuller of the two, is little more than an accompaniment to the first. In the last it has a good deal of work to do, uttering chiefly vehement and hustling passages in contrast with quiet and sober passages by the first orchestra; until near the end, when it appears to be subdued into consonance with the first orchestra. The idea seems to be to depict the divine and the worldly qualities more or less by the two orchestras; the divine being given to the smaller orchestra of solo instruments, and the worldly to the fuller orchestra. The treatment of the instrumental forces is on the whole very simple; and no very extraordinary effects seem to be aimed at.

Spohr wrote yet another programme symphony after this (No. 9. in B, op. 143) called 'Die Jahreszeiten,' in which Winter and Spring are joined to make Part I, and Summer and Autumn to make Part II. The work approaches more nearly to the ordinary outlines of the Symphony than his previous experiments in programme, and does not seem to demand so much detailed description. In fact, but for his having been so early in the field as a writer of thoroughgoing programme-music, Spohr's position in the history of the Symphony would not be an important one; and it is worthy of remark that his being so at all appears to have been an accident. The 'Weihe der Töne' would not have been a programme symphony but for the fact that Pfeiffer's poem did not turn out to be very suitable for a musical setting. It is not likely that the work would have attained such popularity as it did but for its programme; but after so good a result in relation to the public, it was natural that Spohr should try further experiments on the same lines; and hence he became one of the earliest representatives of artistic speculation in a direction which has become one of the most conspicuous subjects of discussion among modern musical philosophers. As far as intrinsic qualities are concerned it is remarkable how very little influence he has had upon the subsequent history of the Symphony, considering the reputation he enjoyed in his lifetime. His greatest excellence was his treatment of his orchestra, which was delicate, refined, and extremely clear; but it must be confessed that he erred on the side natural to the virtuoso violinist, and was too fond of bringing his first violins into prominence. His ideas and style generally were not robust or noble enough to stand the test of time. His melodies are not broad or strong; his harmonisation, though very chromatic to look at, is not radically free and vigorous; and his rhythm, though sometimes complicated and ingenious, is neither forcible nor rich in variety. None of his works however can be said to be without their good points, and the singularity of his attempts at programme-music give them an interest which the unlikelihood of many performances in the future does not by any means diminish.

An interesting fact in connection with Spohr and the history of the Symphony is that he seems to have been the first to conduct an orchestra in England with a baton; the practice having previously been to conduct 'at the pianoforte.' The occasion was one of the Philharmonic Concerts in 1820. The habit of conducting at the pianoforte was evidently a tradition continued from the days when the Symphony was an appendage of the Opera, when the principal authority, often the composer in person, sat at the principal clavier in the middle of the orchestra giving the time at his instrument, and filling in the harmonies under the guidance of a figured bass. Almost all the earlier independent symphonies, including those of Philip Emanuel Bach of 1776, and some of Haydn's earlier ones, have such a figured bass for the clavier player, and an extra bass part is commonly found in the sets of parts, which may be reasonably surmised to be for his use.[1] The practice was at last

[1] Mendelssohn's early Symphonies are marked 'Klavier mit dem Basse.' (See vol. ii. 265, note 3.)

abrogated in England by Spohr, possibly because he was not a clavier but a violin player. In Germany it was evidently discontinued some time earlier.

The most distinguished composers of symphonies who wrote at the same time as Spohr, were entirely independent of him. The first of these is Mendelssohn, whose earliest symphonies even overlap Beethoven, and whose better-known works of the kind, as before mentioned, begin about the same time as Spohr's best examples, and extend over nearly the same period as his later ones. The earliest which survives in print is that in C minor dedicated to the London Philharmonic Society. This work was really his thirteenth symphony, and was finished on March 31, 1824, when he was only fifteen years old, in the very year that Beethoven's Choral Symphony was first performed. The work is more historically than musically interesting. It shows, as might be expected, how much stronger the mechanical side of Mendelssohn's artistic nature was, even as a boy, than his poetical side. Technically the work is extraordinarily mature. It evinces not only a perfect and complete facility in laying the outline and carrying out the details of form, but also the acutest sense of the balance and proportion of tone of the orchestra. The limits of the attempt are not extensive, and the absence of strong feeling or aspiration in the boy facilitated the execution. The predominant influence is clearly that of Mozart. Not only the treatment of the lower and subordinate parts of the harmony, but the distribution and management of the different sections and even the ideas are like. There is scarcely a trace of the influence of Beethoven, and not much of the features afterwards characteristic of the composer himself. The most individual movements are the slow movement and the trio. The former is tolerably free from the influence of the artificial and mannered slow movements of the Haydn and Mozart style, and at the same time does not derive its inspiration from Beethoven: it contains some very free experiments in modulation, enharmonic and otherwise, a few characteristic figures similar to some which he made use of later in his career, and passages of melody clearly predicting the composer of the Lieder ohne Worte and the short slow-movements of the organ sonatas. The Trio is long and very original in intention, the chief feature being ingenious treatment of arpeggios for the strings in many parts. The other movements are for the most part formal. The Minuet is extraordinarily like that of Mozart's G minor Symphony, not only in accent and style, but in the manner in which the strings and the wind are grouped and balanced, especially in the short passage for wind alone which occurs towards the end of each half of the movement. It was possibly owing to this circumstance that Mendelssohn substituted for it the orchestral arrangement of the Scherzo of his Octet when the work was performed later in his life. In the last movement the most characteristic passage is the second subject, with the short chords of pizzicato strings, and the tune for the clarinet which comes after the completion of the first period by strings alone. He used the same device more than once later, and managed it more satisfactorily. But it is just such suggestions of the working of the musical spirit in the man which make an early work interesting.

His next symphony happened to illustrate the supposed tendency of the age towards programme. It was intended for the tercentenary festival of the Augsburg Protestant Confession in 1830, though owing to political circumstances its performance was deferred till later. He evidently had not made up his mind what to call it till some time after it was finished, as he wrote to his sister and suggested Confession Symphony, or Symphony for a Church Festival, as alternative names. But it is quite evident nevertheless that he must have had some sort of programme in his mind, and a purpose to illustrate the conflict between the old and new forms of the faith, and the circumstances and attributes which belonged to them. The actual form of the work is as nearly as possible what is called perfectly orthodox. The slow introduction, the regular legitimate allegro, the simple pretty scherzo and trio, the short but completely balanced slow movement, and the regular last movement preceded by a second slow introduction, present very little that is out of the way in point of structure; and hence the work is less dependent upon its programme than some of the examples by Spohr above described. But nevertheless the programme can be clearly seen to have suggested much of the detail of treatment and development in a perfectly consistent and natural manner. The external traits which obviously strike attention are two; first, the now well-known passage which is used in the Catholic Church at Dresden for the Amen, and which Wagner has since adopted as one of the most conspicuous religious motives of the Parsifal; and secondly, the use of Luther's famous hymn, 'Ein' feste Burg,' in the latter part of the work. The Amen makes its appearance in the latter part of the opening Andante, and is clearly meant to typify the old church; and its recurrence at the end of the working out in the first movement, before the recapitulation, is possibly meant to imply that the old church still holds its own: while in the latter portion of the work the typical hymn-tune, introduced softly by the flute and by degrees taking possession of the whole orchestra, may be taken to represent the successful spread of the Protestant ideas, just as its final utterance fortissimo at the end of all, does the establishment of men's right to work out their own salvation in their own way. There are various other details which clearly have purpose in relation to the programme, and show clearly that the composer was keeping the possible succession of events and circumstances in his mind throughout. The actual treatment is a very considerable advance upon the Symphony in C minor. The whole work is thoroughly Mendelssohnian. There is no

obvious trace either in the ideas themselves, or in the manner of expression of the Mozartian influence which is so noticeable in the symphony of six years earlier. And considering that the composer was still but 21, the maturity of style and judgment is relatively quite as remarkable as the facility and mastery shown in the work of his 15th year. The orchestration is quite characteristic and free; and in some cases, as in part of the second movement, singularly happy. The principle of programme here assumed seems to have been maintained by him thenceforward; for his other symphonies, though it is not so stated in the published scores, are known to have been recognised by him as the results of his impressions of Italy and Scotland. The first of them followed very soon after the Reformation Symphony. In the next year after the completion of that work he mentioned the new symphony in a letter to his sister as far advanced; and said it was 'the gayest thing he had ever done.' He was in Rome at the time, and it appears most probable that the first and last movements were written there. Of the slow movement he wrote that he had not found anything exactly right, 'and would put it off till he went to Naples, hoping to find something to inspire him there.' But in the result it is difficult to imagine that Naples can have had much share. Of the third movement there is a tradition that it was imported from an earlier work; and it certainly has a considerable flavour of Mozart, though coupled with traits characteristic of Mendelssohn in perfect maturity, and is at least well worthy of its position; and even if parts of it, as is possible, appeared in an earlier work, the excellences of the Trio, and the admirable effect of the final Coda which is based on it, point to considerable rewriting and reconstruction at a mature period. The actual structure of the movements is based upon familiar principles, though not without certain idiosyncrasies: as for instance the appearance of a new prominent feature in the working-out portion, and the freedom of the recapitulation in the first movement. In the last movement, called Saltarello, he seems to have given a more free rein to his fancy in portraying some scene of unconstrained Italian gaiety to which he was a witness; and though there is an underlying consistency in the usual distribution of keys, the external balance of subjects is not so obvious. The last movement is hence the only one which seems to depend to any extent upon the programme idea; in all other respects the symphony belongs to the 'classical' order. Indeed such a programme as the purpose to reproduce impressions of particular countries is far too vague to lend itself to exact and definite musical portrayal of external ideas, such as might take the place of the usual outlines of structure. In fact it could lead to little more than consistency of style, which would be equally helpful to the composer and the audience; and it may well have served as an excuse for a certain laxity and profusion in the succession of the ideas, instead of that difficult process of concentrating and making relevant the whole of each movement upon the basis of a few definite and typical subjects. The characteristics of the work are for the most part fresh and genial spontaneity. The scoring is of course admirable and clear, without presenting any very marked features; and it is at the same time independent and well proportioned in distribution of the various qualities of sound, and in fitness to the subject matter.

In orchestral effects the later symphony—the Scotch, in A minor—is more remarkable. The impressions which Mendelssohn received in Scotland may naturally have suggested more striking points of local colour; and the manner in which it is distributed from first page to last serves to very good purpose in unifying the impression of the whole. The effects are almost invariably obtained either by using close harmonies low in the scale of the respective instruments, or by extensively doubling tunes and figures in a similar manner, and in a sombre part of the scale of the instruments; giving an effect of heaviness and darkness which were possibly Mendelssohn's principal feelings about the grandeur and uncertain climate of Scotland. Thus in the opening phrase for wind instruments they are crowded in the harmonies almost as thick as they will endure. In the statement of the first principal subject again the clarinet in its darkest region doubles the tune of the violins an octave lower. The use of the whole mass of the strings in three octaves, with the wind filling the harmonies in rhythmic chords, which has so fine and striking an effect at the beginning of the 'working out' and in the coda, has the same basis: and the same effect is obtained by similar means here and there in the Scherzo; as for instance where the slightly transformed version of the principal subject is introduced by the wind in the Coda. The same qualities are frequently noticeable in the Slow movement and again in the coda of the last movement. As in the previous symphony, the structure is quite in accordance with familiar principles. If anything, the work errs rather on the side of squareness and obviousness in the outlines both of ideas and structure; as may be readily perceived by comparing the construction of the opening tune of the introduction with any of Beethoven's introductions (either that of the D or B♭ or A Symphonies, or his overtures): or even the introduction to Mozart's Prague Symphony. And the impression is not lessened by the obviousness of the manner in which the succeeding recitative passages for violins are introduced; nor by the squareness and tune-like qualities of the first subject of the first movement, nor by the way in which the square tune pattern of the scherzo is reiterated. In the manipulation of the familiar distribution of periods and phrases, however, he used a certain amount of consideration. For example, the persistence of the rhythmic figure of the first subject of the first allegro,

in the inner parts of the second section of that movement, serves very good purpose; and the concluding of the movement with the melancholy tune of the introduction helps both the sentiment and the structural effect. The scherzo is far the best and most characteristic movement of the whole. In no department of his work was Mendelssohn so thoroughly at home; and the obviousness of the formal outlines is less objectionable in a movement where levity and abandonment to gaiety are quite the order of the day. The present scherzo has also certain very definite individualities of its own. It is a departure from the 'Minuet and Trio' form, as it has no break or strong contrasting portion in the middle, and is continuous bustle and gaiety from beginning to end. In technical details it is also exceptionally admirable. The orchestral means are perfectly suited to the end, and the utterances are as neat and effective as they could well be; while the perfect way in which the movement finishes off is delightful to almost every one who has any sense for art. The slow movement takes up the sentimental side of the matter, and is in its way a good example of his orchestral style in that respect. The last movement, Allegro vivacissimo, is restless and impetuous, and the tempo-mark given for it in the Preface to the work, 'Allegro guerriero,' affords a clue to its meaning. But it evidently does not vitally depend upon any ideal programme in the least; neither does it directly suggest much, except in the curious independent passage with which it concludes, which has more of the savour of programme about it than any other portion of the work, and is scarcely explicable on any other ground. It is to be noticed that directions are given at the beginning of the work to have the movements played as quickly as possible after one another, so that it may have more or less the effect of being one piece. Mendelssohn's only other symphonic work was the Lobgesang, a sort of ecclesiastical counterpart of Beethoven's 9th Symphony. In this of course the programme element is important, and is illustrated by the calls of the brass instruments and their reiteration with much effect in the choral part of the work. The external form, as in Beethoven's 9th Symphony, is that of the three usual earlier movements (1) Introduction and Allegro, (2) Scherzo, or Minuet and Trio, and (3) Slow Movement (which in the present case have purposely a pietistic flavour), with the Finale or last movement supplanted by the long vocal part.

The consideration of these works shows that though Mendelssohn often adopted the appearance of programme, and gained some advantages by it, he never, in order to express his external ideas with more poetical consistency, relaxed any of the familiar principles of structure which are regarded as orthodox. He was in fact a thoroughgoing classicist. He accepted formulas with perfect equanimity, and aimed at resting the value of his works upon the vivacity of his ideas and the great mastery which he had attained in technical expression, and clearness and certainty of orchestration. It was not in his disposition to strike out a new path for himself. The perfection of his art in many respects necessarily appeals to all who have an appreciation for first-rate craftsmanship; but the standard of his ideas is rather fitted for average musical intelligences, and it seems natural enough that these two circumstances should have combined successfully to attain for him an extraordinary popularity. He may fairly be said to present that which appeals to high and pure sentiments in men, and calls upon the average of them to feel at their best. But he leads them neither into the depths nor the heights which are beyond them; and is hence more fitted in the end to please than to elevate. His work in the department of Symphony is historically slight. In comparison to his great predecessors he established positively nothing new; and if he had been the only successor to Beethoven and Schubert it would certainly have to be confessed that the department of art represented by the Symphony was at a standstill. The excellence of his orchestration, the clearness of his form, and the accuracy and cleverness with which he balanced and disposed his subjects and his modulations, are all certain and unmistakeable; but all these things had been attained by great masters before him, and he himself attained them only by the sacrifice of the genuine vital force and power of harmonic motion and freedom of form in the ideas themselves, of which his predecessors had made a richer manifestation. It is of course obvious that different orders of minds require different kinds of artistic food, and the world would not be well served without many grades and standards of work. Mendelssohn did good service in supplying a form of symphony of such a degree of freshness and lightness as to appeal at once to a class of people for whom the sternness and power of Beethoven in the same branch of art would often be too severe a test. He spoke also in the spirit of his time, and in harmony with it; and as illustrations of the work of the period in one aspect his symphonies will be among the safest to refer to.

Among his contemporaries the one most natural to bracket with him is Sterndale Bennett, whose views of art were extraordinarily similar, and who was actuated in many respects by similar impulses. His published contribution to the department we are considering is extremely slight. The symphony which he produced in 1834 was practically withdrawn by him, and the only other work of the kind which he allowed to be published was the one which was written for the Philharmonic Society, and first played in 1864. The work is slight, and it is recorded that he did not at first put it forward as a symphony. It had originally but three movements, one of which, the charming minuet and trio, was imported from the Cambridge Installation Ode of 1862. A slow movement called Romanze was added afterwards. Sterndale Bennett was a severe classicist in his views about form in music, and

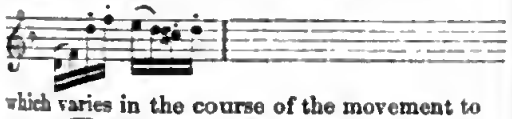
the present symphony does not show anything sufficiently marked to call for record in that respect. It is singularly quiet and unpretentious, and characteristic of the composer, showing his taste and delicacy of sentiment together with his admirable sense of symmetry and his feeling for tone and refined orchestral effect.

The contemporary of Mendelssohn and Sterndale Bennett who shows in most marked contrast with them is Robert Schumann. He seems to represent the opposite pole of music; for as they depended upon art and made clear technical workmanship their highest aim, Schumann was in many respects positively dependent upon his emotion. Not only was his natural disposition utterly different from theirs, but so was his education. Mendelssohn and Sterndale Bennett went through severe technical drilling in their early days. Schumann seems to have developed his technique by the force of his feelings, and was always more dependent upon them in the making of his works than upon general principles and external stock rules, such as his two contemporaries were satisfied with. The case affords an excellent musical parallel to the common circumstances of life; Mendelssohn and Sterndale Bennett were satisfied to accept certain rules because they knew that they were generally accepted; whereas Schumann was of the nature that had to prove all things, and find for himself that which was good. The result was, as often happens, that Schumann affords examples of technical deficiencies, and not a few things which his contemporaries had reason to compare unfavourably with the works of Mendelssohn and Sterndale Bennett; but in the end his best work is far more interesting, and far more deeply felt, and far more really earnest through and through than theirs. It is worth observing also that his feelings towards them were disinterested admiration and enthusiasm, while they thought very slightly of him. They were also the successful composers of their time, and at the head of their profession, while he was looked upon as a sort of half amateur, part mystic and part incompetent. Such circumstances as these have no little effect upon a man's artistic development, and drive him in upon his own resources. Up to a certain point the result for the world in this instance was advantageous. Schumann developed altogether his own method of education. He began with songs and more or less small pianoforte pieces. By working hard in these departments he developed his own emotional language, and in course of time, but relatively late in life as compared with most other composers, he seemed to arrive at the point when experiment on the scale of the Symphony was possible. In a letter to a friend he expressed his feeling that the pianoforte was becoming too narrow for his thoughts, and that he must try orchestral composition. The fruit of this resolve was the B♭ Symphony (op. 38), which was produced at Leipzig in 1841, and was probably his first important orchestral work. It is quite extraordinary how successfully he grappled with the difficulties of the greatest style of composition at the first attempt. The manner is thoroughly symphonic, impressive and broad, and the ideas are more genuinely instrumental both in form and expression than Mendelssohn's, and far more incisive in detail, which in instrumental music is a most vital matter. Mendelssohn had great readiness for making a tune, and it is as clear as possible that when he went about to make a large instrumental work his first thought was to find a good tune to begin upon. Schumann seems to have aimed rather at a definite and strongly marked idea, and to have allowed it to govern the form of period or phrase in which it was presented. In this he was radically in accord with both Mozart and Beethoven. The former in his instrumental works very commonly made what is called the principal subject out of two distinct items, which seem contrasted externally in certain characteristics and yet are inevitable to one another. Beethoven frequently satisfied himself with one principal one, as in the first movements of the Eroica and the C minor; and even where there are two more or less distinct figures, they are joined very closely into one phrase, as in the Pastoral, the No. 8, and the first movement of the Choral. The first movement of Schumann's B♭ Symphony shows the same characteristic. The movement seems almost to depend upon the simple but very definite first figure—

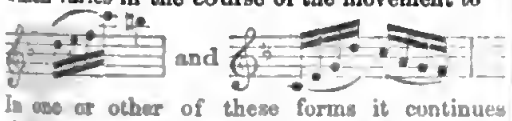
which is given out in slow time in the Introduction,[1] and worked up as by a mind pondering over its possibilities, finally breaking away with vigorous freshness and confidence in the 'Allegro molto Vivace.' The whole first section depends upon the development of this figure; and even the horns, which have the last utterances before the second subject appears, continue to repeat its rhythm with diminishing force. The second subject necessarily presents a different aspect altogether, and is in marked contrast to the first, but it similarly depends upon the clear character of the short figures of which it is composed, and its gradual work up from the quiet beginning to the loud climax, ends in the reappearance of the rhythmic form belonging to the principal figure of the movement. The whole of the working-out portion depends upon the same figure, which is presented in various aspects and with the addition of new features and ends in a climax which introduces the same figure in a slow form, very emphatically, corresponding to the statement in the Introduction. To this climax the recapitulation is duly welded on. The coda again makes the most of the same figure, in yet fresh aspects. The latter part is to all intents independent, apparently a sort of reflection on what has gone before, and is so far in definite contrast as to explain itself. The whole movement is direct

[1] See the curious anecdote, vol. iii. p. 413.

and simple in style, and for Schumann, singularly bright and cheerful. The principles upon which he constructed and used his principal subjects in this movement are followed in the first movements of the other symphonies; most of all in the D minor; clearly in the C major; and least in the Eb, which belongs to the later period of his life. But even in this last he aims at gaining the same result, though by different means; and the subject is as free as any from the tune-qualities which destroy the complete individuality of an instrumental subject in its most perfect and positive sense. In the first movement of the D minor he even went so far as to make some important departures from the usual outlines of form, which are rendered possible chiefly by the manner in which he used the characteristic figure of his principal subject. It is first introduced softly in the latter part of the Introduction, and gains force quickly, so that in a few bars it breaks away in the vigorous and passionate allegro in the following form—



which varies in the course of the movement to



In one or other of these forms it continues almost ceaselessly throughout the whole movement, either as actual subject or accompaniment; in the second section it serves in the latter capacity. In the latter part of the working-out section a fresh subject of gentler character is introduced, seeming to stem and mitigate the vehemence expressed by the principal figures of the first subject: from the time this new subject makes its appearance there continues a sort of conflict between the two; the vehement subject constantly breaking in with apparently undiminished fire, and seeming at times to have the upper hand, till just at the end the major of the original key (D minor) is taken, and the more genial subject appears in a firm and more determined form, as if asserting its rights over the wild first subject; and thereupon, when the latter reappears, it is in a much more genial character, and its reiteration at the end of the movement gives the impression of the triumph of hope and trust in good, over the seeds of passion and despair. The result of the method upon which the movement is developed is to give the impression of both external and spiritual form. The requirements of key, modulation, and subject are fulfilled, though, from the point of view of classical orthodoxy, with unusual freedom. The spiritual form,—the expression in musical terms of a type of mental conflict, so depicted that thinking beings can perceive the sequence to be true of themselves—is also very prominent, and is the most important element in the work, as is the case in all Schumann's best works; moreover in this movement everything is strongly individual, and warm with real musical life in his own style; which was not altogether the case with the first movement of the Bb. In the C major Symphony (op. 61) the first allegro is ushered in by a slow introduction of important and striking character, containing, like those of the two just mentioned, anticipations of its principal figures. In the allegro the two principal subjects are extremely strong in character, and the consistent way in which the whole movement is developed upon the basis of their constituent figures, with allusions to those of the introduction, is most remarkable. Here again there is a sort of conflict between the principal ideas. The first subject is just stated twice (the second time with certain appropriate changes), and then a start is instantly made in the Dominant key, with new figures characteristic of the second section; transition is made to flat keys and back, and an allusion to the first subject ends the first half; but all is closely consistent, vigorous, and concise. The development portion is also most closely worked upon the principal subjects, which are treated, as it seems, exhaustively, presenting especially the figures of the second subject in all sorts of lights, and with freshness and warmth of imagination, and variety of tone and character. The recapitulation is preceded by allusions to the characteristic features of the introduction, considerably transformed, but still sufficiently recognisable to tell their tale. The coda is made by fresh treatment of the figures of the principal subjects in vigorous and brilliant development.

The Symphony in Eb has no introduction, and Schumann seems to have aimed at getting his strong effects of subject in this case by means other than the vigorous and clear rhythmic forms which characterise the first movements of the earlier symphonies. The effect is obtained by syncopations and cross rhythms, which alternately obscure and strengthen the principal beats of the bar, and produce an effect of wild and passionate effort, which is certainly striking, though not so immediately intelligible as the rhythmic forms of the previous symphonies. The second subject is in strong contrast, having a more gentle and appealing character; but it is almost overwhelmed by the recurrence of the syncopations of the principal subject, which make their appearance with persistency in the second as in the first section, having in that respect a very clear poetical or spiritual meaning. The whole development of the movement is again consistent and impressive, though not so fresh as in the other symphonies. As a point characteristic of Schumann, the extreme conciseness of the first section of the first movement in the Bb, D minor, and C major Symphonies is to be noticed, as it bears strongly upon the cultivated judgment and intelligence which marks his treatment of this great instrumental form. The first half is treated almost as pure exposition; the working-out having logically the greater part of interesting development of the ideas. The recapitulation is generally free, and in the D minor Symphony is practically

supplanted by novel methods of balancing the structure of the movement. The coda either presents new features, or takes fresh aspects of the principal ones, enhanced hy new turns of modulation, and ending with the insietance on the primary harmoniee of the principal key, which is necessary to the stahility of the movement. In all these reepects Schumann is a most worthy successor to Beethoven. He represents his intellectual eide in the consistency with which he developes the whole movement from a few principal features, and the freshness and indivlduality wlth which he treats the form; and he shows plenty of the emotional and spiritual side in the passionate or tender qualities of his subjects, and the way in which they are distrihuted relatively to one another. Schumann's symphonio slow movements have also a distinctive character of their own. Though extremely conoise, they are all at the same time rich and full of feeling. They are somewhat in the fashion of a 'Romanze,' that in the D Symphony being definitely so called; and their development depends rather upon an emotional than an intellectual hasis; ae it seems most just that a slow movement should. His object appears to have been to find some nohle and aspiring strain of melody, and to contrast it with episodes of similar character, which carry on and hear upon the principal idea without diverting the ohain of thought into a different channel. Hence the basis of the movements is radically lyrical; and this affords an important element of contrast to the first movement, in which there is always an antithetical element in the contrast of the two principal suhjects. The romanze of the D Symphony is constructed on a different principle; the sections and musical material being strongly contrasted; thie may be partly owing to the oloseness of its connection with other parts of the symphony, as will he noticed further on. The scherzos, including that in the 'Overture Scherzo and Finale' (op. 52), have a family likeness to one another, though their outlines are different; they all illustrate a phase of musical and poetical development in their earnest character and the vein of sadness whlch pervades them. The light and graceful gaiety of most of the minnets of Haydn and Mozart is scarcely to be traced in them; hnt its place is taken hy a certain wild rneh of animal spirits, mixed up in a strange and picturesque way with expressions of tenderness and regret. These scherzos are in a sense unique; for though following in the same direction as Beethoven's in some respects, they have hut little of hie sense of fnn and grotesque, whlle the vein of genuine melancholy which pervades them certainly finds no counterpart either in Spohr or Mendelssohn; and, if it may be traced in Schubert, it is still in comparison far less prominent. In fact Schumann's scherzos are specially curious and interesting, even apart from the ordinary etandpoint of a musioian, as illustrating a phase of the intellectual progress of the race. Schumann belonged to the order of men with large and at the same time delicate sympathies, whose disposition becomes so deeply impressed with the misfortunes and unsolvable difficulties which beset his own lot and that of his fellow men, that pure nnmixed lighthearted-ness becomes almost imposslhle. The poetical and thoughtful elde of his disposition, which supplied most vital ingredients to his music, was deeply tinged with sadness; and from this he was hardly ever entirely free. He could wear an aspect of cheerfulness, hnt the sadness was sure to peep out, and in this, among thoughtful and poetically disposed beings, he cannot be looked upon as eingular. Hence the position of the Scherzo in modern instrumental music presents certain inevitable difficulties. The lively, almost childish, merriment of early examples cannot be attained without jarring upon the feelings of earnest men; at least in works on such a scale as the symphony, where the dignity and importance of the form inevitahly produce a certain sense of responsihility to loftiness of purpose in the carrying out of the ideas. A movement corresponding to the old Scherzo in its relation to tho other movements had to be formed npon far more complicated conditions. The essential point in which Schumann followed his predecessors was the definition of the halancing and contrasting sections. The outlines of certain groups of bars are nearly always very strongly marked, and the movement as a whole is hased rather upon effects attainable hy the juxtsposition of such contrasting sections than upon the continuous logical or emotional development which is found in the other movements. The structural outline of the old dance-forms is still recognisahle in this respect, hut the style and rhythm hear little trace of the dance origin; or at least the dance qnality has been so far idealised as to apply rather to thought and feeling than to expressive rhythmic play of limbs. In Schumann's first Symphony the scherzo has some qualities of style which connect it with the minnets of earlier times, even of Mozart; but with these there are genuine characteristic traits of expression. In the later scherzos the poetical meaning seems more apparent. In fact the scherzo and the slow movement are linked together as the two sections of the work most closely representative of human emotion and circumstance; the first and last movements having more evident dependence upon what are called abstract qualities of form. In its structural outlines Schumann's Scherzo presents certain features. In the Symphonies in B♭ and C he adopts the device of two trios. Beethoven had repeated the trio in two eymphonies (4th and 7th), and Schnmann advanced in the same direction hy writing a second trio instead of repeating the first, and hy making the two trios contrast not only with the scherzo, hut also with each other; and as a further result the trios stand centrally in relation to the first and last statement of the scherzo, while it in its turn stands centrally hetween them, and thus the whole etructure of the movement gains in interest. It is worthy of note that the codas to all Schumann's scherzos are specially interesting and

full; and some of them are singular in the fact that they form an independent little section conveying its own ideas apart from those of the principal subjects. His finales are less remarkable on general grounds, and on the whole less interesting than his other movements. The difficulty of conforming to the old type of light movements was even more severe for him than it was for Beethoven, and hence he was the more constrained to follow the example set by Beethoven of concluding with something weighty and forcible, which should make a fitting crown to the work in those respects, rather than on the principle of sending the audience away in a good humour. In the B♭ Symphony only does the last movement aim at gaiety and lightness; in the other three symphonies and the Overture, Scherzo, and Finale, the finales are all of the same type, with broad and simple subjects and strongly emphasised rhythms. The rondo form is only obscurely hinted at in one; in the others the development is very free, but based on binary form; and the style of expression and development is purposely devoid of elaboration.

Besides the points which have been already mentioned in the development of the individual movements, Schumann's work is conspicuous for his attempts to bind the whole together in various ways. Not only did he make the movements run into each other, but in several places he connects them by reproducing the ideas of one movement in others, and even by using the same important features in different guises as the essential basis of different movements. In the Symphony in C there are some interesting examples of this; but the Symphony in D is the most remarkable experiment of the kind yet produced, and may be taken as a fit type of the highest order. In the first place all the movements run into each other except the first and second; and even there the first movement is purposely so ended as to give a sense of incompleteness unless the next movement is proceeded with at once. The first subject of the first movement and the first of the last are connected by a strong characteristic figure, which is common to both of them. The persistent way in which this figure is used in the first movement has already been described. It is not maintained to the same extent in the last movement; but it makes a strong impression in its place there, partly by its appearing conspicuously in the accompaniment, and partly by the way it is led up to in the sort of intermezzo which connects the scherzo and the last movement, where it seems to be introduced at first as a sort of reminder of the beginning of the work, and as if suggesting the clue to its meaning and purpose; and is made to increase in force with each repetition till the start is made with the finale. In the same manner the introduction is connected with the slow movement or romanze, by the use of its musical material for the second division of that movement; and the figure which is most conspicuous in the middle of the romanze runs all through the trio of the succeeding movement. So that the series of movements are as it were interlaced by their subject-matter; and the result is that the whole gives the impression of a single and consistent musical poem. The way in which the subjects recur may suggest different explanations to different people, and hence it is dangerous to try and fix one in definite terms describing particular circumstances. But the important fact is that the work can be felt to represent in its entirety the history of a series of mental or emotional conditions such as may be grouped round one centre; in other words, the group of impressions which go to make the innermost core of a given story seems to be faithfully expressed in musical terms and in accordance with the laws which are indispensable to a work of art. The conflict of impulses and desires, the different phases of thought and emotion, and the triumph or failure of the different forces which seem to be represented, all give the impression of belonging to one personality, and of being perfectly consistent in their relation to one another; and by this means a very high example of all that most rightly belongs to programme music is presented. Schumann however wisely gave no definite clue to fix the story in terms. The original autograph has the title 'Symphonische Fantaisie fur grosses Orchester, skizzirt im Jahre 1841; neu instrumentirt 1851.' In the published score it is called 'Symphony,' and numbered as the fourth, though it really came second. Schumann left several similar examples in other departments of instrumental music, but none so fully and carefully carried out. In the department of Symphony he never again made so elaborate an experiment. In his last, however, that in E♭, he avowedly worked on impressions which supplied him with something of a poetical basis, though he does not make use of characteristic figures and subjects to connect the movements with one another. The impressive fourth movement is one of the most singular in the range of symphonic music, and is meant to express the feelings produced in him by the ceremonial at the enthronement of a Cardinal in Cologne Cathedral. The last movement has been said to embody 'the bustle and flow of Rhenish holiday life, on coming out into the town after the conclusion of the ceremony in the Cathedral.'[1] Of the intention of the scherzo nothing special is recorded, but the principal subject has much of the 'local colour' of the German national dances.

As a whole, Schumann's contributions to the department of Symphony are by far the most important since Beethoven. As a master of orchestration he is less certain than his fellows of equal standing. There are passages which rise to the highest points of beauty and effectiveness, as in the slow movement of the C major Symphony; and his aim to balance his end and his means was of the highest, and the way in which he works it out is original; but both the bent of his mind and his education inclined him to be occasionally less pellucid than his prede-

1 For Schumann's intention see Wasielewsky, 3rd ed. 269, 272.

cessors, and to give his instruments things to do which are not perfectly adapted to their idiosyncrasies. On the other hand, in vigour, richness, poetry and earnestness, as well as in the balance which he was able to maintain between originality and justness of art, his works stand at the highest point among the moderns whose work is done; and have had great and lasting effect upon his successors.

The advanced point to which the history of the Symphony has arrived is shown by the way in which composers have become divided into two camps, whose characteristics are most easily understood in their extremest representatives. The growing tendency to attach positive meaning to music, as music, has in course of time brought about a new position of affairs in the instrumental branch of art. We have already pointed out how the strict outlines of form in instrumental works came to be modified by the growing individuality of the subject. As long as subjects were produced upon very simple lines, which in most cases resembled one another in all but very trifling external particulars, there was no reason why the structure of the whole movement should grow either complex or individual. But as the subject (which stands in many cases as a sort of text) came to expand its harmonic outlines and to gain force and meaning, it reacted more and more upon the form of the whole movement; and at the same time the musical spirit of the whole, as distinguished from the technical aspects of structure, was concentrated and unified, and became more prominent as an important constituent of the artistic *ensemble*. In many cases, such as small movements of a lyrical character for single instruments, the so-called classical principles of form were almost lost sight of, and the movement was left to depend altogether upon the consistency of the musical expression throughout. Sometimes these movements had names suggesting more or less of a programme; but this was not by any means invariable or necessary. For in such cases as Chopin's Preludes, and some of Schumann's little movements, there is no programme given, and none required by the listener. The movement depends successfully upon the meaning which the music has sufficient character of its own to convey. In such cases the art form is still thoroughly pure, and depends upon the development of music as music. But in process of time a new position beyond this has been assumed. Supposing the subjects and figures of music to be capable of expressing something which is definite enough to be put into words, it is argued that the classical principles of structure may be altogether abandoned, even in their broadest outlines, and a new starting-point for instrumental music attained, on the principle of following the circumstances of a story, or the succession of emotions connected with a given idea, or the flow of thought suggested by the memory of a place or person or event of history, or some such means; and that this would serve as a basis of consistency and a means of unifying the whole, without the common resources of tonal or harmonic distribution. The story or event must be supposed to have impressed the composer deeply, and the reaction to be an outflow of music, expressing the poetical imaginings of the author better than words would do. In some senses this may still be pure art; where the musical idea has really sufficient vigour and vitality in itself to be appreciated without the help of the external excitement of the imagination which is attained by giving it a local habitation and a name. For then the musical idea may still have its full share in the development of the work, and may pervade it intrinsically as music, and not solely as representing a story or series of emotions which are, primarily, external to the music. But when the element of realism creeps in, or the ideas depend for their interest upon their connection with a given programme, the case is different. The test seems to lie in the attitude of mind of the composer. If the story or programme of any sort is merely a secondary matter which exerts a general influence upon the music, while the attention is concentrated upon the musical material itself and its legitimate artistic development, the advantages gained can hardly be questioned. The principle not only conforms to what is known of the practice of the greatest masters, but is on abstract grounds perfectly unassailable; on the other hand, if the programme is the primary element, upon which the mind of the composer is principally fixed, and by means of which the work attains a specious excuse for abnormal development, independent of the actual musical sequence of ideas, then the principle is open to question, and may lead to most unsatisfactory results. The greatest of modern programme composers came to a certain extent into this position. The development of pure abstract instrumental music seems to have been almost the monopoly of the German race; French and Italians have had a readier disposition for theatrical and at best dramatic music. Berlioz had an extraordinary perception of the possibilities of instrumental music, and appreciated the greatest works of the kind by other composers as fully as the best of his contemporaries; but it was not his own natural way of expressing himself. His natural bent was always towards the dramatic elements of effect and dramatic principles of treatment. It seems to have been necessary to him to find some moving circumstance to guide and intensify his inspiration. When his mind was excited in such a manner he produced the most extraordinary and original effects; and the fluency and clearness with which he expressed himself was of the highest order. His genius for orchestration, his vigorous rhythms, and the enormous volumes of sound which he was as much master of as the most delicate subtleties of small combinations of instruments, have the most powerful effect upon the hearer; while his vivid dramatic perception goes very far to supply the place of the intrinsically musical development which characterises the works of the greatest masters

of abstract music. But on the other hand, as is inevitable from the position he adopted, he was forced at times to assume a theatrical manner, and a style which savours rather of the stage than of the true dramatic essence of the situations he deals with. In the 'Symphonie Fantastique,' for instance, which he also called 'Episode de la Vie d'un Artiste,' his management of the programme principle is thorough and well-devised. The notion of the ideal object of the artist's affections being represented by a definite musical figure, called the 'idée fixe,' unifying the work throughout by its constant reappearance in various aspects and surroundings, is very happy; and the way in which he treats it in several parts of the first movement has some of the characteristic qualities of the best kind of development of ideas and figures, in the purely musical sense; while at the same time he has obtained most successfully the expression of the implied sequence of emotions, and the absorption consequent upon the contemplation of the 'beloved object.' In the general laying out of the work he maintains certain vague resemblances to the usual symphonic type. The slow introduction, and the succeeding Allegro agitato—representing his passion, and therefore based to a very great extent on the 'idée fixe'—are equivalent to the familiar opening movements of the classical symphonies; and moreover there is even a vague resemblance in the inner structure of the Allegro to the binary form. The second movement, called 'Un bal,' corresponds in position to the time-honoured minuet and trio; and though the broad outlines are very free there is a certain suggestion of the old inner form in the relative disposition of the valse section and that devoted to the 'idée fixe.' In the same way the 'Scene aux Champs' corresponds to the usual slow movement. In the remaining movements the programme element is more conspicuous. A 'Marche au supplice' and a 'Songe d'un nuit de Sabbat' are both of them as fit as possible to excite the composer's love of picturesque and terrible effects, and to lead him to attempt realistic presentation, or even a sort of musical scene-painting, in which some of the characteristics of instrumental music are present, though they are submerged in the general impression by characteristics of the opera. The effect produced is of much the same nature as of that of passages selected from operas played without action in the concert-room. In fact, in his little preface, Berlioz seems to imply that this would be a just way to consider the work, and the condensed statement of his view of programme music there given is worth quoting: 'Le compositeur a eu pour but de développer, dans ce qu'elles ont de musical, différentes situations de la vie d'un artiste. Le plan du drame instrumental, privé du secours de la parole, a besoin d'etre exposé d'avance. Le programme (qui est indispensable à l'intelligence complète du plan dramatique de l'ouvrage) doit dont être considéré comme le texte parlé d'un Opéra, servant à amener des morceaux de musique, dont il motive le caractère et l'expression.'[1] This is a very important and clear statement of the position, and marks sufficiently the essential difference between the principles of the most advanced writers of programme music, and those adopted by Beethoven. The results are in fact different forms of art. An instrumental drama is a fascinating idea, and might be carried out perfectly within the limits used even by Mozart and Haydn; but if the programme is indispensable to its comprehension those limits have been passed. This does not necessarily make the form of art an illegitimate one; but it is most important to realise that it is on quite a different basis from the type of the instrumental symphony; and this will be better understood by comparing Berlioz's statement with those Symphonies of Beethoven and Mendelssohn, or even of Raff and Rubinstein, where the adoption of a general and vague title gives the semblance of a similar use of programme. Beethoven liked to have a picture or scene or circumstance in his [2] mind; but it makes all the difference to the form of art whether the picture or story is the guiding principle in the development of the piece, or whether the development follows the natural implication of the positively musical idea. The mere occurrence, in one of these forms, of a feature which is characteristic of the other, is not sufficient to bridge over the distance between them; and hence the 'instrumental drama' or poem, of which Berlioz has given the world its finest examples, must be regarded as distinct from the regular type of the pure instrumental symphony. It might perhaps be fairly regarded as the Celtic counterpart of the essentially Teutonic form of art, and as an expression of the Italo-Gallic ideas of instrumental music on lines parallel to the German symphony; but in reality it is scarcely even an offshoot of the old symphonic stem; and it will be far better for the understanding of the subject if the two forms of art are kept as distinct in name as they are in principle.

The only composer of really great mark who has worked on similar lines to Berlioz in modern times is Liszt; and his adoption of the name 'Symphonic poem' for such compositions sufficiently defines their nature without bringing them exactly under the head of symphonies. Of these there are many, constructed on absolutely independent lines, so as to appear as musical poems or counterparts of actual existing poems, on such subjects as Mazeppa, Prometheus, Orpheus, the battle of the Huns, the 'Preludes' of Lamartine, Hamlet, and so forth. [See p. 10 *b*.] A work which, in name at least, trenches upon the old lines is the 'Faust Symphony,' in which the connection with the programme-principle of Berlioz

[1] The composer has aimed at developing various situations in the life of an artist, so far as seemed musically possible. The plan of an instrumental drama, being without words, requires to be explained beforehand. The programme (which is indispensable to the perfect comprehension of the dramatic plan of the work) ought therefore to be considered in the light of the spoken text of an Opera, serving to lead up to the pieces of music, and indicate the character and expression.

[2] This important admission was made by Beethoven to Neate: 'I have always a picture in my thoughts when I am composing, and work to it.' (Thayer, iii. 343.)

is emphasised by the dedication of the piece to him. In this work the connection with the old form of symphony is perhaps even less than in the examples of Berlioz. Subjects and figures are used not for the purposes of defining the artistic form, but to describe individuals, ideas, or circumstances. The main divisions of the work are ostensibly three, which are called 'character pictures' of Faust, Margaret, and Mephistopheles severally; and the whole concludes with a setting of the 'Chorus mysticus.' Figures are used after the manner of Wagner's 'Leit-motiven' to portray graphically such things as bewildered inquiry, anxious agitation, love, and mockery, besides the special figure or melody given for each individual as a whole. These are so interwoven and developed by modifications and transformations suited to express the circumstances, as to present the speculations of the composer on the character and the philosophy of the poem in various interesting lights; and his great mastery of orchestral expression and fluency of style contribute to its artistic importance on its own basis; while in general the treatment of the subject is more psychological and less pictorially realistic than the prominent portions of Berlioz's work, and therefore slightly nearer in spirit to the classical models. But with all its striking characteristics and successful points the music does not approach Berlioz in vitality or breadth of musical idea.

The few remaining modern composers of symphonies belong essentially to the German school, even when adopting the general advantage of a vague title. Prominent among these are Raff and Rubinstein, whose methods of dealing with instrumental music are at bottom closely related. Raff almost invariably adopted a title for his instrumental works; but those which he selected admit of the same kind of general interpretation as those of Mendelssohn, and serve rather as a means of unifying the general tone and style of the work than of pointing out the lines of actual development. The several Seasons, for instance, serve as the general idea for a symphony each. Another is called 'Im Walde.' In another several conditions in the progress of the life of a man serve as a vague basis for giving a certain consistency of character to the style of expression, in a way quite consonant with the pure type. In one case Raff comes nearer to the Berlioz ideal, namely in the Lenore Symphony, in some parts of which he clearly attempts to depict a succession of events. But even when this is most pronounced, as in the latter part of the work, there is very little that is not perfectly intelligible and appreciable as music without reference to the poem. As a matter of fact Raff is always rather free and relaxed in his form; but that is not owing to his adoption of programme, since the same characteristic is observable in works that have no name as in those that have. The ease and speed with which he wrote, and the readiness with which he could call up a certain kind of genial, and often very attractive ideas, both interfered with the concentration necessary for developing a closely-knit and compact work of art. His ideas are clearly defined and very intelligible, and have much poetical sentiment; and these facts, together with a very notable mastery of orchestral resource and feeling for colour, have ensured his works great success; but there is too little self-restraint and concentration both in the general outline and in the statement of details, and too little self-criticism in the choice of subject-matter, to admit the works to the highest rank among symphonies. In the broadest outlines he generally conformed to the principles of the earlier masters, distributing his allegros, slow movements, scherzos, and finales, according to precedent. And, allowing for the laxity above referred to, the models which he followed in the internal structure of the movements are the familiar types of Haydn, Mozart, and Beethoven. His finales are usually the most irregular, at times amounting almost to fantasias; but even this, as already described, is in conformity with tendencies which are noticeable even in the golden age of symphonic art. Taken as a whole, Raff's work in the department of symphony is the best representative of a characteristic class of composition of modern times—the class in which the actual ideas and general colour and sentiment are nearly everything, while their development and the value of the artistic side of structure are reduced to a minimum.

Rubinstein's works are conspicuous examples of the same class; but the absence of concentration, self-criticism in the choice of subjects, and care in statement of details, is even more conspicuous in him than in Raff. His most important symphonic work is called 'The Ocean'—the general title serving, as in Raff's symphonies, to give unity to the sentiment and tone of the whole, rather than as a definite programme to work to. In this, as in Raff, there is much sponaneity in the invention of subjects, and in some cases a higher point of real beauty and force is reached than in that composer's works; and there is also a good deal of striking interest in the details. The most noticeable external feature is the fact that the symphony is in six movements. There was originally the familiar group of four, and to these were added, some years later, an additional slow movement, which stands second, and a further genuine scherzo, which stands fifth, both movements being devised in contrast to the previously written adagio and scherzo. Another symphony of Rubinstein's, showing much vigour and originality, and some careful and intelligent treatment of subject, is the 'Dramatic.' This is in the usual four movements, with well devised introductions to the first and last. The work as a whole is hampered by excessive and unnecessary length, which is not the result of the possibilities of the subjects or the necessities of their development; and might be reduced with nothing but absolute advantage.

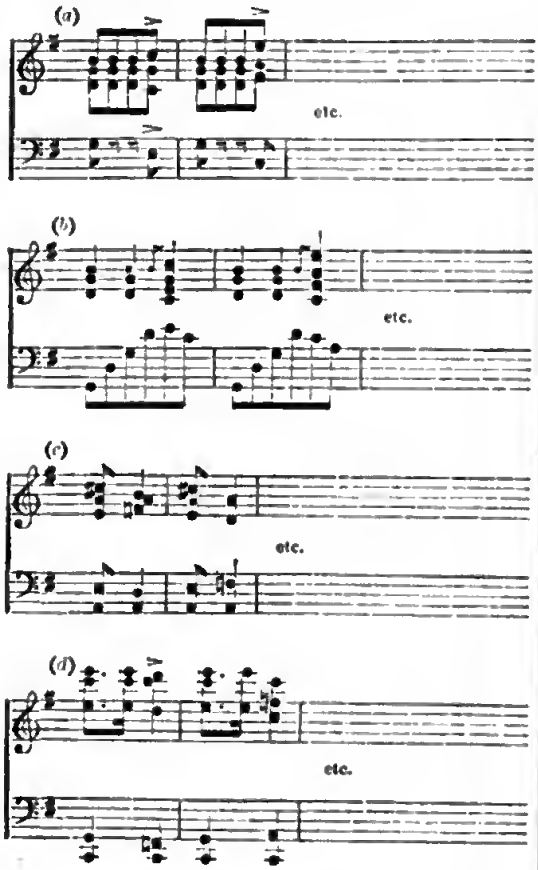
The greatest existing representative of the highest art in the department of Symphony is Johannes Brahms. Though he has as yet given

the world only two examples,[1] they have that mark of intensity, loftiness of purpose, and artistic mastery which sets them above all other contemporary work of the kind. Like Beethoven and Schumann he did not produce a symphony till a late period in his career, when his judgment was matured by much practice in other kindred forms of instrumental composition, such as pianoforte quartets, string sextets and quartets, sonatas, and such forms of orchestral composition as variations and two serenades. He seems to have set himself to prove that the old principles of form are still capable of serving as the basis of works which should be thoroughly original both in general character and in detail and development, without either falling back on the device of programme, or abrogating or making any positive change in the principles, or abandoning the loftiness of style which befits the highest form of art; but by legitimate expansion, and application of careful thought and musical contrivance to the development. In all these respects he is a thorough descendant of Beethoven, and illustrates the highest and best way in which the tendencies of the age in instrumental music may yet be expressed. He differs most markedly from the class of composers represented by Raff, in the fact that his treatment of form is an essential and important element in the artistic effect. The care with which he develops it is not more remarkable than the insight shown in all the possible ways of enriching it without weakening its consistency. In appearance it is extremely free, and at available points all possible use is made of novel effects of transition and ingenious harmonic subtleties; but these are used in such a way as not to disturb the balance of the whole, or to lead either to discursiveness or tautology. In the laying out of the principal sections as much freedom is used as is consistent with the possibility of being readily followed and understood. Thus in the recapitulatory portion of a movement the subjects which characterise the sections are not only subjected to considerable and interesting variation, but are often much condensed and transformed. In the first movement of the second symphony, for instance, the recapitulation of the first part of the movement is so welded on to the working-out portion that the hearer is only happily conscious that this point has been arrived at without the usual insistance to call his attention to it. Again, the subjects are so ingeniously varied and transformed in restatement that they seem almost new, though the broad melodic outlines give sufficient assurance of their representing the recapitulation. The same effect is obtained in parts of the allegrettos which occupy the place of scherzos in both symphonies. The old type of minuet and trio form is felt to underlie the well-woven texture of the whole, but the way in which the joints and seams are made often escapes observation. Thus in the final return to the principal section in the Allegretto of the 2nd Symphony, which is in G major, the subject seems to make its appearance in F♯ major, which serves as dominant to B minor, and going that way round the subject glides into the principal key almost insensibly.[2] In the Allegretto of the Symphony in C the outline of a characteristic feature is all that is retained in the final return of the principal subject near the end, and new effect is gained by giving a fresh turn to the harmony. Similar closeness of texture is found in the slow movement of the same symphony, at the point where the principal subject returns, and the richness of the variation to which it is subjected enhances the musical impression. The effect of these devices is to give additional unity and consistency to the movements. Enough is given to enable the intelligent hearer to understand the form without its appearing in aspects with which he is already too familiar. Similar thoroughness is to be found on the other sides of the matter. In the development of the sections, for instance, all signs of 'padding' are done away with as much as possible, and the interest is sustained by developing at once such figures of the principal subjects as will serve most suitably. Even such points as necessary equivalents to cadences, or pauses on the dominant, are by this means infused with positive musical interest in just proportion to their subordinate relations to the actual subjects. Similarly, in the treatment of the orchestra, such a thing as filling up is avoided to the utmost possible; and in order to escape the over-complexity of detail so unsuitable to the symphonic form of art, the forces of the orchestra are grouped in masses in the principal characteristic figures, in such a way that the whole texture is endowed with vitality. The impression so conveyed to some is that the orchestration is not at such a high level of perfection as the other elements of art; and certainly the composer does not aim at subtle combinations of tone and captivating effects of a sensual kind so much as many other great composers of modern times; and if too much attention is concentrated upon the special element of his orchestration it may doubtless seem at times rough and coarse. But this element must only be considered in its relation to all the others, since the composer may reasonably dispense with some orchestral fascinations in order to get broad masses of harmony and strong outlines; and if he seeks to express his musical ideas by means of sound, rather than to disguise the absence of them by sednotive misuse of it, the world is a gainer. In the putting forward and management of actual subjects, he is guided by what appears to be inherent fitness to the occasion. In the first movement of the Symphony in C, attention is mainly concentrated upon one strong subject figure, which appears in both the principal sections and acts as a centre upon which the rest of the musical materials are grouped; and

[1] A third, in F, was produced at Vienna on Dec. 2, 1883, but the facts ascertainable about it are not yet sufficiently full to base any discussion upon (Dec. 21).

[2] For a counterpart to this see the first movement of Beethoven's Sonata in F, op. 10, no. 2.

the result is to unify the impression of the whole movement, and to give it a special sentiment in an unusual degree. In the first movement of the Symphony in D there are even several subjects in each section, but they are so interwoven with one another, and seem so to fit and illustrate one another, that for the most part there appears to he hut little loss of direct continuity. In several cases we meet with the devices of transforming and transfiguring an idea. The most ohvious instance is in the Allegretto of the Symphony in D, in which the first Trio in 2–4 time (*a*) is radically the same subject as that of the principal section in 3–4 time (*b*), hut very differently stated. Then a very important item in the second Trio is a version in 3–8 time (*c*) of a figure of the first Trio in 2–4 time (*d*).



Of similar nature, in the Symphony in C minor, are the suggestions of important features of subjects and figures of the first Allegro in the oponing introduction, and the connection of the last movement with its own introduction hy the same means. In all these respects Brahms illustrates the highest manifestations of actual art as art; attaining his end hy extraordinary mastery of both development and expression. And it is most notable that the great impression which his larger works produce is gained more hy the effect of the entire movements than by the attractiveness of the subjects. He does not seem to aim at making his suhjects the test of success. They are hardly seen to have their full meaning till they are developed and expatiated upon in the course of the movement, and the musical impression does not depend upon them to anything like the proportionate degree that it did in the works of the earlier masters. This is in conformity with the principles of progress which have been indicated above. The various elements of which the art-form consists seem to have been brought more and more to a fair balance of functions, and this has necessitated a certain amount of 'give and take' between them. If too much stress is laid upon one element at the expense ot others, the perfection of the art-form as a whole is diminished thereby. If the effects of orchestration are emphasised at the expense of the ideas and vitality of the figures, the work may gain in immediste attractiveness, hut mnst lose in substantial worth. The same may be said of over-predominance of suhject-matter. The subjects need to be noble and well marked, but if the movement is to be perfectly complete, and to express something in its entirety and not as a string of tunes, it will he a drawback if the mere faculty for inventing a striking figure or passage of melody preponderates excessively over the power of development; and the proportion in which they are both carried npwards together to the highest limit of musical effect is a great test of the artistic perfection of the work. In these respects Brahms's Symphonies are extraordinarily successful. They represent the austerest and noblest form of art in the strongest and healthiest way; and his manner and methods have already had some influence upon the yonnger and more serious composers of the day.

It would be invidious, however, to endeavonr to point out as yet those in whose works his influence is most strongly shown. It must suffice to record that there are still many composers alive who sre ahle to pass the symphonic ordeal with some success. Amongst the elders are Benedict and Hiller, who have given the world examples in earnest style and full of vigour and good workmanship. Among the younger representatives the most successful are the Bohemian composer Dvořak, and the Italian Sgambati; and among English works may be mentioned with much satisfaction the Norwegian Symphony of Cowen, which was original and picturesque in thought and treatment; the Elegiac Symphony of Stanford, in which excellent workmanship, vivacity of ideas, and fluency of development combine to establish it as an admirable example of its class; and an early symphony hy Sullivan, which had such marks of excellence as to show how much art might have gained if circumstances had not drawn him to more lucrative hranches of composition. It is ohvious that composers have not given up hopes of developing something individual and complete in this form of art. It is not likely that many will be ahle to follow Brahms in his severe and nncompromising methods; hut he himself has shown more than any one how elastic the old principles

may yet be made without departing from the genuine type of abstract instrumental music; and that when there is room for individual expression there is still good work to be done, though we can hardly hope that even the greatest composers of the future will surpass the symphonic triumphs of the past, whatever they may do in other fields of composition. [C.H.H.P.]

SYMPHONY ORCHESTRA, THE BOSTON (U.S.A.), owes its existence, and its large perpetual endowment, to the generosity and taste of Mr. Henry Lee Higginson, a well-known citizen of Boston, and affords a good instance of the munificent way in which the Americans apply their great riches for the public benefit in the service of education and art. Mr. Higginson had for long cherished the idea of having 'an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price.'[1] At length, on March 30, 1881, he made his intention public in the Boston newspapers as follows:—The orchestra to number 60, and their remuneration to include the concerts and 'careful training.' Concerts to be twenty in number, on Saturday evenings, in the Music Hall, from middle of October to middle of March. Single tickets from 75 to 25 cents (3*s.* to 1*s.*); season tickets (concerts only) 10 to 5 dollars; one public rehearsal, 1*s.* entrance. Orchestra to be permanent, and to be called THE BOSTON SYMPHONY ORCHESTRA.

Mr. Georg Henschel was appointed conductor, and Mr. B. Listemann leader and solo violin. A full musical library was purchased, and the first concert took place on Oct. 22, 1881, at 8 p.m. Its programme, and that of the 17th concert, Feb. 18, 1882, give a fair idea of the music performed:—

I. Overture, op. 124, Beethoven. Air, Orpheus, Gluck. Symphony in B♭, Haydn. Ballet music, Rosamunde, Schubert. Scena, Odysseus, Max Bruch. Festival Overture [Jubilee], Weber.

XVII. Overture, Leonore, no. 1, Beethoven. Rhapsody for contralto, chorus, and orch. (op. 53), Brahms. Symphony no. 8, Beethoven. Violin Concerto, Mendelssohn. Overture, Phèdre, Massenet.

There were twenty concerts in all, and the last ended with the Choral Symphony.

Since the first season some extensions have taken place. There are now 24 concerts in the series. The orchestra numbers 72, and there is a chorus of 200. There are three rehearsals for each concert, and on the Thursdays a concert is given in some neighbouring city of New England. Both the performances and the open rehearsals are crowded, and so far the noble intention of the founder, 'to serve the cause of good art only,' has been fulfilled. We can only say *Esto perpetua*. [G.]

SYMPHONY SOCIETY, NEW YORK, U.S., organised October 15, 1878, and incorporated by the State legislature, April 8, 1879. Its object is the advancement of music by procuring the public performance of the best classical compositions, especially those of a symphonic character. The society in its five seasons has given thirty regular concerts and as many public rehearsals (six in each season), and two special concerts with the public rehearsals—in all, sixty-four entertainments. At these concerts there have been brought out 89 works, 14 of them for the first time in New York. The orchestra numbers 70 players, and the soloists, vocal and instrumental, are the most distinguished attainable. The concerts of the first four seasons were given in Steinway Hall; those of the fifth in the Academy of Music. Dr. Leopold Damrosch has been the conductor since the start. Officers (1883):—president, Hilborne L. Roosevelt; treasurer, W. H. Draper, M.D.; recording secretary, Richmond Delafield; corresponding secretary, Morris Reno; librarian, D. M. Knevals, and twelve others, directors. [F.H.J.]

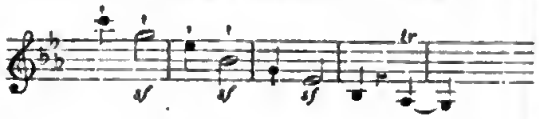
SYMPSON (or SIMPSON, as he sometimes spelled his name), CHRISTOPHER, was an eminent performer on, and teacher of the viol, in the 17th century. During the Civil War he served in the army raised by William Cavendish, Duke of Newcastle, in support of the royal cause, and afterwards became an inmate of the house of Sir Robert Bolles, a Leicestershire baronet, whose son he taught. In 1655 he annotated Dr. Campion's 'Art of Setting or Composing of Musick in Parts,' another edition of which appeared in 1664, and the tract and annotations were added to several of the early editions of Playford's 'Introduction to the Skill of Musick.' [See CAMPION, THOMAS, and PLAYFORD, JOHN.] In 1659 he published 'The Division Violist, or, An Introduction to the Playing upon a Ground,' dedicated to his patron, Sir Robert Bolles, for the instruction of whose son he tells us the book was originally prepared, with commendatory verses by Dr. Charles Colman, John Jenkins, Matthew Lock, John Carwarden, and Edward Galsthorp, prefixed. In 1665 he published a second edition with a Latin translation printed in parallel columns with the English text, and the double title, 'Chelys, Minuritionum Artificio Exornata sive, Minuritiones ad Basin, etiam Extempore Modulandi Ratio. The Division Viol, or, The Art of Playing Ex-tempore upon a Ground,' dedicated to his former pupil, Sir John Bolles, who had succeeded to the baronetcy. A third edition appeared in 1712, to which a portrait of Sympson, finely engraved by Faithorne, after J. Carwarden, was prefixed. In 1665 he published 'The Principles of Practical Musick,' of which he issued a second edition in 1667, under the title of 'A Compendium of Practical Musick, in five Parts, Teaching, by a New and Easie Method. 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of Figurate Descant. 5. The Contrivance of Canon.' This was dedicated to the Duke of Newcastle, and had commendatory verses by Matthew Lock and John Jenkins prefixed. It became popular, and other editions with additions appeared in 1678, 1706,

[1] MS. letter to Editor.

1714, 1722, 1727, and 1732, and an undated edition about 1760. A portrait of the author, drawn and engraved by Faithorne, is prefixed to the first eight editions. Sir John Hawkins in his History gives a long description of the Division Viol and Compendium (Novello's edition, pp. 708-712). He tells us also that Sympson 'dwelt some years in Turnstile, Holborn, and finished his life there' (at what date is not stated), and that he was of the Romish communion. [W.H.H.]

SYNCOPATION. The binding of two similar notes so that the accent intended for the second appears to fall upon the first. [See ACCENT.] In the Coda of the great 'Leonora' Overture ('No. 3') Beethoven has a passage given out syncopated on the wind and naturally on the strings, then *vice versa*.

It was not however always sufficient for Beethoven's requirements, as may be seen from a well-known place in the Scherzo of the Eroica, where he first gives a passage in syncopation—



and then repeats it in common time, which in this instance may be taken as an extreme form of syncopation.

Schumann was fonder of syncopation than any other composer. His works supply many instances of whole short movements so syncopated throughout that the ear loses its reckoning, and the impression of *contra-tempo* is lost: e. g. Kinderscenen, No. 10; Faschingsschwank, No. 1, and, most noticeable of all, the opening bar of the 'Manfred' Overture.

Wagner has one or two examples of exceedingly complex syncopation: an accompaniment figure in Act 2 of 'Tristan und Isolde,' which runs thus throughout,

and a somewhat similar figure in Act 1 of 'Götterdämmerung' (the scene known as 'Hagen's watch'), where the quavers of a 12-8 bar are so tied as to convey the impression of 6-4. The prelude to Act 2 of the same work presents a still more curious specimen, no two bars having at all the same accent.

Its effect in the accompaniment of songs may be most charming. We will only refer to Mendelssohn's 'Nachtlied' (op. 71, no. 6), and to Schumann's 'Dein Bildniss' (op. 39, no. 2). [F.C.]

SYNTAGMA MUSICUM, *i.e.* Musical Treatise. A very rare work, by Michael Prætorius.

A detailed account is given in vol. iii. pp. 25-26. It remains only to speak of its interest as a bibliographical treasure. It was originally designed for four volumes, three only of which were published, with a supplementary collection of plates which Forkel mistook for the promised fourth volume. The first volume of the edition described by Fétis was printed at Wittemberg in 1615; the second and third at Wolfenbüttel in 1619; and the collection of plates—*Theatrum Instrumentorum seu Sciagraphia*—at Wolfenhüttel in 1620.[1] A copy of this edition is in the Town Library at Breslau;[2] Mr. Alfred H. Littleton also possesses a very fine and perfect copy, which corresponds, in all essential particulars, with that described by Fétis. But neither Fétis nor Mendel seems to have been aware of the existence of an older edition. A copy of this is in the possession of the Rev. Sir F. A. G. Ouseley. The 1st volume bears the same date as Mr. Littleton's copy, 'Wittebergae, 1615'; but the 2nd and 3rd volumes are dated 'Wolfenhüttel, 1618'; and the difference does not merely lie in the statement of the year, but clearly indicates an earlier issue. In the edition of 1618, the title-page of the 2nd volume is printed entirely in black: in that of 1619, it is in black and red. The title-page of the 3rd volume is black in both editions; but in different type: and, though the contents of the 2nd and 3rd volumes correspond generally in both copies, slight typographical differences may be detected in sufficient numbers to prove the existence of a distinct edition, beyond all doubt. It has long been known that twenty pages of the General Introduction were more than once reprinted; but these belong to the first volume, and are in no way concerned with the edition of 1618, of which, so far as we have been able to ascertain, Sir F. Ouseley's copy is an unique example.

But, apart from its rarity, the book is doubly interesting from the extraordinary dearth of other early treatises on the same subject. Three similar works only are known to have preceded it; and the amount of information in these is comparatively very small. The earliest is a small volume, of 112 pages, in oblong 4to, by Sebastian Virdung, entitled 'Musica getuscht und ausgezogen,

[1] In our description of this edition, in the article PRÆTORIUS, the following *errata* occur—
Vol. iii. p. 25b, line 19, *for* 1618 *read* 1618.
" " note, *for* 1519 *read* 1619.
[2] See the exhaustive Catalogue by Emil Böhm (Berlin, 1882).

Basel, 1511.' It is written in German dialogue, carried on between the 'Autor' and 'Silvanus'; and is illustrated by woodcuts of Instruments, not unlike those in the Syntagma. The next, also in small oblong 4to. is the 'Musica instrumentalisch deudsch' of Martin Agricola, printed at Wittemberg in 1529, but preceded by a Preface dated Magdeburg 1528. This also contains a number of woodcuts, like those given by Virdung. The third and last treatise—another oblong 4to—is the 'Musurgia seu praxis musicæ' of Ottomarus Luscinius (Othmar Nachtigal, or Nachtgall), dated Argentorati (Strasburg) 1536, and reprinted, at the same place, in 1542. The first portion of this is a mere Latin translation of the dialogue of Virdung. The book contains 102 pages, exclusive of the Preface, and is illustrated by woodcuts, like those of Virdung and Agricola.

All these three volumes are exceedingly scarce, and much prized by collectors, as specimens of early typography, as well as by students, for the light they throw upon the Instrumental Music of the 16th century, concerning which we possess so little detailed information of incontestable authority. The Breslau Library possesses none of them. A copy of Nachtigal's 'Musurgia' is in the British Museum; and also a very imperfect copy—wanting pages 1–49, including the title-page—of Agricola's 'Musica Instrumentalis.' Mr. Littleton possesses perfect copies of the entire series.

An earlier work by Nachtgall—'Musicæ Institutiones'—printed at Strasburg in 1515, does not touch upon Orchestral or Instrumental Music; and does not, therefore, fall within our present category. [W.S.R.]

SYREN. [See SIREN, vol. iii. p. 517.]

SYSTEM. The collection of staves necessary for the complete score of a piece—in a string quartet, or an ordinary vocal score, four; a PF. trio, four; a PF. quartet, five; and so on. Two or more of these will go on a page, and then we speak of the upper or lower system, etc. [G.]

SZYMANOWSKA, MARIE, a distinguished pianist of her day, who would, however, hardly have been remembered but for Goethe's infatuation for her. She was born about 1790, of Polish parents named Wolowski, and was a pupil of John Field's at Moscow. She travelled much in Germany, France, and England, and died at St. Petersburg of cholera in Aug. 1831. One of her daughters married the famous Polish poet Mickiewicz, whom she had introduced to Goethe in July 1829. Goethe knew her as early as 1821, and even then overpraised her, setting her above Hummel; 'but those who do so,' says Felix Mendelssohn, who was then at Weimar,[1] 'think more of her pretty face than her not pretty playing.' Goethe renewed the acquaintance in Aug. 1823, at Eger, where she and Anna Milder were both staying, calls her 'an incredible player,' and expresses his excitement at hearing music after an interval of over two years in a remarkable letter to Zelter of Aug. 24, 1823, again comparing her with Hummel, to the latter's disadvantage. Mme. Szymanowska appears to have helped to inspire the 'Trilogie der Leidenschaft,' and the third of its three poems, called 'Aussöhnung,' is a direct allusion to her. In 1824 she was in Berlin. 'She is furiously in love (rasend verliebt) with you,' says Zelter to the poet, 'and has given me a hundred kisses on my mouth for you.'

Her compositions were chiefly for the PF., with a few songs. [G.]

SCHÜTZ, HEINRICH (name sometimes Latinized SAGITTARIUS), 'the father of German music,' as he has been styled, was born at Köstritz, Saxony, Oct. 8, 1585. Admitted as a chorister into the chapel of the Landgraf Maurice of Hesse-Cassel, besides a thorough musical training, Schütz had the advantage of a good general education in the arts and sciences of the time, which enabled him in 1607 to proceed to the University of Marburg, where he pursued with some distinction the study of law. The Landgraf, when on a visit to Marburg, observing in his *protégé* a special inclination and talent for music, generously offered to defray the expense of his further musical cultivation at Venice under the tuition of Giovanni Gabrieli, the most distinguished musician of the age. Schütz accordingly proceeded to Venice in 1609, and already in 1611 published the firstfruits of his studies under Gabrieli, a book of five-part madrigals dedicated to his patron. On the death of Gabrieli in 1612, Schütz returned to Germany with the intention of resuming his legal studies, but the Landgraf's intervention secured him once more for the service of art. A visit to Dresden led to his being appointed Capellmeister to the Elector of Saxony in 1615, an office which he continued to hold, with some interruptions, till his death in 1672. His first work of importance appeared in 1619, 'Psalmen David's sammt etlichen Motetten und Concerten mit 8 und mehr Stimmen,' a work which shows the influence of the new Monodic or Declamatory style which Schütz had learned in Italy. His next work in 1623, an oratorio on the subject of the Resurrection, testifies the same earnest striving after dramatic expression. In 1627 he was commissioned by the Elector to compose the music for the German version by Opitz of Rinuccini's 'Daphne,' but this work has unfortunately been lost. It deserves mention as being the first German opera, though it would appear to have been remodelled entirely on the primitive Italian opera of Peri and Caccini. Schütz made no further efforts towards the development of opera, but with the exception of a ballet with dialogue and recitative, composed in 1638, confined himself henceforward to the domain of sacred music, introducing into it, however, the new Italian

[1] Goethe and Mendelssohn, p. 25.

Stilo Recitativo, and the element of dramatic expression. In 1625 appeared his 'Geistliche Gesänge,' and in 1628 his music to Becker's metrical Psalms. After a second visit to Italy in 1628, he published the first part of his 'Symphoniæ Sacræ' (the second part appeared in 1647, the third in 1650), which has been regarded as his chief work, and testifies how diligently he had studied the new art of instrumental accompaniment which had arisen in Italy with Monteverde. Two pieces from this work, The Lament of David for Absalom, and the Conversion of S. Paul, are given in Winterfeld's 'Gabrieli.' The Thirty Years War interrupted Schütz's labours at Dresden in 1633, and compelled him to take refuge at the Court of King Christian IV. of Denmark, and of Duke George of Brunswick. In this unsettled time appeared his 'Geistliche Concerte zu 1 bis 5 Stimmen, 1636 and 1639, and in 1645 his 'Sieben Worte' (first published by Riedel, Leipzig, 1870). This last work may be considered as the germ of all the later Passion-music, inasmuch as it does the musical representation of the sacred narrative with the expression of the reflections and feelings of the ideal Christian community. As Bach later in his Passions, so Schütz in this work accompanies the words of our Lord with the full strings. On Schütz's return to Dresden, he found the Electoral Chapel fallen into such decay, and the difficulties of reorganisation so great for want of proper resources, that he repeatedly requested his dismissal, which however was not granted. Like Weber at Dresden with Morlacchi, so even in 1653 Schütz found it difficult to work harmoniously with his Italian colleague Bontempi. Italian art was already losing its seriousness of purpose, and in the further development of the Monodic style, and the art of instrumental accompaniment, was renouncing all the traditions of the old vocal and ecclesiastical style. This seems to have caused a reaction in the mind of Schütz, the representative of serious German art; and his last work—the four Passions, 'Historia des Leidens und Sterbens unseres Herrn und Heilandes Iesu Christi' (1665–6)—is an expression of this reaction. Instrumental accompaniment is here dispensed with, and dramatic expression restricted for the most part to the choruses; but in them is manifested with such truth and power as to surpass all previous essays of the same kind, and give an imperishable historical value to the work. Schütz himself regarded it as his best work. Carl Riedel has made selections from the 'Four Passions' so as to form one Passions-musik suitable for modern performances—a questionable proceeding. Schutz died Nov. 6, 1672. His importance in the history of music lies in the mediating position he occupies between the adherents of the old Ecclesiastical style and the followers of the new Monodic style. While showing his thorough appreciation of the new style so far as regarded the importance of dramatic expression, he had no desire to lose anything of the beauty and power of the pure and real a-capella style. And so by his serious endeavour to unite the advantages of the Polyphonic and the Monodic styles, he may be considered as preparing the way for the later Polyodic style of Sebastian Bach. [See vol. ii. 539*b*, 665*b*.] [J.R.M.]

STIMPSON, JAMES, a well-known Birmingham musician, born at Lincoln Feb. 29, 1820, son of a lay vicar of the cathedral, who removed to Durham in 1822, where James became a chorister in 1827. In February 1834 he was articled to Mr. Ingham, organist of Carlisle Cathedral; in June 1836 was appointed organist of St. Andrew's, Newcastle; and in June 1841, on Ingham's death, was made organist of Carlisle.

In February 1842 James Stimpson was unanimously chosen organist at the Town Hall and St. Paul's, Birmingham, out of many competitors, and in the following year justified the choice by founding the Festival Choral Society and its Benevolent Fund, in connection with the Triennial Festivals. He continued organist and chorus-master to the Society until 1855. His activity, however, did not stop here. In 1844 he was instrumental in starting the weekly Monday Evening Concerts, of which, in 1859, he took the entire responsibility, to relinquish them only after heavy losses in 1867.

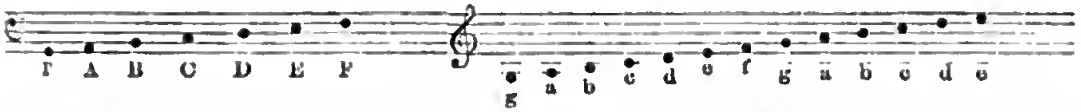
In 1845 Mr. Stimpson had the satisfaction of having the pedals of the Town Hall organ increased from 2 to $2\frac{1}{2}$ octaves, so that he was able to perform the works of J. S. Bach unmutilated. He is still organist of the Town Hall, and gives weekly recitals throughout the year to audiences varying from 600 to 1000. In the absence of a permanent orchestra—a fact remarkable in a town of the wealth, importance, and intelligence of Birmingham—many a young amateur has derived his first taste for classical music from the excellent programmes of Mr. Stimpson. He played the organ at the production of 'Elijah,' and Mendelssohn's last appearance in Birmingham was to conduct the oratorio for Mr. Stimpson's benefit April 25, 1847. He introduced Sims Reeves and Charles Halle to Birmingham, and laboured from 1849 until 1868, in many ways, in the service of good music, gaining thereby the gratitude and respect of his fellow townsmen. He has been Professor of Music at the Blind Institution for 25 years.

D'Almaine published in 1850 'The Organists' Standard Library,' edited by Mr. Stimpson, consisting principally of pieces hitherto unpublished in this country. His other publications consist mostly of arrangements, one of the best known being the favourite anthem 'As pants the hart' from Spohr's 'Crucifixion.' His long experience in teaching the theory of music is embodied in a manual published by Rudall, Carte & Co. [G.]

T.

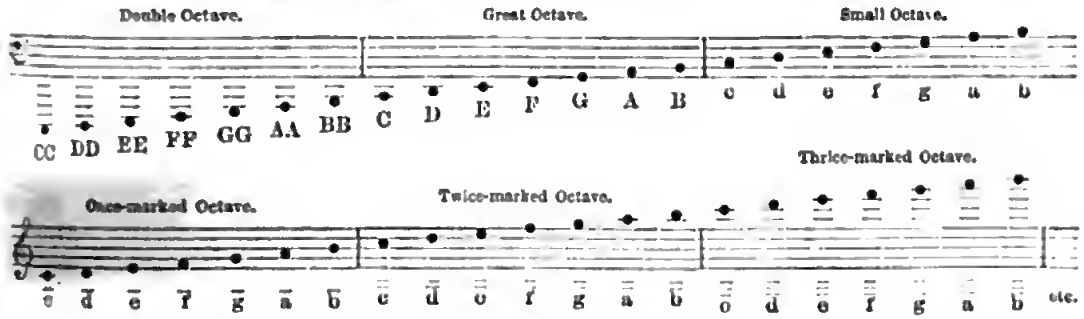
TABLATURE (Lat. *Tabulatura*, from *Tabula*, a table, or flat surface, prepared for writing; Ital. *Intavolatura*; Fr. *Tablature*; Germ. *Tabulatur*). A method of Notation, chiefly used, in the 15th and 16th centuries, for the Lute, though occasionally employed by Violists, and Composers for some other Instruments of like character.

In common with all other true systems of Notation, Tablature traces its descent in a direct line from the Gamut of Guldo, though, in its later forms, it abandons the use of the Stave. It was used, in the 16th century, by Organists, as a means of indicating the extended Scale of the instruments, which, especially in Germany, were daily increasing in size and compass. For this purpose the lower Octave of the Gamut was described in capital letters; the second, in small letters; the third, in small letters with a line drawn above them:—



This Scale was soon very much extended; the notes below Gamut G (Γ) being distinguished by double capitals, and those above ḡ by small letters with two lines above them, the lower notes being described as belonging to the Double Octave, and the two upper Octaves as the Once-marked, and Twice-marked Octaves.

Several minor differences occur in the works of early authors. Agricola, for instance, in his 'Musica instrumentalis,' carries the Scale down to FF; and, instead of capitals, permits the use of small letters with lines below them for the lower Octaves—ff g a etc. But the principle remained unchanged; and when the C Scale was universally adopted for the Organ, its Tablature assumed the form which it retains in Germany to the present day:—



The comparatively recent adoption of the C Pedal-board in England has led to some confusion as to the Tablature of the lower Octave; and hence our English organ-builders usually describe the Great C as Double C, using tripled capitals for the lowest notes—a circumstance which renders caution necessary in comparing English and German specifications, where the actual length of the pipes is not marked.

In process of time, a hook was added to the letters, for the purpose of indicating a ♯; as, ć (c♯), d̂ (d♯), etc.: and, in the absence of a corresponding sign for the ♭, c was written for d♭, d for e♭, etc., giving rise, in the Scale of Eb, to the monstrous progression, D♯, F, G, G♯, A♯, C, D, D♯—an anomaly which continued in common use, long after Michael Prætorius had recommended, in his 'Syntagma Musicum,'[1] the use of hooks below or above the letters, to indicate the two forms of Semitone—c, ć, etc. Even as late as 1808 the error was revived in connection with Beethoven's Eroica Symphony, which was announced in Vienna as 'Symphonie in Dis' (D♯).[2]

For indicating the length of the notes, the following forms were adopted, at a very early period:—

	Breve.	Semi-breve.	Minim.	Crotchet.	Quaver.	Semi-quaver.
Notes.	𝅜	𝅝	𝅗𝅥	♩	♪	𝅘𝅥𝅯
Rests.	𝄺	𝄻	𝄼	𝄽	𝄾	𝄿

Grouped Notes.

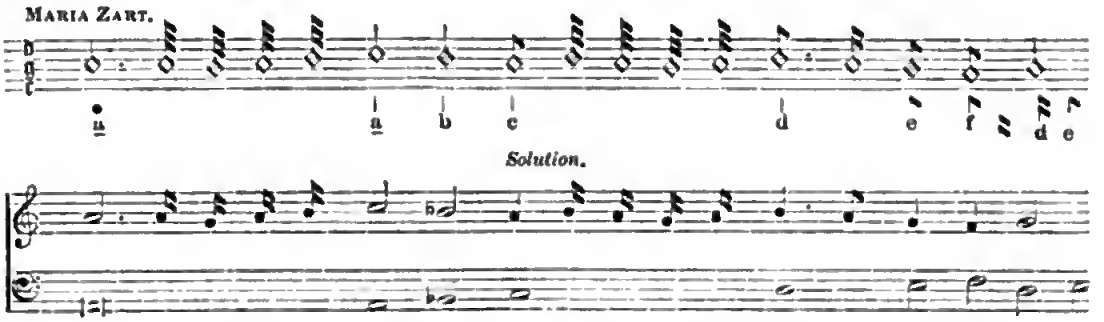
Two Crotchets ♩♩ Four Quavers ♪♪♪♪ etc. etc.

By means of these Signs, it was quite possible to express passages of considerable complexity,

[1] See p. 44.

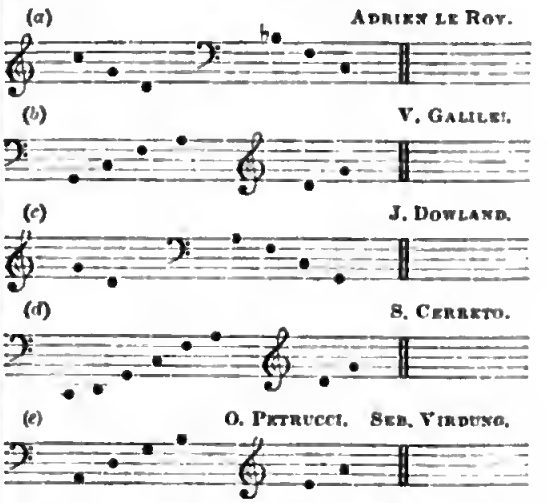
[2] Thayer's 'Chronologisches Verzeichniss,' p. 58.

without the use of a Stave; though, very frequently, the two methods of Notation were combined, especially in Compositions intended for a Solo Voice, with Instrumental Accompaniment. For instance, in the following example from Arnold Schlick's 'Tabulaturen Etlicher lobgeseng und liedlein uff die orgeln und lanten' (Mentz, 1512), the melody is given on the Stave, and the Bass in Organ Tablature, the notes in the latter being twice as long as those in the former—a peculiarity by no means rare, in a method of Notation into which almost every writer of eminence introduced some novelty of his own devising.



Though no doubt deriving its origin from this early form, the method of Tablature used by Lutenists differed from it altogether in principle, being founded, in all its most important points, upon the peculiar construction of the instrument for which it was intended. [See Lute.] To the uninitiated, Music written on this system appears to be noted, either in Arabic numerals, or small letters, on an unusually broad Six-lined Stave. The resemblance to a Stave is, however, merely imaginary. The Lines really represent the six principal Strings of the Lute; while the letters, or numerals, denote the Frets by which the Strings are stopped, without indicating either the names of the notes to be sounded, or their relation to a fixed Clef. And, since the pitch of the notes produced by the use of the Frets will naturally depend upon that of the Open Strings, it is clearly impossible to decypher any given system of Tablature, without first ascertaining the method of tuning to which it is adapted, though the same principle underlies all known modifications of the general rule. We shall do well, therefore, to begin by comparing a few of the methods of tuning most commonly used on the Continent. [See Scordatura.]

Adrien le Roy, in his 'Brievе et facile Instruction pour aprendre la Tablature,' first printed at Paris in 1551, tunes the Chanterelle—i. e. the 1st, or highest String, to $\bar{c}$, and the lower Strings, in descending order, to $\bar{g}$, $\bar{d}$, bb, f, and c; see (*a*) in the following example. Vincenzo Galilei, in the Dialogue called 'Il Fronimo' (Venice, 1583), tunes his instrument thus, beginning with the lowest String, G, c, f, a, $\bar{d}$, $\bar{g}$, as at (*b*): and this system was imitated by Agricola, in his 'Musica Instrumentalis' (Wittenberg, 1529); and employed by John Dowland in his 'Bookes of Songes or Ayres' (London, 1597–1603), and by most English Lutenists, who, however, always reckoned downwards, from the highest sound to the lowest, as at (*c*). Thomas Mace describes the English method, in 'Musick's Monument' (London, 1676 fol.), chap. ix. Sciplone Cerreto, 'Della prattica musica vocale et strumentale' (Napoli, 1601), gives a somewhat similar system, with 8 strings, tuned thus, beginning with the lowest, C, D, G, c, f, a, $\bar{d}$, $\bar{g}$, as at (*d*) in the example. Sebastian Virdung, in 'Musica getuscht' (1511), gives the following, reckoning upwards, as at (*e*)—A, d, g, h, $\bar{e}$, $\bar{a}$; and this method, which was once very common in Italy, is followed in a scarce collection of Songs with Lute Accompaniment, published at Venice by Ottaviano Petrucci, in 1509.



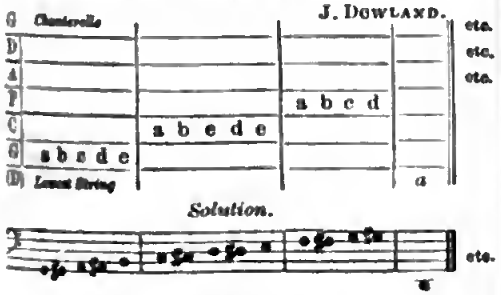
It will be understood that these systems apply only to the six principal Strings of the Lute, which, alone, were governed by the Frets. The longer Strings, sympathetically tuned in pairs, by means of a separate neck, were entirely ignored, in nearly all systems of Tablature, and used only after the manner of a Drone, when they happened to coincide with the Tonic of the Key in which the Music was written. Of this nature are the two lowest Strings at (*d*) in the foregoing example.

Of the Lines — generally six in number — used to represent the principal Strings, Italian Lutenists almost always employed the lowest for

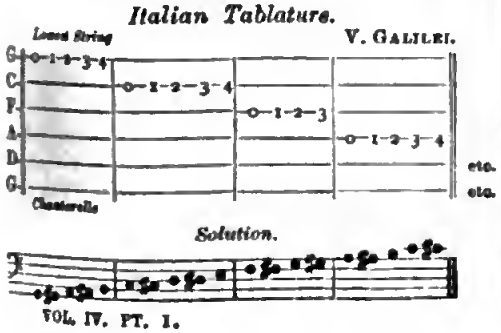
the Chanterelle and the highest, for the gravest string. In France, England, Flanders, and Spain, the highest line was used for the Chanterelle, and the whole system reversed. The French system, however, was afterwards universally adopted, both in Italy and Germany—a circumstance which must be carefully borne in mind with regard to Music printed in those countries in the 17th century.

The Frets by which the six principal Strings were shortened, were represented, in Italy, by the numerals 1, 2, 3, 4, 5, 6, 7, 8, 9, to which were afterwards added the numbers 10, 11, 12, written x, ẋ, ẍ. In France and England the place of these numerals was supplied by the letters a, b, c, d, e, f, g, h, i, etc.: and, after a time, these letters came into general use on the Continent also. Of course, one plan was just as good as the other; but there was this important practical difference between them: in England and France *a* represented the Open String, and *b* the first Fret; in Italy, the Open String was represented by a cypher, and the first Fret by the number 1. The letter *b*, therefore, corresponded to the figure 1; and *c* to 2. The letters, or numerals, were written either on the lines or in the spaces between them, each letter or numeral representing a Semitone in correspondence with the action of the Frets. Thus, when the lowest String was tuned to G, the actual note G was represented by a (or 0); G♯, or A♭, by b (or 1); A, by c (or 2); A♯, or B♭, by d (or 3). But when the lowest String was tuned to A, h (or 1) represented B♭; c (or 2) represented B♮; and d (or 3) represented e. The following example shows both the French and the Italian Methods, the letters being written in the spaces—the usual plan in England—and the lowest place being reserved for an additional Open Bass String.

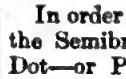
French and English Tablature.



Italian Tablature.

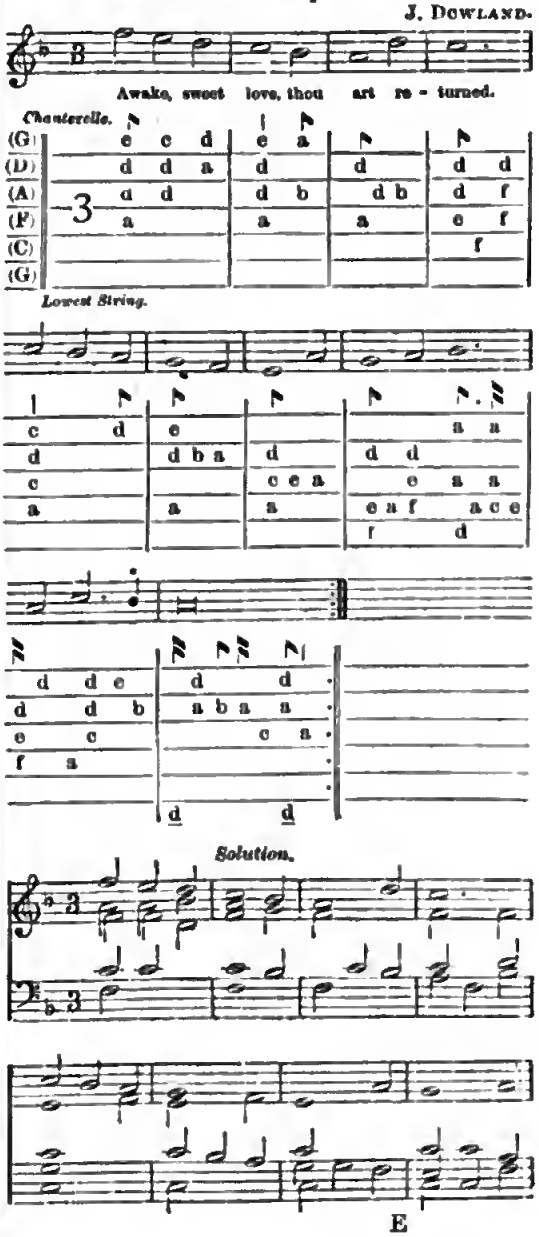


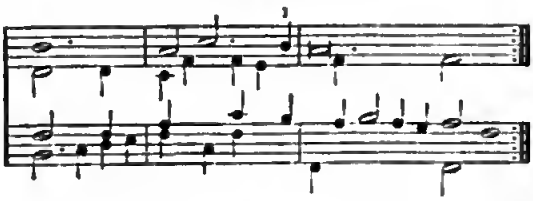
In order to indicate the duration of the notes, the Semibreve, Minim, Crotchet, Quaver, and Dot—or Point of Augmentation—were represented by the following signs, written over the highest line; each sign remaining in force until it was contradicted by another—at least, during the continuance of the bar. At the beginning of a new bar, the sign was usually repeated.



In order to afford the reader an opportunity of practically testing the rules, we give a few short examples selected from the works already mentioned; showing, in each case, the method of tuning employed—an indulgence very unusual in the old Lute-Books. Ordinary notation was of course used for the voice part.

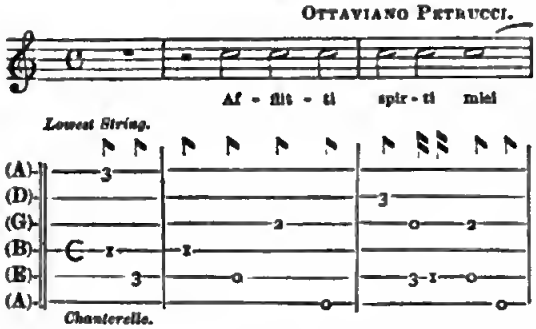
J. DOWLAND.

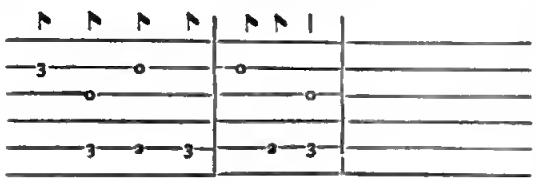




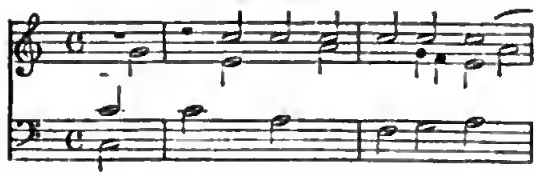
Italian method.

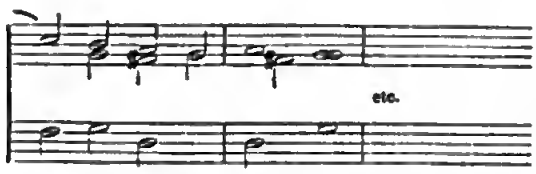
OTTAVIANO PETRUCCI.





Solution.



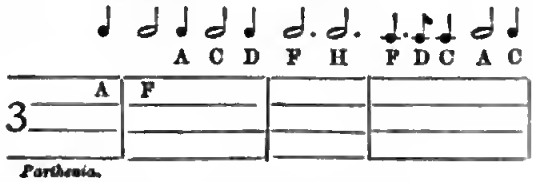


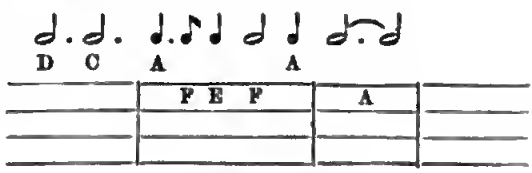
These examples will enable the student to solve any ordinary forms of Tablature. Those who wish to study the supplementary Positions of Galilei, and the complicated methods of Gerle,[2] Besardus,[3] and other German writers, will find no difficulty in understanding the rules laid down in their respective treatises, after having once mastered the general features of this system.

It remains only to speak of Tablature as applied to other instruments than that for which it was originally designed.

During the reign of King James I, Coperario, then resident in England, adapted the Lute Tablature to Music written for the Bass Viol. This method of Notation was used for beginners only, and not for playing in concert. John Playford, in his 'Introduction to the Skill of Music' (10th edit., London, 1683), describes this method of Notation as the 'Lyra-way'; and calls the instrument the Lero, or Lyra-Viol. The six strings of the Bass Viol are tuned thus, beginning with the 6th, or lowest String, and reckoning upwards—D, G (Γ), c, e, a, d̄; and the method proposed is exactly the same as that used for the Lute, adapted to this system of tuning. Thus, on the 6th String, a denotes D (the Open String); b denotes D♯; o denotes E; etc. A player, therefore, who can read Lute-Music, will find no difficulty in reading this.

John Playford, enlarging upon Coperario's idea, recommended the same method for beginners on the Violin, adapting it to the four Open Strings of that instrument—G, D, A, E. The following Air, arranged on this system, for the Violin, is taken from a tune called 'Parthenia.'





Solution.

This adaptation to the Violin is one of the latest developments of the system of Tablature on record: but Mendel,[4] not without show of reason, thinks the term applicable to the Basso Continuo, or Figured-Bass; and we should not be very far wrong were we to apply it to the Tonic-Sol-Fa system of our own day. [W.S.R.]

TABLE ENTERTAINMENT. A species of performance consisting generally of a mixture of narration and singing delivered by a single individual seated behind a table facing the audience. When or by whom it was originated seems doubtful. George Alexander Steevens gave, about 1765, entertainments in which he was the sole performer, but such were probably rather lectures than table entertainments. In May 1775, R. Baddeley, the comedian (the original Moses in 'The School for Scandal'), gave an entertainment at Marylebone Gardens, described as 'an attempt at a sketch of the times in a variety of

[1] In most modern editions, this note is erroneously printed G.
[2] Musica Teutsch (Nürnberg, 1642).
[3] Thesaurus harmonicus (Colon. Agr. 1603).
[4] Musikalisches Conversations Lexicon (Berlin, 1809).

caricatnres, accompanied with a whimsical and satirical dissertation on each character'; and in the June following George Saville Carey gave at the same place 'A Lecture on Mimicry,' in which he introdnced imitations of the principal theatrical performers and vocalists of the period. John Collins, an actor, in 1775 gave in London a table-entertainment, written by himself, called 'The Elements of Modern Oratory,' in which he introduced imitations of Garrick and Foote. After giving it for 42 times in London he repeated it in Oxford, Cambridge, Belfast, Dublin, and Birmingham. He subseqnently gave, with great success, an entertainment, also written by himself, called 'The Evening Brush,' containing several songs which became very popnlar; among them the once well-known 'Chapter of Kings'—'The Romans in England once held sway, etc.'[1] Charles Dibdin commenced in 1789 a series of table entertainments in which song was the prominent feature, and which he continned with great success until 1801. Dibdin's position as a table entertainer was uniqne. He united in himself the functions of author, composer, narrator, singer, and accompanyist. [See DIBDIN, CHARLES, in which article it was by mistake stated that Dibdin was the originator of this class of entertainment.] On April 3, 1816, the elder Charles Mathews gave, at the Lyceum Theatre, his 'Mail Coach Adventures,' the first of a series of table-entertainments which he continned to give for many years, and with which he achieved an unprecedented snccess. Into these his wonderful power of personation enabled him to introduce a new feature. After stooping behind his table he qnickly reappeared with his head and shoulders in costume, representing to the life some singular character. The old Scotchwoman, the Thames waterman, and the Milton-struck ironmonger were a few only of such personations. Mathews's success led to similar performances by others. Foremost among these were the comedians John Reeve and Frederick Yates, whose *forte* was imitation of the principal actors of the day. W. S. Woodin gave for several seasons, with very great success, table-entertainments at the Lowther Rooms, King William Street, Strand; a place now known as Toole's Theatre.—Henry Phillips, the bass singer, and John Wilson, the Scotch tenor, gave similar entertainments, of a more closely musical kind: and Edney, the Frasers, and others, have followed in their wake. [See PHILLIPS, HENRY; and WILSON, JOHN.] [W.H.H.]

TABOR. A small drum nsed to accompany a pipe, both being played hy the same man. [See PIPE and TABOR.] Tabret is a diminntive of Tabor. [V.deP.]

TABOUROT. [See ARBEAU, vol. i. p. 80.]

TACCHINARDI, NICCOLÒ, a distinguished tenor singer, born at Florence in September 1776. He was intended for an ecclesiastical career, hnt his artistic bias was so strong that he abandoned the study of literature for that of painting and modelling. From the age of eleven he also received instruction in vocal and instrumental music. When 17 he joined the orchestra at the Florence theatre as violin-player, hnt after five years of this work, his voice having meanwhile developed into a beantiful tenor, he began to sing in pnblic. In 1804 he appeared on the operatic stages of Leghorn and Pisa; afterwards on those of Venice, Florence, and Milan, where he took a distinguished part in the gala performances at Napoleon's coronation as king of Italy.

At Rome, where his success was as permanent as it was brilliant, his old passion for sculptnre was revived hy the acqnaintance which he made with Canova, in whose studio he worked for a time. Canova execnted his hnst in marble, thus paying homage to him in his worst aspect, for he was one of the ngliest of men, and almost a hunchback. When he appeared at Paris in 1811, his looks created a mingled sensation of horror and amusement; hut such was the beauty of his voice and the consummate mastery of his style, that he had only to begin to sing for these personal drawbacks to be all forgotten. He is said to have taken Babini for his model, hut it is donhtful if he had any rival in execution and artistic resonrce. The fact of so ngly a man sustaining the part (transposed for tenor) of Don Giovanni, with success, shows what a spell he conld cast over his andience.

After three successful years in Paris, Tacchinardi returned in 1814 to Italy, where he was appointed chief singer to the Grand Duke of Tuscany, with liberty to travel. He accordingly sang at Vienna, and afterwards in Spain, distinguishing himself especially at Barcelona, although then 50 years old. After 1831 he left the stage, and lived at his conntry honse near Florence. He retained his appointment from the Grand Duke, hut devoted himself chiefly to teaching, for which he became celebrated. He hnilt a little private theatre in which to exercise his pnpils, of whom the most notable were Mme. Frezzolini, and his daughter Fanny, Mme. Persiani, perhaps the most striking instance on record of what extreme training and hard work may effect, in the absence of any superlative natural gifts. His other daughter, Elisa, was an eminent pianiste. Tacchinardi was the author of a number of solfeggi and vocal exercises, and of a little work called 'Dell' opera in musica sul teatro italiano, e de' suoi difetti.' He died in 1860. [F.A.M.]

TACET. *i.e.* 'is silent.' An indication often found in old scores, meaning that the instrument to which it refers is to leave off playing. [G.]

TADOLINI, GIOVANNI, born at Bologna in 1793, learned composition from Mattei, and singing from Babini, and at the age of 18 was appointed hy Spontini accompanyist and chorus-master at the Théâtre des Italiens, Paris. He kept this post till the fall of Paris in 1814, when he returned to Italy. There he remained, writing operas and occnpied in music till 1830, when he went back to the Theâtre Italien, with his wife, Eugenia

[1] See a copy of the words in 'Notes and Queries' for 1856.

Savorini (born at Forli, 1809), whom he had married shortly before, and resumed his old functions till 1839, when he once more returned to Italy, and died at Bologna Nov. 29, 1872. His operas are 'La Fata Alcina' (Venice, 1814); 'La Principessa di Navarra' (Bologna, 1816?); 'Il Credulo deluso' (Rome, 1820?); 'Tamerlano' (Bologna, 1822?) 'Moctar' (Milan, 1824?); 'Mitridate' (Venice, 1826?); 'Almauzor' (Trieste, 1828?). One of his canzonets, 'Eco di Scozia,' with horn obligato, was much sung by Rubini. Tadolini was at one time credited with having written the concluding fugue in Rossini's Stabat (see Berlioz, 'Soirées de l'orchestre' 2ème Epilogue). The above is chiefly compiled from Fétis. [G.]

TÄGLICHSBECK, Thomas, born of a musical family at Ansbach, in Bavaria, Dec. 31, 1799. studied at Munich under Rovelli and Gratz, and by degrees became known. Lindpaintner in 1820 gave him his first opportunity by appointing him his deputy in the direction of the Munich theatre, and about this time he produced his first opera, 'Weber's Bild.' After this he forsook Munich and wandered over Germany, Holland, and Denmark, as a violinist, in which he acquired great reputation. He then settled in Paris, and on Jan. 24, 1836, a symphony of his (op. 10) was admitted to the unwonted honour of performance at the Conservatoire. It must have had at least the merit of clearness and effect, or it would not have been followed by a second performance on April 2, 1837—a rare honour for any German composer but a first-rate one.

In 1827 he was appointed Kapellmeister of the Prince of Hohenzollern Hechingen, a post which he retained till its dissolution in 1848. The rest of his life was passed between Löwenberg in Silesia, Dresden, and Baden Baden, where he died Oct. 5, 1867. His works extend to op. 33, and embrace, besides the symphony already mentioned, three others—a mass, op. 25; a psalm, op. 30; a trio for PF. and strings; a great quantity of concertos, variations, and other pieces for the violin; part-songs, etc., etc. [G.]

TAGLIAFICO, Joseph Dieudonné, born Jan. 1, 1821, of Italian parents, at Toulon, and educated at the College Henri IV, Paris. He received instruction in singing from Piermarini, in acting from Lahlache, and made his *début* in 1844 at the Italiens, Paris. He first appeared in England April 6, 1847, at Covent Garden Theatre, as Oroe in 'Semiramide,' on the occasion of the opening of the Royal Italian Opera. From that year until 1876 he appeared at Covent Garden season by season, almost opera by opera. His parts were small, but they were thoroughly studied and given, and invariably showed the intelligent and conscientious artist. In the intervals of the London seasons he had engagements in St. Petersburg, Moscow, Paris, and America; was stage manager at the Théâtre des Italiens, Monte Carlo, etc., and for many years corresponded with the 'Menestrel' under the signature of 'De Retz.' In 1877, on the death of M. Desplaces, he was appointed stage manager of the Italian Opera in London, which post he resigned in 1882 on account of ill health. Mme. Tagliafico, formerly Cotti, was for many years a valuable 'comprimaria' both at Covent Garden and Her Majesty's. [A.C.]

TALEXY, Adrien. A pianist and voluminous composer, born about 1820; produced between 1872 and 1878 six one-act operettas at the Bouffes-Parisiens and other Paris theatres, none of which met with any special favour. He is the author of a 'Méthode de piano'; 20 'Etudes expressives,' op. 80 (with Colombier); and of a large number of salon and dance pieces for piano solo, some of which enjoyed great popularity in their day. In 1860 M. Talexy conducted a series of French operas at the St. James's Theatre, London, for Mr. F. B. Chatterton, beginning with La Tentation, May 28, which however did not prove a good speculation. He died at Paris in 1881. [G.]

TAILLE. Originally the French name for the tenor voice, Basse-taille being applied to the baritone; but most frequently employed to designate the tenor viol and violin. It properly denominates the large tenor, as distinguished from the smaller contralto or haute-contre: but is often applied to both instruments. The tenor violoncello clef was originally appropriated to the Taille. [See Tenor Violin.] [E.J.P.]

TALISMANO, IL. Grand opera in 3 acts; music by Balfe. Produced at Her Majesty's Opera, June 11, 1874. The book, founded on Walter Scott's 'Talisman,' was written by A. Mattheson in English, and so composed; but was translated into Italian by Sig. Zaffira for the purpose of production at the Italian Opera. The work was left unfinished by Balfe, and completed by Dr. G. A. Macfarren. [G.]

TALLYS (as he himself wrote his name), TALYS, or TALLIS (as it is usually spelled), Thomas, the father of English cathedral music, is supposed to have been born in the second decade of the 16th century. It has been conjectured that he received his early musical education in the choir of St. Paul's Cathedral under Thomas Mulliner, and was removed thence to the choir of the Chapel Royal; but there is no evidence to support either statement. The words 'Child there' which occur at the end of the entry in the Cheque-book of the Chapel Royal recording his death and the appointment of his successor, and which have been relied upon as proving the latter statement, are ambiguous, as they are applicable equally to his successor, Henry Eveseed, and to him. It is however highly probable that he was a chorister in one or other of the metropolitan choirs. He became organist of Waltham Abbey, which appointment he retained until the dissolution of the abbey in 1540, when he was dismissed with 2*os.* for wages and 20*s.* for reward.[1] It is probable that he soon after that event obtained the place of a Gentleman of the Chapel Royal. His celebrated Preces, Responses and Litany, and

[1] This fact was discovered by Mr. W. H. Cummings.

his Service in the Dorian mode, were most probably composed soon after the second Prayer Book of Edward VI. was issued in 1552. In 1560 he contributed eight tunes to Day's Psalter (one of which, a canon 2 in 1, was subsequently adapted and is still used to Ken's Evening Hymn), and four anthems to Day's Morning, Communion, and Evening Prayer. On January 21, 1575-6 he and William Byrd obtained Letters Patent giving them the exclusive right of printing music and ruled music paper for twenty-one years; the first of the kind. The first work printed under the patent was the patentees' own 'Cantiones quæ ab argumento Sacræ vocantur, quinque et sex partium,' containing 34 motets, 16 by Tallis, and 18 by Byrd, and dated 1575. In the patent the grantees are called 'Gent. of our Chappell' only, but on the title-page of the 'Cantiones' they describe themselves as 'Serenissimæ Reginæ Maiestati à priuato Sacello generosis, et Organistis.' The work is a beautiful specimen of early English musical typography. It contains not only three laudatory poems, one 'De Anglorum Musica' (unsigned), and two others by 'Richardus Mulcasterus' and 'Ferdinandus Richardsonus,' but also at the end a short poem by Tallis and Byrd themselves :—

AUTORES CANTIONUM AD LECTOREM.

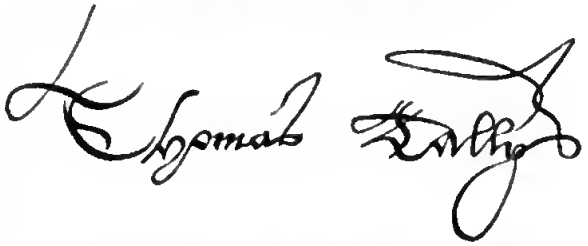
Has tibi primitias sic commendamus, amice
Lector, ut infantem depositura suum
Nutrici fidei vix firma puerpera credit,
Quis pro lacte tuæ gratea frontis erit
Hæc etenim fretæ, magnam promittere messem
Audebunt, cassæ, falcis honore cadent.

which has been thus happily Englished :—[1]

THE FRAMERS OF THE MUSICKE TO THE READER.

As one, that scarce recouer'd from her Throes
With trustie *Nurse* her feeble Babe bestowes;
These firstlings, *Reader*, in thy Hands we place,
Whose Milk must be the Fauour of thy Face;
By that sustayn'd, large Increase shal they shew,
Of that depriued, ungarner'd must they goe.

About the same time Tallys composed his markable Song of Forty parts, for 8 choirs of 5 voices each, originally set to Latin words, but adapted to English words about 1630.[2] [See vol. iii. p. 274.] Tallys, like his contemporary, the famous Vicar of Bray, conformed, outwardly at least, to the various forms of worship which successive rulers imposed, and so retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII until his death in that of Elizabeth. From the circumstance of his having selected his Latin motets for publication so lately as 1575 it may be inferred that his own inclination was toward the older faith. He died November 23, 1585, and was buried in the chancel of the parish church at Greenwich, where in a stone before the altar rails a brass plate was inserted with an epitaph in verse engraven upon it. Upon the church being taken down for rebuilding soon after 1710 the inscription was removed, and Tallys remained without any tombstone memorial for upwards of 150 years, when a copy of the epitaph (which had been preserved by Strype in his edition of Stow's Survey of London, 1720,[3] and reprinted by Hawkins, Burney and others) was placed in the present church. The epitaph was set to music as a 4-part glee by Dr. Cooke, which was printed in Warren's collections. Tallys's Service (with the Venite as originally set as a canticle), Preces and Responses, and Litany, and 5 anthems (adapted from his Latin motets), were first printed in Barnard's Selected Church Musick, 1641. The Service, Preces, Responses and Litany, somewhat changed in form and with the substitution of a chant for Venite instead of the original setting, and the addition of a chant for the Athanasian Creed, were next printed by Dr. Boyce in his Cathedral Music. All the various versions of the Preces, Responses and Litany are included in Dr. Jebb's 'Choral Responses and Litanies.' He appears to have written another service also in the Dorian mode, but 'in 5 parts two in one,' of which, as will be seen from the following list, the bass part only is at present known. A Te Deum in F, for 5 voices, is much nearer complete preservation (see List). Hawkins included in his History scores of two of the Cantiones, and, after having stated in the body of his work that Tallys did not compose any secular music, printed in his appendix the 4-part song, 'Like as the doleful dove.' Burney in his History printed an anthem from Day's Morning, Communion, and Evening prayer, and two of the Cantiones. Several MS. compositions by Tallys are preserved at Christ Church, Oxford, in Queen Elizabeth's Virginal Book, in the British Museum, and elsewhere. (See the List.) We give his autograph from the last leaf of a MS. collection of Treatises on Music, formerly belonging to Waltham Abbey, now in the British Museum (Lansdowne MS. 763).



A head, purporting to be his likeness, together with that of Byrd, was engraved (upon the same plate) for Nicola Haym's projected History of Music, 1726. A single impression alone is known, but copies of a photograph taken from it are extant. [W.H.H.]

The following is a first attempt to enumerate the existing works of Tallys :—

[1] By Mr. R. F. Wilson, of Trinity College, Cambridge, to whom the Editor's best acknowledgments are due.

[2] Copies are to be found in the Madrigal Society's Library, made by John Immyns; the British Museum; the Royal College of Music; the Library of Sir F. A. G. Ouseley.

[3] By an odd misprint the composer's name is called 'Gallys' on Strype's copy.

I. PRINTED.

The earliest appearance is given.

Hear the voice and prayer ('a Prayer').
O Lord in thee is all my trust ('a Prayer').
Remember not, O Lord God ('the Anthem'),
If ye love me ('the Anthem').
I give you a new Commandment.[1]

(All for four voices. Printed in John Day's 'Morning and Evening Prayer and Communion,' 1560?)

Man hiest no doubt. 1st tune.
Let God arise. 2nd do.
Why fumeth in sight. 3rd do.
O come in one. 4th do.
Even like the hunted hind. 5th do.
Expend, O Lord. 6th do.
Why bragst in malice high. 7th do.
God grant with grace. 8th do.
Come, Holy Ghost, eternal God.

(All for four voices, in John Day's 'Whole Psalter' 1563? The 8 tunes (in the Tenor part) are in the 8 modes, 1 in each. No. 8—a Canon 8 in 1, sung upside down—is the tune usually sung to 'Glory to Thee, my God this night.')

Salvator mundi, à 5. No. 1 (Burney, III. 76). Adapted to 'With all our hearts,' by Barnard. Also (?) to 'Teach me, O Lord,' Ch. Ch., and 'When Jesus.'
Absterge Domine, à 5. No. 2 (Hawkins, III. 267). Adapted to 'Wipe away,' by Barnard. Also to 'Discomfit them, O Lord' (1588?) and 'I look for the Lord.'
In manus tuas, à 5. No. 3.
Mihi autem nimis, à 3. No. 7. Adapted to 'Blessed be thy name,' by Barnard. Also to 'Great and marvellous,' by Motett Society.
Onata lux (Hymn), à 5. No. 8.
O sacrum convivium, à 5. No. 9. Adapted to 'I call and cry,' by Barnard.
Derelinquit impius, à 5. No. 13 (Burney, III. 80).
Sabbathum dum transiaset, à 5. No. 14.
Virtus, honor et potestas, à 5. No. 15.
Illa dum pergunt (Hymn), à 5. No. 16 (? has a 2nd part, Rex Christe).
Procul recedant(Hyma),à 5. No 20.
Salvator Mundi, à 5. No. 21 (different from No. 1).
Facti sunt Nazarei, à 5. No. 22.
In jejunio et fletu, à 5. No. 26.
Suscipe quaeso, à 7. No. 27.
Si enim (2da pars), à 7. No. 28.
Miserere nostri, à 7. No. 34 (Hawkins, III. 276).

(All from the Cantiones sacrae, etc. 1575.)

'First Service,' or 'Short Service'—in D dor. Venite, Te Deum, Benedictus, Kyrie, Creed, Sanctus, Gloria in Excelsis, Magnificat, Nunc Dimittis; all à 4.
'First preces.'
First Psalm to do.' (Ps. cxix.) 'Wherewithal,' a chant harmonised.
Second do., 'O do well,' do.
Third do. 'My soul cleaveth,' do. all four à 4.
Responses, Lord's Prayer, and Litany à 5.
(Anthem) O Lord, give thy Holy Spirit, à 4. (Adapted from Latin, according to Tudway.)
With all our hearts, à 5 (Salvator Mundi, No. 1).
Blessed be thy name, à 5 (Mihi autem nimis).
I call and cry, à 5 (O sacrum convivium).
Wipe away my sins, à 5 (Absterge Domine).[2] See 'Forgive me,' M8.

(All from Barnard's 'First Book of Selected Church Music, 1641.)

Litany, Preces, and Responses, à 4. In Rimbault's 'Full Cathedral Service of Thomas Tallis'; and Jebb's 'Choral Responses and Litanies' (1847).
Like as the doleful dove, à 4. In Hawkins, Appendix.
All people that on earth do dwell, à 4. In Arnold's Cathedral Music, vol. i.
Hear my prayer, à 4. In 'Aatheme' and Services for Church Choirs. Burns, 1846, vol. i. 15.
Blessed are those, à 5. In Motett Society's Collection, iii. 131.
Great and marvellous, à 5. Ibid. iii. 99, adapted from 'Mihi autem nimis,' Cantio 7; and 'Blessed be thy Name,' in Barnard.
Verba mea auribus, à 5. In Rochlitz's Sammlung. A retranslation of 'I call and cry.'
'Come, Holy Ghost, our souls inspire.' Parish Choir.
Discomfit them, O Lord, adapted (? 1568) from 'Absterge Domine.' Ch Ch.
Domine quis habitabit, à 5. Ch.Ch. Add. MS. 5,059.
Dominus tecum, à 3. R.C.M.
Ecce tempus, à 4. Add. MS. 30,513.
Et benedictus, in Lute tablature. Add. MS. 29,246.
Ex more docti mystico. Add. MS. 30,513.
'Fancy' for the Organ in A minor. Ch. Ch.
Felix namque, No. 1, for Virginals. Virginal Book. Fitzwilliam Library, Cambridge.
Felix namque, for do. Do.
Felix namque, No. 3, 'Mr. Thos. Tallis Offetary,' for do. Add. MS. No. 30,485.
Fond youth is a bubble, à 4. Add. MS. 30,513.[4]
Forgive me, Lord, my sin. Clifford's list. This is probably only a variant of 'Wipe away my sins.'
Gaude gloriosa, à 5. Ch. Ch.
Gaude gloriosa, à 3. R.C.M.[5]
Gaude Virgo Maria, à 5. M.S.O.
Gloria tibi Trinitas, à 4 (?) Ch.Ch.
Gloria tibi Domine, à 5 (?) O.
Hoc deum celi, à 5. Ch. Ch.
How long, à 4(?) In Lute tablature. Add. MS. 29,247; 31,992.
If that a sinner's sighs, à 5. O.
I look for the Lord, à 5. Ch. Ch. An adaptation of 'Absterge Domine.'
Incipit lamentatio (Aleph, Beth), à 5. Do. Add. MS. 5,059.
In nomine. à 4. M.S.O.
In nomine, à 4. Do.
In nomine. Lute tablature. Add. MSS. 29,246.
I will give thanks. St. Paul's list.
I will cry unto God. Do.
Laudate Dominum. à 5. Ch. Ch.
Let the wicked forsake his way. Calvert's list.
Magnificat anima mea à 6. Ch.Ch.
Maria Stella, à 3. R.C.M.
Miraculum videte, à 5. Ch. Ch.
Natus est nobis à 2. Add. MS. 30,513.
Nunc dimittis Domine, à 6. Ch.Ch.
O give thanks. MS. by A. Batten O.
O God be merciful. P.H.
O thou God Almighty, à 4. Ch.Ch.
O praise the Lord. Adapted to 'O Salutaris.' Bass part in Barnard's MS. Coll. R.C.M.
O Salutaris, à 5. Ch. Ch.
O sing unto the Lord (Ps. cxlix), 5. M.S.O.
O thou God Almighty, à 4. Ch. Ch.
Out of the deep, à 4. Ch. Ch.
O ye tender babes, à 4. Add. MS. 30,513.

Pange lingua (no name), à 4. Do.
Pange lingua (no name), à 4. Do.
Pange lingua (no name), à 4. Do.
Per haec nos, à 5. R.C.M.
Per haec nos, à 4. Add. MS. 30,513.
Poyncte, a (for the Virginals), à 4. Do.

Quidam fuit, à 6. Ch. Ch.

Salve intemerata, à 5. Ch. Ch.
Salve intemerata, à 3. R.C.M.[5]
Save Lord and hear us. St. Paul's list.
Solemnis urgebat, à 5. Ch. Ch.

Te Deum, English, in F. à 5. Parts for 1st Countertenor, Tenor, Bass Cant., in Barnard's MS. Collection in R.C.M. An Organ part in Ch. Ch.
Teach me, O Lord, à 3. Ch Ch.(?) adaptation of Salvator Mundi No. 1.
Teach me thy way, à 4. Ch. Ch.
Tu lubricator, à 5. Do.
Tu nimirum, à 4. Add. MS. 29,246.

Up, Lord, and help us. St. Paul's list.

Varia linguis, à 7. Ch. Ch.
Veni redemptor, à 4. Add MS 30,513.
Veni redemptor (No 2). à 4. Do
Verily, verily, à 4. Ely. P.H. Add. MS. 15,166.

When Jesus went into Symon the Pharisee's house, à 5. Adapted to 'Salvator mundi' (No 2). Add. MS. 31,220.

II. MANUSCRIPT (NOT PRINTED).

Ch. Ch. = Christ Church Library, Oxford. M.S.O. = Music School, Oxford. R.C.M. = Library of Royal College of Music. Add. MS. = Additional MSS. British Museum. F.W. = Fitzwilliam Museum, Cambridge. O. = Library of Rev. Sir F. A. O. Ouseley, Bt. P.H. = Peterhouse, Cambridge.

'Second Psalms' to Preces, viz. Pss. cx. and cxxxii. Probably Chants harmonised.
'Third Psalms' to Preces, viz. Ps. cxix. 145—176. Do.

(Both these are in a Bass part book, formerly Juxon's, in the Library of St. John's Coll., Oxford.)

Service 'of five parts, two in one' in D dor., containing Venite, Te Deum, Benedictus, Kyrie, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis. Bass part in Juxon book, St. John's, Oxford. No other parts yet known.
Adesto nunc, à 5. Ch. Ch.
Ad nihilum redinctus, à 5. 2nd Part of 'Domine quis.' Add. MSS. 5,059.
A new commandment (?)[3]
Arise, O Lord. P. H.
Ave Dei patris, à 3. R.C.M.
Ave Domini filia, à 3. Do.
Ave mulieris, à 3. Do.
Ave plena gratia, à 2. Do.
Ave rosa, à 2. Do.
Blessed are those that are undefiled, à 5. M.S.O.
De lamentatione (Gimel, Daleth), à 5. Ch. Ch. Add. MS. 5,059.
Deliver me, O God. St. Paul's list.

[1] Printed by Day with the name of Sheppard; and given in 'Parish Choir' as by Sheppard. See Add. MS. 30,513.

[2] Of these four 5-part anthems there are transcripts in the Fitzwilliam Museum of 'I call and cry' by Blow and by Purcell; of 'With all our heart,' 'Blessed,' and 'Wipe away,' by Blow only.

[3] I have not been able to discover if this is the same as 'I give you a new commandment.'

[4] The volumes in the Add. MSS. numbered 30,513 and 30,485 are valuable, not only because they contain works not known elsewhere, but because of the light they throw on the domestic position of music in the 16th century. They are arrangements for the Virginals—the fashionable keyed instrument of the day—exactly analogous to the arrangements for the Pianoforte of our own times; and it is startling to find that the sacred choral music of that day was the favourite music, and that the learned contrapuntal 5- and 6-part motets of Tallis, Edwardes, Farrant, Taverner, Byrde, Crequillon, Josquin, Orlando Lasso, and others, were compressed for the amusement of musical amateurs just as oratorios, operas, and operettas are now. From Add. MSS. 29,246 29,247, another thing is plain, that these learned compositions were arranged for the Lute in that the top part could be sung solo, and the other parts played as accompaniment. An example of this may be found in the 'Echos du temps passé,' where Gibbous's 'Silver Swan' is set to French words (Le Cruisé captif) as a solo with accompaniment; but it will be new to many to find the same practice in the 16th century.

[5] This and 'Salve Intemerata,' for 3 voices in R.C.M., no. 1737, appear to be portions of 5-part motets to the same words, reduced to 3 parts by simple omissions of voice-parts. The same probably applies to all the 3-part motets in R.C.M. mentioned above; but they require investigation.

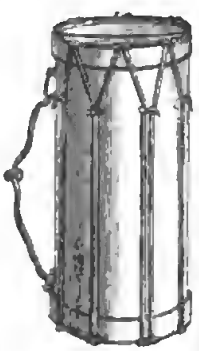
The Editor has to express his sincere thanks to the Rev. Sir F. A. G. Ouseley, Bart.; Rev. J. H. Mee; Rev. W. E. Dickson; Mr. John Bishop; Mr. Bertram Pollock, and several others, for their kind help in making out this list. [G.]

TAMBERLIK, Enrico, born March 16, 1820, at Rome, received instruction in singing from Borgna and Guglielmi, and made his *début* in 1841 at the Teatro Fondo, Naples, in Bellini's

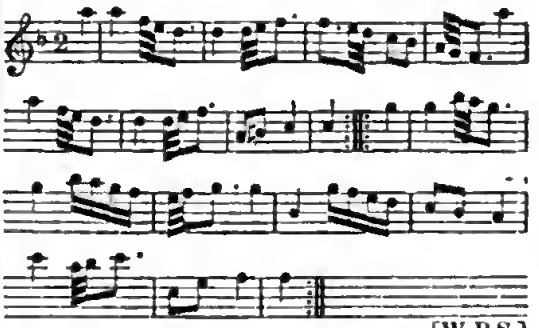
'I Capuletti.' He sang with success for several years at the San Carlo, also at Lisbon, Madrid, and Barcelona. He first appeared in England April 4, 1850, at the Royal Italian Opera, as Masaniello, and obtained immediate popularity in that and in his other parts of the season, viz. Pollio, Robert, Roderick Dhu, Otello; April 20, Amenofi, on the production of a version of 'Mosè in Egitto,' entitled 'Zora'; and July 25, in Leopold, on the production of 'La Juive' in England. He possessed a splendid tenor voice, of great richness of tone and volume, reaching to C in alt, which he gave with tremendous power, and 'as clear as a bell.' His taste and energy were equal, and he was an excellent singer, save for the persistent use of the 'vibrato.' In person he was singularly handsome, and was an admirable actor. He remained a member of the company until 1864 inclusive, excepting the season of 1857, singing in the winters at Paris, St. Petersburg, Madrid, North and South America, etc. His other parts included Arnold; Ernani; Aug. 9, 51, Phaon (Saffo); Aug. 17, 52, Pietro il Grande; June 25, 53, Benvenuto Cellini; May 10, 55, Manrico (Trovatore)—on production of those operas in England; also, May 27, 51, Florestan (Fidelio); July 15, 52, Ugo (Spohr's Faust); Aug. 5, 58, Zampa; July 2, 63, Gounod's Faust—on the revival or production of the operas at Covent Garden, etc. He reappeared at the same theatre in 1870 as Don Ottavio, the Duke (Rigoletto), John of Leyden; and in 1877, at Her Majesty's, as Ottavio, Otello, and Manrico, and was well received, though his powers were on the wane. He is now living at Madrid, where he carries on a manufactory of arms, occasionally singing in public. [A.C.]

TAMBOUR DE BASQUE. [See TAMBOURINE.] [V. de P.]

TAMBOURIN. A long narrow drum used in Provence, beaten with a stick held in one hand, while the other hand plays on a pipe or flageolet with only three holes, called a *galoubet*. [See DRUM 3. vol. i. p. 466.] [V. de P.]



TAMBOURIN, an old Provençal dance, in its original form accompanied by a Flute and Tambour de Basque, whence the name was derived. The drum accompaniment remained a characteristic feature when the dance was adopted on the stage, the bass of the tune generally consisting of single notes in the tonic or dominant. The Tambourin was in 2-4 time, of a lively character, and generally followed by a second Tambourin in the minor, after which the first was repeated. A well-known example occurs in Rameau's 'Pièces de Clavecin,' and has often been reprinted. It was introduced in Scene 7, Entré III, of the same composer's 'Fêtes d'Hébé,' where it is entitled 'Tambourin en Rondeau,' in allusion to its form, which is that of an 8-barred Rondeau followed by several 'reprises.' The same opera contains (in Entrée I, Scenes 5 and 9) two other Tambourins, each consisting of two parts (major and minor). We give the first part of one of them as an example. Mlle. Camargo is said to have excelled in this dance.



[W.B.S.]

TAMBOURINE (Fr. *Tambour de Basque*). This consists of a wooden hoop, on one side of which is stretched a vellum head, the other side being open. Small rods with fly-nuts serve to tighten or loosen the head. It is beaten by the hand without a stick. Several pairs of small metal plates, called jingles, are fixed loosely round the hoop by a wire passing through the centres of each pair, so that they *jingle* whenever the tambourine is struck by the hand or shaken. Another effect is produced by rubbing the head with the finger. It is occasionally used in orchestras, as in Weber's overture to 'Preciosa,' and at one time was to be seen in our military bands. In the last century it was a fashionable instrument for ladies. The instrument is probably of Oriental origin, being very possibly derived from the Hebrew *Toph*[1] (Exod. xv. 20). The Egyptian form is somewhat similar to our own, but heavier, as may be seen from the woodcut, taken from Lane's 'Modern Egyptians.'

The French Tamboorin is quite a different thing, and is described under the 3rd kind of Drums, as well as under its proper name. [DRUM 3, and TAMBOURIN.]

The modern Egyptians have drums (*Darabukkeh*) with one skin or head, and open at the bottom, which is the only reason for classifying them with tambourines. [See vol. i. p. 463.] The annexed woodcot (also from Lane) shows two examples; the first of wood, inlaid with tortoise-

[1] This root survives in the Spanish *adufe*, a tambourine.

shell and mother-of-pearl, 17 inches high and 6½ diameter at top; the second is of earthenware, 10½ inches high and 8¼ diameter. [V. de P.]

TAMBURINI, Antonio, baritone singer, eminent among the great lyric artists of the 19th century, was born at Faenza on March 28, 1800. His father was director of military music at Fossombrone, Ancona. A player himself on horn, trumpet, and clarinet, he instructed his son, at a very early age, in horn-playing, accustoming him in this way to great and sustained efforts, even to overtaxing his undeveloped strength. At nine the boy played in the orchestra, but seems soon to have been passed on to Aldobrando Rossi for vocal instruction. At twelve he returned to Faenza, singing in the opera chorus, which was employed not only at the theatre but for mass, a fact which led him to devote much time in early youth to the study of church music. He attracted the notice of Madame Pisaroni and the elder Mombelli; and the opportunities which he enjoyed of hearing these great singers, as well as Davide and Donzelli, were turned by him to the best account. At eighteen, and in possession of a fine voice, he was engaged for the opera of Bologna. The piece in which, at the little town of Cento, he first appeared, was 'La Contessa di colle erboso,' of Generali. His favourable reception there and at Mirandola, Correggio, and Bologna, attracted the notice of several managers, one of whom secured him for the Carnival at Piacenza, where his success in Rossini's 'Italiana in Algeri' procured for him an engagement that same year at the Teatro Nuovo at Naples. Although his beautiful baritone voice had now reached its full maturity, his execution was still imperfect, and the Neapolitan public received him somewhat coldly, though speedily won over by his great gifts and promise. The political troubles of 1820, however, closed the theatres, and Tamburini sang next at Florence, where, owing to indisposition, he did himself no justice. The memory of this was speedily wiped out by a series of triumphs at Leghorn, Turin, and Milan. About this time he lost his mother, an affliction which so plunged him in melancholy that he thought of retiring to a cloister. It is fortunate for the public that his calling interposed a delay between this design and its execution, so that it was never carried into effect. At Milan he met and married the lovely singer, Marietta Gioja, for whom, as well as for him, Mercadante wrote the opera of 'Il Posto abbandonato.'

Proceeding to Trieste, he passed through Venice, where an unexpected toll was demanded of him. Special performances were being given in honour of the Emperors of Austria and Russia, then at Venice, and Tamburini was not allowed to escape scot-free. He was arrested 'by authority,' and only after a few days, during which he achieved an immense success, was he allowed to proceed. From Trieste he went to Rome, where he remained for two years; thence, after singing in 'Mosè' at Venice, with Davide and Mme. Meric Lalande, he removed to Palermo, where he spent another two years. He now received an engagement from Barbaja for four years, during which he sang in Naples, Milan, and Vienna, alternately. At Vienna he and Rubini were decorated with the order of 'the Saviour,' an honour previously accorded to no foreigner but Wellington. Tamburini first sang in London in 1832, and soon became an established favourite. His success was equally great at Paris, where he appeared in October of the same year as Dandini in the 'Cenerentola.' For ten years he belonged to London and Paris, a conspicuous star in the brilliant constellation formed by Grisi, Persiani, Viardot, Rubini, Lablache, and himself, and was long remembered as the baritone in the famous 'Puritani quartet.' Without any single commanding trait of genius, he seems, with the exception of Lablache, to have combined more attractive qualities than any man-singer who ever appeared. He was handsome and graceful, and a master in the art of stage-costume. His voice, a baritone of over two octaves extent, was full, round, sonorous, and perfectly equal throughout. His execution was unsurpassed and unsurpassable; of a kind which at the present day is wellnigh obsolete, and is associated in the public mind with soprano and tenor voices only. The Parisians, referring to this florid facility, called him 'Le Rubini des basse-tailles.' Although chiefly celebrated as a singer of Rossini's music, one of his principal parts was Don Giovanni. His readiness, versatility and true Italian cleverness are well illustrated by the anecdote of his exploit at Palermo, during his engagement there, when he not only sang his own part in Mercadante's 'Elisa e Claudio' but adopted the costume and the voice—a *soprano sfogato*—of Mme. Lipparini, the prima donna, who was frightened off the stage, went through the whole opera, *duets and all*, and finished by dancing a *pas de quatre* with the Taglionis and Mlle. Rinaldini. For the details of this most amusing scene the reader must be referred to the lively narrative of Mr. Sutherland Edwards' 'History of the Opera,' ii. 272.

In 1841 Tamburini returned to Italy and sang at several theatres there. Although his powers were declining, he proceeded to Russia, where he found it worth his while to remain for ten years. When, in 1852, he returned to London, his voice had all but disappeared, in spite of which he sang again after that, in Holland and at Paris. His last attempt was in London, in 1859. From that time he lived in retirement at Nice, till his death November 9th, 1876. [F.A.M.]

TAMERLANO. Opera in 3 acts; libretto by Piovene, music by Handel. Composed between July 3 and 23, 1724, and produced at the King's Theatre, London, Oct. 31, 1724. It comes between 'Giulio Cesare' and 'Rodelinda.' Piovene's tragedy has been set 14 times, the last being in 1824. [G.]

TAM-TAM. The French term for the gong in the orchestra; evidently derived from the Hindoo name for the instrument (Sanscrit *tamtam*). [See Gong.] [G.]

TANCREDI. An opera seria in 2 acts; the libretto by Rossi, after Voltaire, music by Rossini. Produced at the Teatro Fenice, Venice, Feb. 6, 1813. In Italian at the Théâtre des Italiens, Paris; and in French (Castil Blaze) at the Odeon. In England, in Italian, at King's Theatre, May 4, 1820. Revived in 1837, Pasta; 1841, Viardot; 1848, Alboni; and July 22, 29, 1856, for Johanna Wagner. Tancredi contains the famous air 'Di tanti palpiti.' [G.]

TANGENT, in a clavichord, is a thick pin of brass wire an inch or more high, flattened out towards the top into a head one-eighth of an inch or so in diameter. It is inserted in the back end of the key, and being pushed up so as to strike the pair of strings above it, forms at once a hammer for them and a temporary bridge, from which they vibrate up to the soundboard bridge. In the clavichord no other means beyond this very primitive contrivance is used for producing the tone, which is in consequence very feeble, although sweet. The common damper to all the strings, a strip of cloth interwoven behind the row of tangents, has the tendency to increase this characteristic of feebleness, by permitting no sympathetic reinforcement.

In all clavichords made anterior to about 1725 there was a fretted (or *gebunden*) system, by which the keys that struck, what from analogy with other stringed instruments may be called open strings, were in each octave F, G, A, B♭, C, D, E♭. With the exception of A and D (which were always independent), the semitones were obtained by the tangents of the neighbouring keys, which fretted or stopped the open strings at shorter distance, and produced F♯, G♯, B♮, C♯, and E♮. Owing to this contrivance it was not possible, for example, to sound F and F♯ together by putting down the two contiguous keys; since the F♯ alone would then sound. We have reason to believe that the independence of A and D is as old as the chromatic keyboard itself, which we know for certain was in use in 1426. Old authorities may be quoted for the fretting of more tangents than one; and Adlung, who died in 1762, speaks of another fretted division which left E♮ and B independent, an evident recognition of the natural major scale which proves the late introduction of this system.

The tangent acts upon the strings in the same way that the bridging or fretting does upon the simple monochord, sharpening the measured distances which theory demands by adding tension. Pressing the key too much therefore makes the note sound intolerably out of tune. An unskilful player would naturally err in this direction, and Emanuel Bach cautions against it. In his famous essay [1] on playing he describes an effect special to the tangent, unattainable by either jack or hammer, viz. the *Beben* or *Bebung*, which was a tremolo or vibrato obtained by a tremulous pressure upon the key with the fleshy end of the finger. It was marked with a line and dots like the modern *mezzo staccato*, but being upon a single note, was, of course, entirely different.

The article CLAVICHORD is to be corrected by the foregoing observations. [A.J.H.]

TANNHÄUSER UND DER SÄNGER-KRIEG AUF WARTBURG. An opera in 3 acts; words and music by Wagner. Produced at Dresden, Oct. 20, 1845. At Cassel, by Spohr, after much resistance from the Elector, early in 1853. At the Grand Opera, Paris (French translation by Ch. Nuitter), March 13, 1861. It had three representations only.[2] At Covent Garden, in Italian, May 6, 1876. The overture was first performed in England by the Philharmonic Society (Wagner conducting), May 14, 1855. Schumann saw it Aug. 7, 1847, and mentions it in his 'Theaterbüchlein' as 'an opera which cannot be spoken of briefly. It certainly has an appearance of genius. Were he but as melodious as he is clever he would be the man of the day.' [G.]

TANS'UR, WILLIAM, who is variously stated to have been born at Barnes, Surrey, in 1699, and at Dunchurch, Warwickshire, in 1700, and who was successively organist at Barnes, Ewell, Leicester, and St. Neot's, compiled and edited several collections of psalm tunes, and was author of some theoretical works. The principal of his several publications are 'The Melody of the Heart,' 1737; 'A Compleat Melody, or, The Harmony of Sion,' 1735 and 1738; 'Heaven on Earth, or, The Beauty of Holiness,' 1738; 'A New Musical Grammar,' 1746; in which he styles himself, 'William Tans'ur Musico Theorico'; 'The Royal Melody compleat, or, The New Harmony of Zion,' 1754 and 1755; 'The Royal Psalmodist compleat' (no date); 'The Psalm Singer's Jewel,' 1760; 'Melodia Sacra,' 1772; and 'The Elements of Musick displayed,' 1772. He died at St. Neot's, Oct. 7, 1783. He had a son who was a chorister at Trinity College, Cambridge. [W.H.H.]

TAN-TA-RA. A word which occurs in English hunting songs, and is evidently intended to imitate the note of the horn. One of the earliest instances is in 'The hunt is up,' a song ascribed by Chappell to Henry VIII's time:—

> The horses snort to be at the sport,
> The dogs are running free,
> The woods rejoice at the merry noise
> Of hey tantara tee ree!

Another is 'News from Hide Park,' of Charles II's time:—

> One evening a little before it was dark,
> Sing tan-ta-ra-ra-ra tan-ti-vee, etc.

[1] 'Versuch über die wahre Art Klavier zu spielen,' 1753, another edition, 1780, and republished by Schelling, 1857.

[2] For the extraordinary uproar which it created see Prosper Merimée's 'Lettres à une Inconnue,' ii. 151-3. One of the jokes was 'qu'on s'ennuie aux récitatifs, et qu'on se *tanne aux airs*.' Even a man of sense like Merimée says that he 'could write something as good after hearing his cat walk up and down over the keys of the piano.' Berlioz writes about it in a style which is equally discreditable to his taste and his penetration (Correspondance Inedite, Nos. cili to cvi).

But the word is as old as Ennius, who has

At tuba terribili sonitu taratantara dixit.

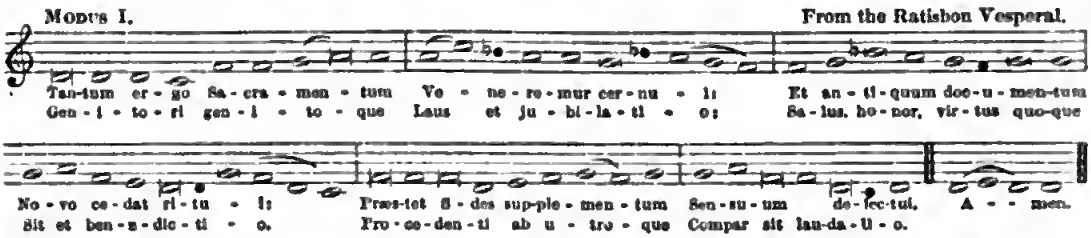
And the same form occurs in Grimald (1557) and Stanyhurst (1583). [G.]

TANTO, *i.e.* 'too much,' as in Beethoven's String Trio (op. 9, no. 1)—'Adagio ma non tanto,' *i.e.* Slow, but not too slow. Tanto has practically the same force as 'Troppo.' [G.]

TANTUM ERGO. The first words of the last two stanzas of the Hymn 'Pange lingua gloriosi Corporis Mysterium,' written by S. Thomas Aquinas, for the Festival of Corpus Christi.[1]

The extreme solemnity of the circumstances under which 'Tantum ergo' is sung in the Roman Catholic Church, renders its adaptation to solemn Music more than ordinarily imperative. It is used whenever the Eucharist is carried in Procession; at the conclusion of the Ceremony of Exposition; and at the Office of Benediction: and never heard but in the presence of the Eucharist. Except, of course, in Processions, it is sung kneeling.

The Plain Chaunt Melody of 'Tantum ergo' is the same as that used for 'Pange lingua.' The purest printed version is that given in the new Ratisbon Office-Books; but, owing to the excision of certain 'grace-notes,' this version is, at present, less popular than that printed in the Mechlin Vesperal.[4] The pure version stands thus—



The antient Melody has been frequently treated in Polyphonic form, and that very finely; but no setting will bear comparison with the magnificent 'Pange lingua' in Palestrina's 'Hymni totius anni,' which concludes with a 'Tantum ergo' for 5 Voices, in which the Melody is assigned, entire, to the First Tenor, while the remaining Voices accompany it with Harmonies and Points of Imitation. Vittoria has also written a very beautiful 'Pange lingua,' which, unhappily, treats the alternate stanzas only; the first stanza of 'Tantum ergo' is therefore omitted, though the music written for the second—'Genitori, Genitoque'—may very consistently be sung to it.

The almost daily use of 'Tantum ergo' at the Office of Benediction has led to the fabrication of an immense number of modern Melodies, of more or less demerit. One of the best of these—a really good one—attributed to Michael Haydn, is extremely popular, in England, as a Hymn-Tune—8.6.8.6.8.6—under the title of 'Benediction.'[2] Another, said to be 'Gregorian,' and probably really of Plain-Chaunt origin, is scarcely less popular, under the title of 'S. Thomas.'[3] A third, set for two Voices by V. Novello, is equally pleasing, though wanting in solemnity. These, however, are quite exceptionally good specimens. Notwithstanding the beauty of the text, and the solemnity of the occasions on which it is sung, it is doubtful whether any Hymn has ever been fitted to so much irreverent music as 'Tantum ergo.' The present Cardinal Archbishop of Westminster has sternly condemned the use of such Music in England, and his remonstrance has not been without effect; but hitherto the reform has only been a partial one.

Of orchestral settings of 'Tantum ergo,' the two finest are unquestionably those by Mozart—Nos. 142 and 197 in Köchel's Catalogue—for 4 Voices, with accompaniments for Stringed Instruments, 2 Trumpets, and Organ. Schubert has left three; one, op. 45, and one in MS., both in C, and both for quartet, orchestra, and organ; and one in Eb (MS., 1828). [W.S.R.]

TAPPERT, Wilhelm, German critic and writer on music, born Feb. 19, 1830, at Ober-Thomaswaldau in Silesia; began life as a schoolmaster, but in 1856 adopted music, under Dehn for theory and Kullak for practice. Since that time he has resided in Berlin, where he is well known as a teacher and musical writer, and an able and enthusiastic partisan of Wagner. He was a teacher in Tausig's school for higher PF.-playing. His 'Wagner Lexicon' (1877) contains a collection of all the abuse that has been lavished on that composer and his friends—a useless and even mischievous labour. Much more important are his researches into ancient Tablatures, on which it is to be hoped he will soon publish something. From 1876-80 he edited the 'Allgemeine Deutsche Musikzeitung.' He is a contributor to the 'Musikalisches Wochenblatt' and has published several pamphlets, especially one on consecutive fifths, 'Das Verbot von Quintenparallelen' (1869). [G.]

TARANTELLA, a South Italian dance, which derives its name from Taranto, in the old province of Apulia. The music is in 6-8 time, played at continually increasing speed, with irregular alternations of minor and major. It is

[1] Not to be mistaken for the Hymn (better known in England), sung, under the same title, during Holy Week—'Pange lingua gloriosi Lauream certaminis.'

[2] Hymns Ancient and Modern, Hymn 67, new ed.

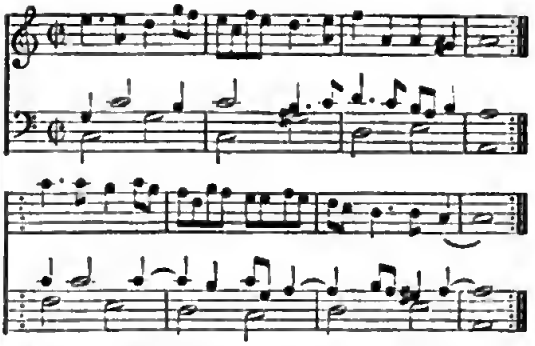
[3] Ibid., Hymn 51, ibid.

[4] For a free reading of the impure version, see 'Hymns Ancient and Modern,' Hymn 309, no. 3, new ed.

generally danced by a man and a woman, but sometimes by two women alone, who often play castagnets and a tambourine. It was formerly sung, but this is seldom the case now. The Tarantella has obtained a fictitious interest from the idea that by means of dancing it a strange kind of insanity, attributed to the effects of the bite of the Lycosa Tarantula, the largest of European spiders, could alone be cured. It is certain that a disease known as Tarantism prevailed in South Italy to an extraordinary extent, during the 15th, 16th, and 17th centuries, if not later, and that this disease—which seems to have been a kind of hysteria, like the St. Vitus dance epidemic in Germany at an earlier date—was apparently only curable by means of the continued exercise of dancing the Tarantella; but that the real cause of the affection was the bite of the spider is very improbable, later experiments having shown that it is no more poisonous than the sting of a wasp. The first extant notice of Tarantism is in Niccolo Perotto's 'Cornucopia Linguæ Latinæ' (p. 20 *a*, ed. 1489). During the 16th century the epidemic was at its height, and bands of musicians traversed the country to play the music which was the only healing medicine. The forms which the madness took were very various: some were seized with a violent craving for water, so that they were with difficulty prevented from throwing themselves into the sea, others were strangely affected by different colours, and all exhibited the most extravagant and outrageous contortions. The different forms which the disease assumed were cured by means of different airs, to which the Tarantists—the name by which the patients were known—were made to dance until they often dropped down with exhaustion. The epidemic seems only to have raged in the summer months, and it is said that those who had been once attacked by it were always liable to a return of the disease. Most of the songs, both words and music, which were used to cure Tarantism, no longer exist, but the Jesuit Kircher, in his 'Magnes' (Rome, 1641), book III, cap. viii., has preserved a few specimens. He says that the Tarantellas of his day were mostly rustic extemporisations, but the airs he gives (which are printed in Mendel's Lexicon, *sub voce* Tarantella) are written in the Ecclesiastical Modes, and with one exception in common time. They bear no resemblance to the tripping melodies of the modern dance.[1] Kircher's work contains an engraving of the Tarantula in two positions, with a map of the region where it is found, and the following air, entitled 'Antidotum Tarantulæ,' which is also to be found in Jones's 'Maltese Melodies' (London, 1805) and in vol. ii. of Stafford Smith's 'Musica Antiqua' (1812), where it is said to be derived from Zimmermann's 'Florilegium.'[2]

[1] It has been suggested that these fragments of melodies—for they are little more—are ancient Greek tunes handed down traditionally in Taranto.

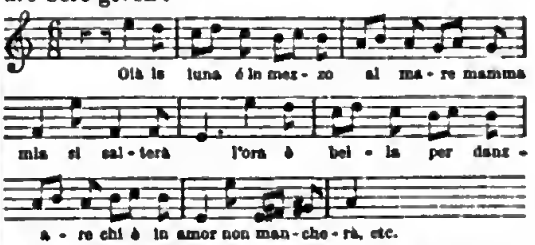
[2] In Marella's 'Balli, Correnti,' etc., (Rome, 1699), is a Tarantella in common time in the form of a short air with 'partite,' or variations. Mattheson (Vollkomener Kapellmeister, 1739) says there is one in the 'Quintessence des Nouvelles' for 1727.



For further information on this curious subject we must refer the reader to the following works:—

N. Perotto, 'Cornucopia' (Venice, 1480); A. Kircher, 'Magnes' (Rome, 1641); 'Musurgia' (Rome, 1650); Hermann Grube, 'De Ictu Tarantulae' (Frankfurt, 1679); G. Baglivi, 'De Praxi Medica' (Rome, 1696); Dr. Peter Shaw, 'New Practice of Physic,' vol. i. (London, 1726); Fr. Serao, 'Della Tarantola' (Rome, 1742); Dr. R. Mead, 'Mechanical account of Poisons' (3rd ed., London, 1745); J. D. Tietz, 'Von den Wirkungen der Töne auf den menschlichen Korper' (in Justi's 'Neuen Wahrheiten,' Leipzig, 1745); P. J. Buc'hoz, 'L'art de connaître et de designer le pouls par les notes de la musique' (Paris, 1806); J. F. E. Hecker, 'Die Tanzwuth' (Berlin, 1832); A. Vergari, 'Tarantismo' (Naples, 1839); De Renzi, in 'Raccoglitore Medico' for 1842; C. Engel, 'Musical Myths,' vol. ii. (London, 1876).

The Tarantella has been used by many modern composers. Auber has introduced it in 'La Muette de Portici,' Weber in his E minor Sonata, Thalberg wrote one for Piano, and Rossini a vocal Tarantella 'La Danza' (said to have been composed for Lablache) the opening bars of which are here given:—



One of the finest examples is in the Finale to Mendelssohn's Italian Symphony, where it is mixed up with a Saltarello in the most effective and clever manner. Good descriptions of the dance will be found in Mme. de Staël's 'Corinne' (Book VI. ch. i.), Mercier Dupaty's 'Lettres sur l'Italie' (1797), and Goethe's 'Fragmente über Italien.' It was danced on the stage with great success by Cotellini (1783–1785) at the Teatro dei Fiorentini at Naples, and in our own day by the late Charles Matthews. [W.B.S.]

TARARE. Opera, in prologue and 5 acts (afterwards 3 acts); words by Beaumarchais, music by Salieri. Produced at the Grand Opéra June 8, 1787. Translated into Italian (with many changes of text and music) as 'Axur, Re d'Ormus,' for the betrothal of the Archduke Franz with Princess Elizabeth of Wurtemberg at Vienna, Jan. 8, 1788. Produced in English as 'Tarrare, the Tartar Chief,' at the English Opera House, London, Aug. 15, 1825. [G.]

TARTINI, GIUSEPPE, famous violin-player and composer, was born at Pirano, a town in Istria, April 12, 1692. His father, a Florentine by birth and an elected Nobile of Parenzo, intended him for the Church, and sent him to the school of the Oratorians in his native town. Later on he attended an ecclesiastical school at Capo d'Istria, and there received his first instruction in music. Being entirely averse to the Church career, he went, at eighteen, to Padua, and matriculated as a student of law. But law was not more to his taste than theology. Led by his highly impulsive temperament he even set aside his musical studies in favour of the then fashionable art of fencing. In this he soon became so great an adept as to propose seriously to adopt it as a profession at Naples or Paris. Fortunately for music Tartini's passionate character involved him in a serious difficulty and caused him to exchange the sword for the fiddlestick and the pen. He fell in love with a niece of the Archbishop of Padua, Cardinal Cornaro, and was secretly married to her. The immediate consequences of this hasty step were disastrous. His parents withdrew all further support, and the Cardinal was so incensed by what he considered an insult to his family, that Tartini had to fly from Padua. He first went to Rome, but not considering himself safe there, took refuge in a monastery at Assisi, of which a relative of his was an inmate. Here he remained for two years, and in the solitude of monastic life resumed his musical studies, and at last discovered his true vocation. The organist of the monastery, Padre Boemo, was an excellent musician, and being delighted to find so talented a scholar, spared no time and trouble in teaching him counterpoint and composition. As a violinist he appears to have been his own teacher. His progress however must have been very rapid, as we know that his performances at the services of the monastery chapel soon became a well-known attraction to the neighbourhood. The development of his musical genius was not however the only fruit of these two years: he underwent a remarkable change of character. Influenced by the peaceful religious life around him, he seems entirely to have lost his quarrelsome temper, and acquired that modesty of manner and serenity of mind with which he has been credited by all who knew him later in life. His residence at Assisi came to a sudden end by a curious accident. One day, at the service, a gust of wind blew aside the curtain behind which Tartini was playing a solo. A Paduan, who happened to be present, instantly recognised his strongly-marked features, and brought the news of his whereabouts to his native town. Meanwhile the Archbishop's pride had softened, and Tartini was allowed to rejoin his wife. He went with her to Venice, where he met Veracini, and was so much struck with the great Florentine violinist, as at once to recognise the necessity for fresh studies, in order to modify his own style and correct the errors into which he, being almost entirely self-taught, had very naturally fallen. For this purpose he went to Ancona, leaving even his wife behind, and remained for some time in complete retirement. In 1721 he appears to have returned to Padua, and was appointed solo violinist in the chapel of San Antonio, the choir and orchestra of which enjoyed a high musical reputation. That his reputation must have been already well established is proved not only by this appointment, but more especially by the fact that in 1723 he received and accepted an invitation to perform at the great festivities given for the coronation of Charles VI at Prague. On this occasion he met with Count Kinsky, a rich and enthusiastic amateur, who kept an excellent private band, and prevailed on Tartini to accept the post of conductor. This he retained for three years and then returned to his old position at Padua. From this time he appears never again to have left his beloved Padua for any length of time, where he held an highly honoured position, with an income sufficient for his modest requirements. An invitation to visit England, under most brilliant conditions (£3000), which he received from Lord Middlesex, he is reported to have declined by stating 'that, although not rich, he had sufficient, and did not wish for more.' His salary at San Antonio's was 400 ducats, to which must be added the fees from his numerous pupils and the produce of his compositions. Burney, who visited Padua a few months after his death, gives a few interesting details. But when he writes, 'He married a wife of the Xantippe sort, and his patience upon the most trying occasions was always truly Socratic,' we need not attach too much weight to such a statement. Great artists are frequently but indifferent managers, and, in their honest endeavours to restore the balance, their wives have often most undeservedly gained unpleasant reputations. Burney continues, 'He had no other children than his scholars, of whom his care was constantly paternal. Nardini, his first and favourite pupil, came from Leghorn to see him in his sickness and attend him in his last moments with true filial affection and tenderness. During the latter part of his life he played but little, except at the church of S. Antony of Padua, to which he devoted himself so early as the year 1722, where his attendance was only required on great festivals, but so strong was his zeal for the service of his patron-saint, that he seldom let a week pass without regaling him to the utmost of his palsied nerves.' He died Feb. 16, 1770, was buried in the church of S. Catherine, a solemn requiem being held in the chapel of S. Antonio. At a later period his statue was erected in the Prato della Valle, a public walk at Padua, where it may still be seen among the statues of the most eminent men connected with that famous university.

Tartini's fame rests on threefold ground. He was one of the greatest violinists of all time, an eminent composer, and a scientific writer on musical physics. To gain an idea of his style of playing we must turn to the testimony of his contemporaries. They all agree in crediting him with those qualities which make a great player: a fine tone, unlimited command of fingerboard

and bow, enabling him to overcome the greatest difficulties with complete ease; perfect intonation in double-stops, and a most brilliant shake and double-shake, which he executed equally well with all fingers. That the composer of the 'Trillo del Diavolo,' and many other fine and noble pieces, could not have played but with the deepest feeling and most consummate taste, it is almost superfluous to say. Indeed we have his own testimony, when Campagnoli in his Violin-School reports him as having remarked upon a brilliant virtuoso: 'That is beautiful! That is difficult! but here (pointing to the heart) he has said nothing to me.' At the same time it ought to be mentioned that QUANZ (see that article), who heard him at Prague, and who certainly was no mean authority, while granting his eminence as a player generally, adds: 'his manner was cold, his taste wanting in noblesse and in the true style of singing.' Whatever the reason of this strange criticism may have been, to our mind it stands condemned by the deeply emotional and pathetic character of Tartini's compositions, and the want of taste we presume to have been on the side of the critic rather than of the artist. Quanz also states, that he was fond of playing in extreme positions, a statement which is difficult to understand, because in his works we very rarely find him exceeding the compass of the third position. But if it is to be understood that Tartini, in order to continue the same musical phrase on the same string, frequently used the higher positions for passages which, as far as the mere mechanical production of the sounds was concerned, he might have played in lower ones, Quanz's criticism would imply that Tartini used one of the most important and effective means for good musical phrasing and cantabile playing, in doing which he was anticipating the method by which the great masters of the Paris School, and above all Spohr, succeeded in making the violin the 'singing instrument' par excellence. That Tartini should ever have condescended to astonish his audiences by the execution of mechanical tricks after the fashion of a LOCATELLI (see that article), appears, from the character of all his known compositions, morally impossible. Both as player and composer he was the true successor of Corelli, representing in both respects the next step in the development of the art. But there is an undeniable difference of character and talent between the two great masters. They are striking instances of the two main types of the Italian artist, which can be distinguished from the oldest times down to our days. The one, to which Corelli belongs, gifted with an unerring sense of artistic propriety and technical perfection, the strongest feeling for beauty of form and sound—with pathos, dignity and gracefulness their chief means of expression; the other, of which Tartini was a representative, while sharing all the great qualities of the former, adds to them that southern fire of passionate emotion which carries everything before it. In *technique* Tartini represents a considerable progress upon Corelli by his introduction of a great variety of bowing, which again was only possible by the use of a longer and elastic bow. [See BOW; and TOURTE.] His work, 'Arte dell' Arco,' 'L'art de l'archet'—a set of studies in the form of 50 Variations[1] gives a good idea not only of his manner of bowing, but also of his left-hand technique. In respect of the latter the advance upon Corelli is still more striking. Double stops of all kinds, shakes, and double shakes are of frequent occurrence. We remember how CORELLI (see that article) was puzzled by the difficulty of a passage in an overture of Handel's. That could certainly not have happened with Tartini. In some of his works there are passages which, even to the highly developed technique of the present day afford no inconsiderable difficulty. We will mention only the famous shake-passage in the 'Trillo.' But at the same time he shows his appreciation of purity of style by the absence of mere show-difficulties, which he certainly was quite capable of executing.

How great he was as a teacher is proved by the large number of excellent pupils he formed. The most eminent are Nardini, Bini, Manfredi, Ferrari, Graun, and Lahoussaye. Some of these have borne most enthusiastic testimony to his rare merits and powers as a teacher, to his unremitting zeal and personal devotion to his scholars, many of whom were linked to him by bonds of intimate friendship to his life's end. Of the pre-eminently methodical and systematic style of his teaching, we gain an idea from a most interesting letter, addressed by him to his pupil Maddalena Lombardini-Sirmen, and from his pamphlet 'Trattato delle appogiature.' [See VIOLIN-PLAYING.] The following characteristic head is reproduced from a drawing in possession of Julian Marshall, Esq.

As a composer, not less than as a player, he stands on the shoulders of the greatest of his predecessors, Corelli. He on the whole adopts the concise and logical forms of that great master and of VIVALDI (see that article); but in his hands the forms appear less rigid, and gain ampler and freer proportions; the melodies are broader, the phrases more fully developed: the harmonies and

[1] Recently republished by Ferd. David. Offenbach. André.

modulations richer and more varied. Still more striking is the progress if we look at Tartini's subject-matter, at the character of his ideas, and the spirit of their treatment. Not content with the noble but somewhat conventional pathos of the slow movements of the older school, their well-written but often rather dry fugues and fugatos and traditional dance-rhythms, he introduces in his slow movements a new element of emotion and passion; most of his quick movements are highly characteristic, and even in their 'passages' have nothing dry and formal, but are full of spirit and fire. In addition to all this we not rarely meet with an element of tender dreamy melancholy and of vivid imagination which now and then grows into the fantastic or romantic. His works bear not so much the stamp of his time as that of his own peculiar individuality; and in this respect he may well be regarded as a prototype of the most individual of all violinists, Paganini. What we know from one of his pupils about his peculiar habits in composing, throws a significant light on the more peculiarly intellectual bent of his musical talent. Before sitting down to a new composition, he would read a sonnet of Petrarch; under the notes of his violin-parts he would write the words of a favourite poem, and to single movements of his sonatas he would often give mottos, such as 'Ombra cara' or 'Volgete il riso in pianto o mie pupille.' The most striking illustration of this peculiar side of his artistic character is given in his famous sonata 'Il Trillo del Diavolo.' According to Lalande ('Voyage d'un Francais en Italie 1765 et 66,' tom. 8) Tartini himself used to relate the circumstances under which he conceived the idea of this singularly fine piece, in the following manner: 'One night I dreamt that I had made a bargain with the devil for my soul. Everything went at my command,—my novel servant anticipated every one of my wishes. Then the idea struck me to hand him my fiddle and to see what he could do with it. But how great was my astonishment when I heard him play with consummate skill a sonata of such exquisite beauty as surpassed the boldest flight of my imagination. I felt enraptured, transported, enchanted; my breath was taken away; and I awoke. Seizing my violin I tried to retain the sounds I had heard. But it was in vain. The piece I then composed, the Devil's Sonata, although the best I ever wrote, how far below the one I had heard in my dream!'

The number of his compositions is enormous. Fétis enumerates over 50 Sonatas with bass, 18 Concertos with accompaniment of stringed orchestra, and a Trio for 2 violins and bass, all which were published in various editions at Paris, London, and Amsterdam. In addition to these a large number of works exist in MS. Gerber speaks of over 200 violin concertos, Fétis of 48 unpublished sonatas and 127 concertos. He also composed a Miserere, which was performed during Holy Week in the Sistine Chapel in the year 1768; but according to Fétis this was a work of little importance and has never been performed again.

It remains to speak of Tartini's writings on the theory of music. During his stay at Ancona, probably in 1716, he discovered the fact that, in sounding double stops, a third or combination-sound was produced. He was not content to utilise this observation by making the appearance of this third note a criterion of the perfect intonation of double stops (which do not produce it at all unless taken with the most absolute correctness), but he tried to solve the scientific problem underlying the phenomenon. In the then undeveloped state of acoustics it was impossible for him to succeed. It is also highly probable that his knowledge of mathematics was insufficient for the task. At any rate he wrote and published an elaborate work on the theory of musical science generally, and on the phenomenon of a third sound in particular, under the title 'Trattato di Musica secondo la vera scienza dell' Armonia' (Padua, 1754). His theories were attacked in a number of pamphlets, amongst them one by J. J. Rousseau. In 1767 he published a second book, 'Dei principii dell' Armonia Musicale contenuta nel diatonico genere,' and towards the end of his life he wrote a third one on the mathematics of music, 'Delle ragioni e delle proporzioni,' which however has never been published and appears to be lost. The absolute value of Tartini's theoretical writings is probably not great, but there remains the fact, that he was the discoverer of an interesting acoustical phenomenon which only the advanced scientific knowledge of our days has been able to explain (Helmholtz)—a fact which, coupled with his serious attempts to solve the problem, speaks much for his intellectual attainments and versatility of mind.

Finally he wrote, under the title 'Trattato delle appoggiature si ascendenti che discendenti per il violino,' etc., a little work on the execution and employment of the various kinds of shakes, mordents, cadenzas, etc. As giving an authentic explanation and direction for the execution of these ornaments according to the usage of the classical Italian school, this work is most interesting. It appears that it has never been published in Italian, but a French translation exists, under the title 'Traité des agrémens de la Musique, composé par le célèbre Giuzeppe Tartini à Padoue, et traduit par le Sigr. P. Denis. A Paris chez M. de la Chevardier.'[1] [P.D.]

TASKIN, Pascal, celebrated instrument-maker, and head of a family of musicians, born 1723, at Theux in the province of Liége, migrated early to Paris, and was apprenticed to Etienne Blanchet, the best French clavecin-maker of the period. Succeeding eventually to the business, he improved the tone of his spinets and harpsichords, by substituting slips of leather for the crowquills then in use in the jacks (1768). [See vol. ii. p. 27 *a*.] In 1772 Louis XV. offered him the post of Keeper of the Musical Instruments and the Chapel Royal, vacant by the death of

[1] The writer of this article has to acknowledge his obligations for much valuable information contained in Wasielewsky's book, 'Die Violine und ihre Meister.'

Chiquelier, but the life at Versailles would not have suited the inventor, who wished to be at liberty to continue his experiments, and he contrived to get his nephew and pupil, Pascal Joseph, appointed in his stead. Having thus succeeded in preserving his independence without forfeiting the royal favour, he was shortly after elected an acting member of the corporation of musical instrument-makers (1775). He was brought more before the public by a piano made for the Princess Victoire in the shape of our present 'grands,' the first of the kind made in France. Other inventions were for using a single string doubled round the pin in his two-stringed pianos, working the pedal by the foot instead of by the knee, and the 'Armandine' (1789) called after Mlle. Armand, a pupil of his niece, who became an excellent singer at the Opéra and the Opéra Comique. This fine instrument, now in the museum of the Paris Conservatoire, is like a grand piano without a keyboard, and with gut-strings, and is therefore a cross between the harp and the psaltery. Other specimens of his manufacture are the harpsichord with two keyboards made for Marie Antoinette and still to be seen in the Petit Trianon, the pretty instrument in the possession of the distinguished pianist Mlle. Joséphine Martin, and those in the Conservatoire, and the Musée des Arts décoratifs in Paris. Pascal Taskin died in Paris, Feb. 9, 1795. His nephew,

PASCAL JOSEPH,[1] born Nov. 20, 1750, at Thenx, died in Paris, Feb. 5, 1829, Keeper of the King's Instruments and the Chapel Royal, from 1772 to the Revolution, was his best pupil and assistant. He married a daughter of Blanchet, and was thus brought into close connection with the Couperin family. Of his two sons and two daughters, all musicians, the only one calling for separate mention here is the second son,

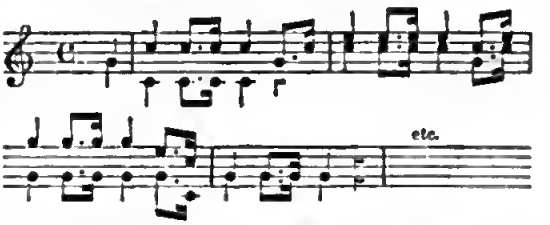
HENRI JOSEPH, born at Versailles, Aug. 24, 1779, died in Paris, May 4, 1852, learned music as a child from his mother, and so charmed the Court by his singing and playing, that Louis XVI made him a page of the Chapel Royal. Later he studied music and composition with his aunt, Mme. Couperin, a talented organist, and early made his mark as a teacher, virtuoso, and composer. Three operas were neither performed nor engraved, but other of his compositions were published, viz. trios for PF., violin, and cello; a caprice for PF. and violin; a concerto for PF. and orchestra; solo-pieces for PF., and songs. A quantity of Masonic songs remained in MS. Like his father he had four sons; none of them became musicians, but his grandson ALEXANDRE seems to have inherited his talent. This young singer (born in Paris, March 8, 1853) is a thorough musician, has already created several important parts, and may be considered one of the best artists at the Opéra Comique (1883).

The writer of this article, having had access to family papers, has been able to correct the errors of previous biographers. [G.C.]

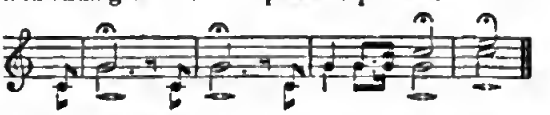
[1] Fétis confuses the uncle and nephew.

TASTO SOLO. *Tasto* (Fr. *touche*) means the part in an instrument which is touched to produce the note; in a keyed instrument, therefore, the key. 'Tasto solo,' the key alone, is in old music written over those portions of the bass or continuo part in which the mere notes were to be played by the accompanyist, without the chords or harmonies founded on them. [G.]

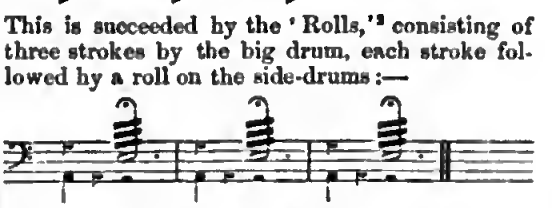
TATTOO[1] (*Rappel; Zapfenstreich*), the signal in the British army by which soldiers are brought to their quarters at night. The infantry signal begins at 20 minutes before the hour appointed for the men to be in barracks, by the bugles in the barrack-yard sounding the 'First Post' or 'Setting of the Watch.' This is a long passage of 29 bars, beginning as follows—



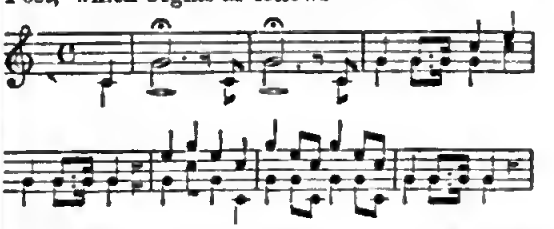
and ending with this impressive phrase:—



This is succeeded by the 'Rolls,'[2] consisting of three strokes by the big drum, each stroke followed by a roll on the side-drums:—



The drums and fifes then march up and down the barrack-yard playing a succession of Quick marches at choice, till the hour is reached. Then 'God save the Queen' is played, and the Tattoo concludes by the 'Second Post' or 'Last Post,' which begins as follows—



and ends like the 'First Post.' The other branches of the service have their tattoos, which it is not necessary to quote.

[1] The word is derived by Johnson from the French *tapotes toes*; and its original form seems to have been 'tap-to' (see Count Mansfield's 'Directions of Warre,' 1624), as if it were the signal for the tap-rooms or bars of the canteen to put-to or close. Curiously enough, however, 'tap' seems to be an acknowledged term for the drum—'tap of drum.' *Tapoter* is probably allied to the German *zapfen*, the tap of a cask, and *zapfenstreich*, the German term for tattoo; this also may mean the striking or driving home of the taps of the beer-barrels. The proverbial expression 'the devil's tattoo'—meaning the noise made by a person absorbed in thought drumming with foot or fingers, seems to show that the drum and not the trumpet was the original instrument for sounding the tattoo.

[2] For details see Potter's 'Instructions for the Side Drum.'

Since the time of Wallenstein the Zapfenstreich in Germany has had a wider meaning, and is a sort of short spirited march played not only by drums and fifes or trumpets but by the whole band of the regiment. It is in this sense that Beethoven uses the word in a letter to Peters (1823?):—'There left here last Saturday three airs, six bagatelles, and a tattoo, instead of a march . . . and to-day I send the two tattoos that were still wanting . . . the latter will do for marches.' [See ZAPFENSTREICH.] [G.]

TAUBERT, KARL GOTTFRIED WILHELM, one of those sound and cultivated artists who contribute so much to the solid musical reputation of Germany. He was the son of a musician, and was born at Berlin March 23, 1811. Though not actually brought up with Mendelssohn he trod to a certain extent in the same steps, learned the piano from Ludwig Berger, and composition from Klein, and went through his course at the Berlin University 1827–30. He first appeared as a PF. player; in 1831 was made accompanyist to the Court concerts, and from that time his rise was steady. In 1834 he was elected member of the Academy of Arts, in 1841 became music-director of the Royal Opera, and in 1845 Court Kapellmeister—a position which he held till his retirement from the Opera in 1869 with the title of Oberkapellmeister. Since that time he has conducted the royal orchestra at the Court concerts and soirées, in which he has distinguished himself as much by very admirable performances as by the rigid conservatism which has governed the programmes. In 1875 he was chosen member of council of the musical section of the Academy. Among his first compositions were various small instrumental pieces, and especially sets of songs. The songs attracted the notice of Mendelssohn, and not only drew from him very warm praise and anticipation of future success (see the letter to Devrient, July 15, 1831), but led to a correspondence, including Mendelssohn's long letter of Aug. 27, 1831. In these letters Mendelssohn seems to have put his finger on the want of strength and spirit which, with all his real musicianlike qualities, his refined taste and immense industry, has prevented Taubert from writing anything that will be remembered.

The list of his published works is an enormous one:—3 Psalms and a Vater unser; 7 Operas, of which the last, 'Macbeth,' was produced Nov. 16, 1857; Incidental music to 8 dramas, including 'The Tempest' (Nov. 28, 1855); 4 Cantatas; 294 Solo-songs, in 52 nos., besides Duets and Part-songs; 3 Symphonies and a Festival-overture for full orchestra; 2 Trios for PF. and strings; 3 String-quartets; 6 Sonatas for PF. and violin; 6 Sonatas for PF. solo; and a host of smaller pieces. The complete catalogue, with full details of Taubert's career, will be found in Ledebur's 'Tonkünstler-Lexicon Berlins.'

In this country Taubert is almost unknown. [G.]

TAUDOU, ANTOINE, composer of the modern French school, born at Perpignan, Aug. 24, 1846, early evinced such aptitude for music that he was sent to Paris and entered at the Conservatoire, where he carried off successively the first prizes for solfeggio, violin (1866), harmony (67), fugue (68), and finally, after two years' study of composition with Reber, the Grand Prix de Rome (69). The subject of the cantata was 'Francesca da Rimini,' and the prize score was distinguished for purity and elegance.

So far, no work of M. Taudou's has been produced on the stage, but his chamber-music and orchestral pieces have been well received. These include a trio for flute, alto, and cello; another for PF., violin, and cello; a violin-concerto played at the Société des Concerts du Conservatoire, of which M. Taudou is one of the best violinists; a string-quartet in B minor, often heard in Paris; and for orchestra a 'Marche-Ballet,' a 'Chant d'automne,' and a 'Marche-Nocturne.' He has published songs and pieces for PF., but a cantata written for the inauguration of a statue to Arago (1879) at Perpignan, is still in MS. In January 1883 he was chosen professor of harmony and accompaniment at the Conservatoire. [G.C.]

TAUSCH, JULIUS, born April 15, 1827, at Dessau, where he was a pupil of F. Schneider's. In 1844 he entered the Conservatorium of Leipzig, then in the second year of its existence, and on leaving that in 1846 settled at Düsseldorf. Here he gradually advanced; on Julius Rietz's departure in 1847 taking the direction of the artists' Liedertafel, and succeeding Schumann as conductor of the Musical Society, temporarily in 1853, and permanently in 1855. He was associated in the direction of the Lower Rhine Festivals of 1863, 1866 (with O. Goldschmidt), 1869, 1872, and 1875. In the winter of 1878 he conducted the orchestral concerts at the Glasgow Festival.

Tausch has published a Fest-overture, music to Twelfth Night, various pieces for voices and orchestra, songs, and pianoforte pieces, solo and accompanied. His last publication is op. 17. [G.]

TAUSIG, CARL (1841–1871), 'the infallible, with his fingers of steel,' as Liszt described him, was, after Liszt, the most remarkable pianist of his time. His manner of playing at its best was grand, impulsive, and impassioned, yet without a trace of eccentricity. His tone was superb, his touch exquisite, and his manipulative dexterity and powers of endurance such as to astonish even experts. He made a point of executing his *tours de force* with perfect composure, and took pains to hide every trace of physical effort. His répertoire was varied and extensive, and he was ready to play by heart any representative piece by any composer of importance from Scarlatti to Liszt. A virtuoso *par excellence*, he was also an accomplished musician, familiar with scores old and new, a master of instrumentation, a clever composer and arranger.

Carl Tausig was born at Warsaw, Nov. 4, 1841, and was first taught by his father, Aloys Tausig, a professional pianist of good repute. When Carl was fourteen, his father took him to

Liszt, who was then at Weimar, surrounded by a very remarkable set of young musicians. It will suffice to mention the names of Bülow, Bronsart, Klindworth, Pruckner, Cornelius, Joseph Joachim (concertmeister), Joachim Raff (Liszt's amanuensis) to give an idea of the state of musical things in the little Thuringian town. During the interval from 1850–1858 Weimar was the centre of the 'music of the future.' Liszt, as capellmeister in chief, with a small staff of singers and a tolerable orchestra, had brought out 'Tannhäuser' and 'Lohengrin,' Berlioz's 'Benvenuto Cellini,' Schubert's 'Alfonso and Estrella,' etc. He was composing his 'Poèmes symphoniques,' revising his pianoforte works, writing essays and articles for musical papers. Once a week or oftener the pianists met at the Alte Burg, Liszt's residence, and there was an afternoon's 'lesson' (gratis of course). Whoever had anything ready to play, played it, and Liszt found fault or encouraged as the case might be, and finally played himself. Peter Cornelius used to relate how Liszt and his friends were taken aback when young Tausig first sat down to play. 'A very devil of a fellow,' said Cornelius, 'he dashed into Chopin's A♭ Polonaise, and knocked us clean over with the octaves.' From that day Tausig was Liszt's favourite. He worked hard, not only at pianoforte playing, but at counterpoint, composition, and instrumentation. In 1858 he made his *début* in public at an orchestral concert conducted by Bülow at Berlin. Opinions were divided. It was admitted on all hands that his technical feats were phenomenal, but sober-minded people talked of noise and rant, and even those of more impulsive temperament who might have been ready to sympathise with his 'Lisztian eccentricities,' thought he would play better when his period of 'storm and stress' was over. In 1859 and 60 he gave concerts in various German towns, making Dresden his head-quarters. In 1862 he went to reside at Vienna, when, in imitation of Bülow's exertions in Berlin, he gave orchestral concerts with very 'advanced' programmes. These concerts were but partially successful in an artistic sense, whilst pecuniarily they were failures. After this, for some years, little was heard of Tausig. He changed his abode frequently, but on the whole led the quiet life of a student. The 'storm and stress' was fairly at an end when he married and settled in Berlin, 1865. Opinions were now unanimous. Tausig was hailed as a master of the first order. He had attained self-possession, breadth and dignity of style, whilst his technique was as 'infallible' as ever. At Berlin he opened a school, 'Schule des höheren Clavierspiels,' and at intervals gave pianoforte recitals, of which his 'Chopin recitals' were the most successful. He played at the principal German concert-institutions, and made the round of the Russian towns. He died of typhoid fever, at Leipzig, July 17, 1871.

Shortly before his death Tausig published an Opus 1,—'Deux Etudes de Concert.' With this he meant to cancel various compositions of previous date, some of which he was sorry to see in the market. Amongst these latter are a pianoforte arrangement of 'Das Geisterschiff, Symphonische Ballade nach einem Gedicht von Strachwitz, op. 1,' originally written for orchestra; and 'Réminiscences de Halka, Fantaisie de concert.' A pianoforte concerto, which contains a Polonaise, and which, according to Felix Draeseke was originally called a Phantasie, several 'Poèmes symphoniques,' etc., remain in manuscript. Tausig's arrangements, transcriptions, and fingered editions of standard works deserve the attention of professional pianists. They are as follows:—

Wagner: Die Meistersinger von Nürnberg, vollständiger Clavieranszug.

Bach: Toccata und Fuge für die Orgel in D moll; Choral-Vorspiele für die Orgel; Praeludium, Fuge, und Allegro; 'Das wohltemperirte Clavier,' a selection of the Preludes and Fugues, carefully phrased and fingered.

Berlioz: Gnomenreigen und Sylphentanz aus 'La Damnation de Faust.'

Schumann: El Contrabandista.

Schubert: Andantino und Variationen, Rondo, Marche militaire, Polonaise mélancolique.

Weber: Aufforderung zum Tanz.

Scarlatti: 3 Sonaten, Pastorale, und Capriccio.

Chopin: Concerto in E minor; score and PF. part discreetly retouched.

Beethoven: 6 Transcriptions from the string quartets, op. 59, 130, 131, and 135.

'Nouvelles soirées de Vienne—Valses caprices d'après Strauss.' 1-5. (These are pendants to Liszt's 'Soirées de Vienne' after Schubert.)

'Ungarische Zigeunerweisen' (fit to rank with the best of Liszt's 'Rhapsodies hongroises').

Clementi: Gradus ad Parnassum, a selection of the most useful Studies, with additional fingering and variantes.

Tausig's 'Tägliche Studien' is a posthumous publication, consisting of ingeniously contrived finger exercises; among the many 'Indispensables du Pianiste,' it is one of the few really indispensable. [E.D.]

TAVERNER, JOHN, was organist of Boston, Lincolnshire, and afterwards (about 1530), of Cardinal (now Christ Church) College, Oxford. Being associated with John Frith and other favourers of the Reformation, he was imprisoned upon suspicion of having concealed some (so-called) heretical books, but, by the favour of Wolsey, was released. His compositions consist of masses and motets, many of which are extant in MS. in the Music School and Christ Church,[1] Oxford, the British Museum,[2] and elsewhere. Hawkins printed a 3-part motet by him, 'O splendor gloriæ,'[3] and Burney a 5-part motet, 'Dum transisset Sabbatum.' Morley includes him among the eminent musicians of his time. He died at Boston and was buried there.

Another JOHN TAVERNER, of an ancient Norfolk family, son of Peter Taverner, and grandson of Richard Taverner, who in the reigns of Edward VI. and Elizabeth was a lay-preacher, and in the latter reign high-sheriff of Oxfordshire, was born in 1584. On Nov. 17, 1610, he was appointed professor of music at Gresham College upon the resignation of Thomas Clayton. His autograph copy of 9 lectures, part in Latin and part in English, delivered by him in the college

1 17 motets for 3, 4, 5, 6 voices.

2 Among the most interesting are parts of a Mass for 6 voices, 'Gloria tibi, Trinitas,' copied by Dr. Burney. Add. MS. 11,587.

3 This is noted in the Christ Church Catalogue as 'partly by Tye.'

in that year, is preserved in the British Museum (Sloane MSS., 2329). He subsequently entered into Holy Orders, and in 1622 became Vicar of Tillingham, Essex, and in 1627 Rector of Stoke Newington. He died at the latter place in August, 1638. [W.H.H.]

TAYLOR, EDWARD, was born Jan. 22, 1784, in Norwich, where, as a boy, he attracted the attention of Dr. Beckwith, who gave him instruction. Arrived at manhood he embarked in business in his native city, but continued the practice of music as an amateur. He possessed a fine, rich, full-toned bass voice, and became not only solo vocalist, but an active manager of the principal amateur society in Norwich. He took a leading part in the establishment in 1824 of the existing triennial Norwich Musical Festival, training the chorus, engaging the band and singers, and making out the entire programmes. In 1825 he removed to London, and, in connection with some relatives, entered upon the profession of civil engineer, but not meeting with success he, in 1826, adopted music as a profession, and immediately attained a good position as a bass singer. In 1830 he translated and adapted Spohr's 'Last Judgment.' This led to an intimacy with Spohr, at whose request he subsequently translated and adapted the oratorios, 'Crucifixion' (or 'Calvary'), 1836, and 'Fall of Babylon,' 1842. On Oct. 24, 1837, he was appointed professor of music in Gresham College in succession to R. J. S. Stevens. He entered upon his duties in Jan. 1838, by the delivery of three lectures, which he subsequently published. His lectures were admirably adapted to the understanding of a general audience; they were historical and critical, excellently written, eloquently read, and illustrated by well chosen extracts from the works described efficiently performed. In 1839 he published, under the title of 'The Vocal School of Italy in the 16th century,' a selection of 28 madrigals by the best Italian masters adapted to English words. He conducted the Norwich Festivals of 1839 and 1842. He wrote and composed an ode for the opening of the present Gresham College, Nov. 2, 1843. In 1844 he joined James Turle in editing 'The People's Music Book.' In 1845 he contributed to 'The British and Foreign Review,' an article entitled 'The English Cathedral Service, its Glory, its Decline, and its designed Extinction,' a production evoked by some then pending legislation connected with the cathedral institutions, which attracted great attention, and was afterwards reprinted in a separate form. He was one of the originators of the Vocal Society (of which he was the secretary), and of the Musical Antiquarian Society (for which he edited Purcell's 'King Arthur'), and the founder of the Purcell Club. [See MUSICAL ANTIQUARIAN SOCIETY, PURCELL CLUB, and VOCAL SOCIETY.] Besides the before-named works he wrote and adapted with great skill English words to Mozart's 'Requiem,' Graun's 'Tod Jesu,' Schneider's 'Sündfluth,' Spohr's 'Vater Unser,' Haydn's 'Jahreszeiten,' and a very large number of compositions introduced in his lectures. He was for many years music critic to 'The Spectator' newspaper. He died at Brentwood, March 12, 1863. His valuable library was dispersed by auction in the following December. [W.H.H.]

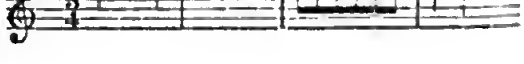
TAYLOR, FRANKLIN, a well-known pianoforte-player and teacher in London, born at Birmingham, Feb. 5, 1843, began music at a very early age; learned the pianoforte under Chas. Flavell, and the organ under T. Bedsmore, organist of Lichfield Cathedral, where at the age of 11 he was able to take the service. In 1859 he went to Leipzig and studied in the Conservatorium with Sullivan, J. F. Barnett, etc., under Plaidy and Moscheles for pianoforte, and Hauptmann, Richter, and Papperitz for theory. He left in 1861 and made some stay in Paris, where he had lessons from Mme. Schumann, and was in close intercourse with Heller, Schulhoff, Mme. Viardot, etc. In 1862 he returned to England, settled permanently in London, and began teaching, and playing at the Crystal Palace (Feb. 18, 1865, etc.), the Monday Popular Concerts (Jan. 15, 66, etc.), as well as at the Liverpool Philharmonic, Birmingham Chamber Concerts, and elsewhere. At the same time he was organist successively of Twickenham Parish Church, and St. Michael's, Chester Square. In 1876 he joined the National Training School as teacher, and in 1882 the Royal College of Music as Professor of the Pianoforte. He is President of the Academy for the higher development of pianoforte-playing.

His Primer of the Pianoforte (Macmillan 1879) —emphatically a 'little book on a great subject,' and a most useful and practical book too—has been published in German. He has also compiled a PF. tutor (Enoch), and has edited Beethoven's Sonatas 1–12 for C. Boosey. He has translated Richter's treatises on Harmony, Counterpoint, and Canon and Fugue (Cramer & Co.); and arranged Sullivan's Tempest music for four hands on its production. With all his gifts as a player it is probably as a teacher that his reputation will live. His attention to his pupils is unremitting, and his power of imparting tone, touch, and execution to them, remarkable. Gifted with a fine musical organisation himself, he evokes the intelligence of his pupils, and succeeds in making them musicians as well as mere fine technical performers. [G.]

TECHNIQUE (Germ. *Technik*). A French term which has been adopted in England, and which expresses the mechanical part of playing. A player may be perfect in technique, and yet have neither soul nor intelligence. [G.]

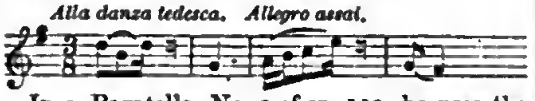
TEDESCA, ALLA (Italian), 'in the German style.' 'Tedesca' and 'Deutsch' are both derived from an ancient term which appears in mediæval Latin as *Theotisca*. Beethoven employs it twice in his published works—in the first movement of op. 79, the Sonatina in G,—

Presto alla tedesca.



and again in the fifth movement of the Bb quartet (op. 130)—

Alla danza tedesca. Allegro assai.

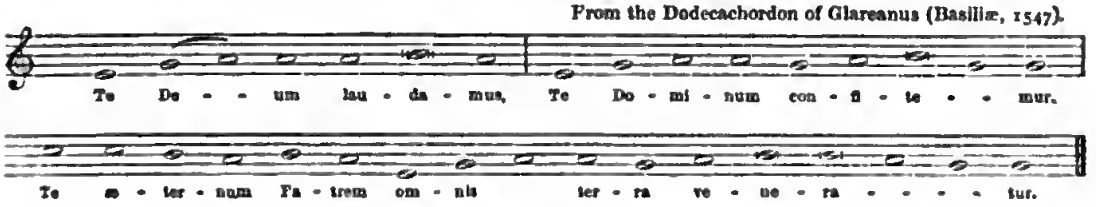


In a Bagatelle, No. 3 of op. 119, he uses the term in French—'A l'allemande,' but in this case the piece has more affinity to the presto of the sonatina than to the slower movement of the dance. All three are in G. The term 'tedesca,' says Bülow, has reference to waltz rhythm, and invites changes of time.—[See TEUTSCHE.] [G.]

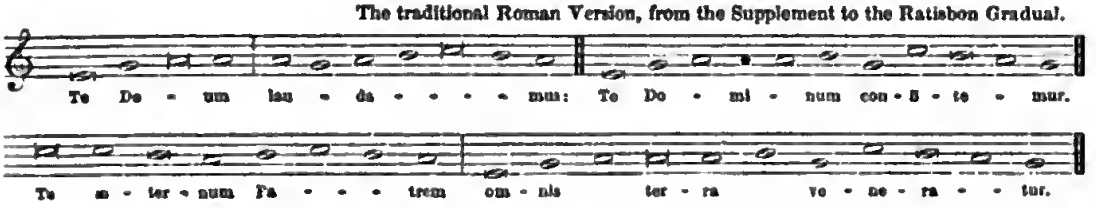
TE DEUM LAUDAMUS (Eng. *We praise Thee, O God*). A well-known Hymn, called the Ambrosian Hymn, from the fact that the poetry is ascribed by tradition to S. Ambrose and S. Augustine. The English [1] version, one of the most magnificent to be found even in the Book of Common Prayer, appears in the first of the English Prayer-books in the place which it now occupies. The custom of singing Te Deum on great Ecclesiastical Festivals, and occasions of special Thanksgiving, has for many centuries been universal in the Western Church; and still prevails, both in Catholic and Protestant countries. And this circumstance, even more than the sublimity of the Poetry, has led to the connection of the Hymn with music of almost every known School.

The antient Melody—popularly known as the 'Ambrosian Te Deum'—is a very beautiful one, and undoubtedly of great antiquity; though it cannot possibly be so old as the Hymn itself, nor can it lay any claim whatever to the title by which it is popularly designated, since it is written in the Mixed Phrygian Mode—*i.e.* in Modes III and IV combined; an extended Scale of very much later date than that used by S. Ambrose. Numerous versions of this venerable Melody are extant, all bearing more or less clear traces of derivation from a common original which appears to be hopelessly lost. Whether or not this original was in the pure Mode III it is impossible to say with certainty; but the older versions furnish internal evidence enough to lead to a strong conviction that this was the case, though we possess none that can be referred to the age of S. Ambrose, or within two centuries of it. This will be best explained by the subjoined comparative view of the opening phrases of some of the earliest known versions.

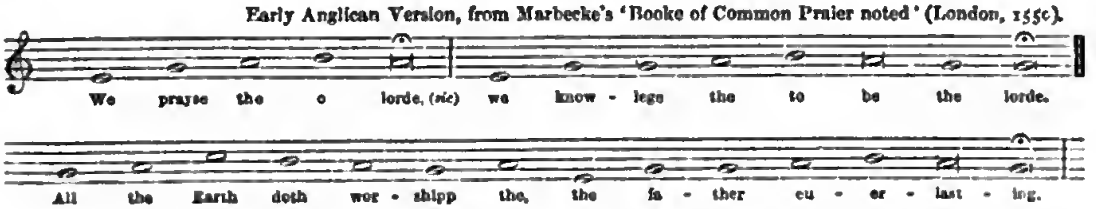
From the Dodecachordon of Glareanus (Basiliæ, 1547).



The traditional Roman Version, from the Supplement to the Ratisbon Gradual.



Early Anglican Version, from Marbecke's 'Booke of Common Prayer noted' (London, 1550).



In all these cases, the music to the verse 'Te æternum Patrem' ('All the earth doth worship Thee') is adapted, with very little change, to the succeeding verses, as far as 'Te ergo quæsumus' ('We therefore pray Thee'), which verse, in Catholic countries, is sung kneeling. The only exception to this is the phrase adapted to the word 'Sanctus' ('Holy'), which, in every instance, differs from all the rest of the Melody.[2] As far, then, as the verse 'Te ergo quæsumus' inclusive, we find nothing to prevent us from believing that the Music is as old as the text; for it nowhere deviates from the pure Third Mode, as sung by S. Ambrose. But, at the next

[1] In one verse only does this grand paraphrase omit a characteristic expression in the original—that which refers to the *White Robes* of the Martyrs:

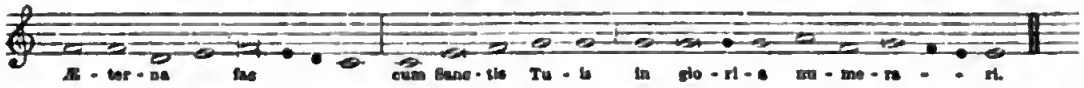
'Te Martyrum *candidatus* laudat exercitus.'

'The noble army of Martyrs praise Thee.'

The name of the translator is not known.

[2] Marbecke, however, makes another marked change at 'Thou arte the Kyng of Glorye.'

verse, 'Æterna fac' ('Make them to be numbered'), the Melody passes into the Fourth Mode, with a marked allusion to the Fourth Gregorian Tone, of which S. Ambrose knew nothing.



This phrase, therefore, conclusively proves, either that the latter portion of the Melody is a comparatively modern addition to the original form; or, that the whole is of much later date than has been generally supposed. We are strongly in favour of the first supposition; but the question is open to discussion on both sides.

The beauty of the old Melody has led to its frequent adoption as a *Canto fermo* for Polyphonic Masses; as in the case of the fifth and sixth Masses—'In Te, Domine, speravi,' for 5 voices, and 'Te Deum laudamus,' for 6—in Palestrina's Ninth Book. But the number of Polyphonic settings is less than that of many other Hymns of far inferior interest. The reason of this must be sought for in the immense popularity of the Plain Chaunt Melody in Italy, and especially in the Roman States. Every peasant knows it by heart; and, from time immemorial, it has been sung, in the crowded Roman Churches, at every solemn Thanksgiving Service, by the people of the city, and the wild inhabitants of the Campagna, with a fervour which would have set Polyphony at defiance.[1] There are, however, some very beautiful examples; especially, one by Felice Anerio, printed by Proske, in vol. iv. of 'Musica Divina,' from a MS. in the Codex Altaemps. Othobon., based on the antient Melody, and treating the alternate verses only of the text—an arrangement which would allow the people to take a fair share in the singing. The 'Tertius Tomus Musici operis' of Jakob Händl contains another very fine example, in which all the verses are set for two Choirs, which, however, only sing alternately, like the Decani and Cantoris sides in an English Cathedral.

Our own Polyphonic Composers have treated the English paraphrase, in many instances, very finely indeed: witness the settings in Tallis's and Byrd's Services in the Dorian Mode, in Farrant's in G minor, in Orlando Gibbons's in F (Ionian Mode transposed), and many others too well known to need specification. That these fine compositions should have given place to others, pertaining to a School worthily represented by 'Jackson in F,' is matter for very deep regret. We may hope that that School is at last extinct: but, even now, the 'Te Deum' of Tallis is far less frequently heard, in most Cathedrals, than the immeasurably inferior 'Boyce in A'—one of the most popular settings in existence. The number of settings, for Cathedral and Parochial use, by modern Composers, past and present, is so great that it is difficult even to count them.[2]

[1] An exceedingly corrupt excerpt from the Roman version—the verse 'Te æternum Patrem'—has long been popular here, as the 'Roman Chant.' In all probability it owes its introduction to this country to the zeal of some traveller, who 'picked it up by ear.'

[2] A second setting in the Dorian mode, and a third in F, by Tallis, both for 5 voices, are unfortunately incomplete. [See p. 54.]

It remains to notice a third method of treatment by which the text of the 'Te Deum' has been illustrated, in modern times, with extraordinary success. The custom of singing the Hymn on occasions of national Thanksgiving naturally led to the composition of great works, with Orchestral Accompaniments, and extended movements, both for Solo Voices and Chorus. Some of these works are written on a scale sufficiently grand to place them on a level with the finest Oratorios; while others are remarkable for special effects connected with the particular occasion for which they were produced. Among these last must be classed the Compositions for many Choirs, with Organ and Orchestral Accompaniments, by Benevoli, and other Italian Masters of the 17th century, which were composed for special Festivals, and never afterwards permitted to see the light. Sarti wrote a 'Te Deum' to Russian text, by command of the Empress Catherine II, in celebration of Prince Potemkin's victory at Otchakous, in which he introduced fireworks and cannon. Notwithstanding this extreme measure, the work is a fine one; but far inferior to that composed by Graun, in 1756, by command of Frederick the Great, in commemoration of the Battle of Prague, and first performed at Charlottenburg, in 1762, at the close of the Seven Years' War. This is unquestionably the most celebrated 'Te Deum' ever composed on the Continent; and also one of the finest. Among modern Continental settings, the most remarkable is that by Berlioz, for two Choirs, with Orchestra and Organ *obbligato*, of which he says that the Finale, from 'Judex crederis,' is 'without doubt his grandest production.' Of this work (op. 22) nothing is yet known in England; but it was performed at Bordeaux, Dec. 14, 1883. Cherubini, in early youth, wrote a Te Deum, the MS. of which is lost; but, strangely enough, his official duties at the French Court never led him to reset the Hymn.

But the grandest Festal settings of the 'Te Deum' have been composed in England. The earliest of these was that written by Purcell for S. Cecilia's Day, 1694; a work which must at least rank as one of the greatest triumphs of the School of the Restoration, if it be not, indeed, the very finest production of that brilliant period. As this work has already been described in our account of that School,[3] it is unnecessary again to analyse it here. It is, however, remarkable, not only as the first English 'Te Deum' with Orchestral Accompaniments; but also as having stimulated other English Composers to the production of similar works. In 1695, Dr. Blow wrote a 'Te Deum,' with Accompaniments for 2 Violins, 2 Trumpets, and Bass—

[3] See vol. iii. pp. 234–235.

the exact Orchestra employed by Porcell; and, not long afterwards, Dr. Croft produced another work of the same kind, and for the same Instruments.

The next advance was a very important one. The first Sacred Music which Handel composed to English words was the 'Utrecht Te Deum,' the MS. of which is dated Jan. 14, 1712.[1] Up to this time, Purcell's Te Deum had been annually performed, at S. Paul's, for the benefit of the 'Sons of the Clergy.' To assert that Handel's Te Deum in any way resembles it would be absurd: but both manifest too close an affinity with the English School to admit the possibility of their reference to any other; and, both naturally fall into the same general form, which form Handel must necessarily have learned in this country, and most probably really did learn from Purcell, whose English Te Deum was then the finest in existence. The points in which the two works show their kinship, are, the massive solidity of their construction; the grave devotional spirit which pervades them, from beginning to end; and the freedom of their Subjects, in which the sombre gravity of true Ecclesiastical Melody is treated with the artless simplicity of a Volkslied. The third—the truly national characteristic, and the common property of all our best English Composers—was, in Purcell's case, the inevitable result of an intimate acquaintance with the rich vein of National Melody of which we are all so justly proud; while, in Handel's, we can only explain it as the consequence of a power of assimilation which not only enabled him to make common cause with the School of his adoption, but to make himself one with it. The points in which the two compositions most prominently differ are, the more gigantic scale of the later work, and the fuller development of its Subjects. In contrapuntal resources, the Utrecht Te Deum is even richer than that with which Handel celebrated the Battle of Dettingen, fought June 27, 1743; though the magnificent Fanfare of Trumpets and Drums which introduces the opening Chorus of the latter, surpasses anything ever written to express the Thanksgiving of a whole Nation for a glorious victory.[2]

The Dettingen Te Deum represents the culminating point of the festal treatment to which the Ambrosian Hymn has hitherto been subjected. A fine modern English setting is Sullivan's, for Solos, Chorus, and Orchestra, composed to celebrate the recovery of the Prince of Wales, and performed at the Crystal Palace. A more recent one is Macfarren's (1884). [W.S.R.]

TELEMANN, Georg Philipp, German composer, son of a clergyman, born at Magdeburg March 14, 1681, and educated there and at Hildesheim. He received no regular musical training, but by diligently studying the scores of the great masters—he mentions in particular Lully and Campra—made himself master of the science of music. In 1700 he went to the university of Leipzig, and while carrying on his studies in languages and science, became organist of the Neukirche, and founded a society among the students, called 'Collegium musicum.' In 1704 he became Capellmeister to a Prince Promnitz at Sorau, in 1708 Concertmeister, and then Capellmeister, at Eisenach, and, still retaining this post, became Musikdirector of the Church of St. Catherine, and of a society called 'Frauenstein' at Frankfort in 1711, and also Capellmeister to the Prince of Bayreuth. In 1721 he was appointed Cantor of the Johanneum, and Musikdirector of the principal church at Hamburg, posts which he retained till his death. He made good musical use of repeated tours to Berlin, and other places of musical repute, and his style was permanently affected by a visit of some length to Paris in 1737, when he became strongly imbued with French ideas and taste. He died June 25, 1767.

Telemann, like his contemporaries Mattheson and Keiser, is a prominent representative of the Hamburg school in its prime during the first half of the 18th century. In his own day he was placed with Hasse and Graun as a composer of the first rank, but the verdict of posterity has been less favourable. With all his undoubted ability he originated nothing, but was content to follow the tracks laid down by the old contrapuntal school of organists, whose ideas and forms he adopted without change. His fertility was so marvellous that he could not even reckon up his own compositions; indeed it is doubtful whether he was ever equalled in this respect. He was a highly-skilled contrapuntist, and had, as might be expected from his great productiveness, a technical mastery of all the received forms of composition. Handel, who knew him well, said that he could write a motet in 8 parts as easily as any one else could write a letter, and Schumann quotes an expression of his to the effect that 'a proper composer should be able to set a placard to [3]musio': but these advantages were neutralised by his lack of any earnest ideal, and by a fatal facility naturally inclined to superficiality. He was over-addicted, even for his own day, to realism; this, though occasionally effective, especially in recitatives, concentrates the attention on mere externals, and is opposed to all depth of expression, and consequently to true art. His shortcomings are most patent in his church works, which are of greater historical importance than his operas and other music. The shallowness of the church-music of the latter half of the 18th century is distinctly traceable to Telemann's influence, although that was the very branch of composition in which he seemed to have everything in his favour—position, authority, and industry. But the mixture of conventional counterpoint with Italian opera air, which constituted his style, was not calculated to conceal the absence of any true and dignified ideal of church music. And yet he composed 12 complete sets of services

[1] Old Style; representing Jan. 14, 1713, according to our present mode of reckoning.

[2] For an account of the curious work which, of late years, has been so frequently quoted in connection with the Dettingen Te Deum, we must refer the reader to the article on Urio, Don Francesco.

[3] 'Gesammelte Schriften,' ii. 223. Compare Rameau's 'Qu'on me donne la Gazette de Hollande.'

for the year, 44 Passions, many oratorios, innumerable cantatas and psalms, 32 services for the installation of Hamburg clergy, 33 pieces called 'Capltäns-musik,' 20 ordination and anniversary services, 12 funeral, and 14 wedding services—all consisting of many numbers each. Of his grand oratorios several were widely known and performed, even after his death, especially a 'Passion' to the well-known words of Brockes of Hamburg (1716); another, in 3 parts and 9 scenes, to words selected hy himself from the Gospels (his best-known work); 'Der Tag des Gerichts'; 'Die Tageszeiten' (from Zechariah); and the 'Tod Jesu' and the 'Auferstehung Christi,' both by Ramler (1730 and 1757). To these must be added 40 operas for Hamburg, Eisenach, and Bayreuth, and an enormous mass of vocal and lnstrnmental music of all kinds, including no less than 600 overtures in the French style. Many of his compositions were pnblished, and he even found time to engrave several himself; Gerber ('Lexicon,' ii. 631) gives a catalogue. He also wrote an autohiography, printed in Matheson's 'Ehrenpforte' and 'Generalbass-schule' (1731, p. 168). A fine chorus for 2 choirs is given in Rochlitz'e Sammlung, and Hullah's Vocal Scores. Others will be found in Winterfeld, and in a collection—'Beitrag zur Kirchenmusik'—published hy Breltkopf. Organ fugues have been printed in Körner's 'Orgel Virtuos.' Very valuahle examinations of his Chnrch-Cantatas, and comparisons between them and those of Bach, will be found in Spitta's 'Bach' (Transl. i. 490 etc.) [A.M.]

TELLEFSEN, Thomas Dyke Acland, a Norwegian musician, born at Dronthjem Nov. 26, 1823, and probably named after the well-known M.P. for North Devon, who was much in the habit of travelling in Norway—was a pupil of Chopin, and first came to England with his master in 1848. He was in the habit of returning to this country, had many pupils, and used to give concerts, at one of which he was assisted hy Madame Lind-Goldschmidt. He edited a collection of Chopin's PF. works (Paris, Richault), and was interesting chiefly from his intimate connexion with that remarkable composer and player, though it can hardly be said that his playing was a good representation of Chopln's. He died at Paris in Oct. 1874. [G.]

TELL-TALE. A simple mechanical contrivance for giving information to an organ-blower (and sometimes also to an organist) as to the amonnt of wind contained in the hellows. A piece of string is fixed by one end to the top board of the bellows and carried over a pulley; a small metal weight is attached to the other end of the string. As the bellows rise the weight descends, as they sink the weight ascends; and the words 'Full' and 'Empty' mark the limits of the journey down and np. [J.S.]

TEMPERAMENT (Fr. *Tempérament*; Ger. *Temperatur*; comp. Ital. *temperare*, to tune) is the name given to various methods of Tuning, in which certain of the consonant lntervals, chiefly the Fifth and Major Third, are intentionally made more or less false or imperfect; that is to say, either sharper or flatter than exact consonance would require. If, on the contrary, all the consonant intervals are made perfectly smooth and pure, so as to give no Beats (see Appendix), the tuning is then called Just Intonation.

When a piece of music contalning much change of key is executed in just intonation, we find that the number of notes employed in each Octave is considerable, and that the difference of pitch between them is, in many cases, comparatively minute. Yet, however great the number of notes may be, and however small the intervals which separate them, all these notes can be correctly produced hy the voice; as they may he derived from a few elementary intervals, namely the Octave, Fifth, Major Third, and Harmonic Seventh.[1] Instruments like the violin and the trombone are also suitable for the employment of just intonation; because, in these cases, the player can modify the pitch of each note at pleasure, being guided hy his sense of key-relation. But it is otherwise with instruments whose tones are fixed, such as the pianoforte, organ, and harmonium. Here the precise pitch of each note does not depend on the player, but is settled for him beforehand by the tuner. Hence, in these instruments, the number of notes per Octave is limited, and cannot furnish all the varieties of pitch required in just intonation. A few scales may, indeed, be tuned perfectly; but if so, certain notes which belong to other scales will be missing. Compromise then becomes a mechanical necessity; and it is found that by pntting most of the consonant intervals, except the Octave, slightly out of tune, the number of notes requlred in modulation may be considerably reduced, wlthout too much offence to the ear. This mode of tuning is called Temperament, and is now usually applied to all instruments with fixed tones. And although voices, violins, and trombones naturally have no need of temperament, they must all confern to the intonation of any tempered instrument which is played in concert with them.

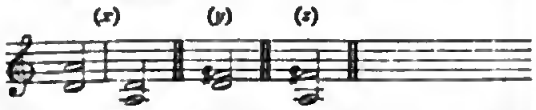
We shall omlt from the present article all reference to the arithmetical treatment of temperament, and simply deal with its physical and audihle effects. We shall describe the means by which any student may ohtain for himself a practical knowledge of the subject, and point out some of the conclusions to which such knowledge will probably lead him.[2] The first and most important thing is to learn by experience the effect of temperament on the quality of musical chords. To carry out this study properly it is ne-

1 Some theorists exclude the Harmonic Seventh from the list of elementary lntervals, but it is often heard in unaccompanied vocal harmony. See below, p. 77 a.

2 Those who wish to study the subject more in detall may consult — (1) Bosanquet, 'Elementary Treatise on Musical Intervals and Temperament' (Macmillan); (2) Helmholtz, 'Sensations of Tone,' chapters xiv. to xvii.; and Ellis's Appendix xix. sections A to G, tables i. to vi.: (3) Perronet Thompson, 'On the Principles and Practice of Just Intonation'; (4) Woolhouse, 'Essay on Musical Intervals.'

cessary to have an instrument which is capable of producing all the combinations of notes used in harmony, of sustaining the sound as long as may be desired, and of distinguishing clearly between just and tempered intonation. These conditions are not fulfilled by the pianoforte; for, owing to the soft quality of its tones, and the quickness with which they die away, it does not make the effects of temperament acutely felt. The organ is more useful for the purpose, since its full and sustained tones, especially in the reed stops, enable the ear to perceive differences of tuning with greater facility. The harmonium is superior even to the organ for illustrating errors of intonation, being less troublesome to tune and less liable to alter in pitch from variation of temperature or lapse of time.

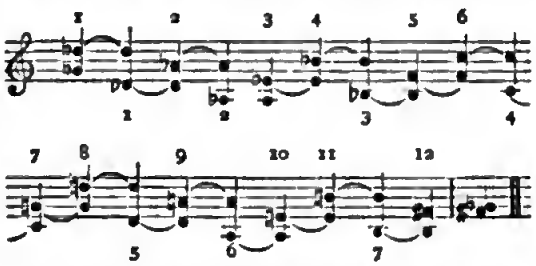
By playing a few chords on an ordinary harmonium and listening carefully to the effect, the student will perceive that in the usual mode of tuning, called Equal Temperament, only one consonant interval has a smooth and continuous sound, namely the Octave. All the others are interrupted by *beats*, that is to say, by regularly recurring throbs or pulsations, which mark the deviation from exact consonance. For example, the Fifth and Fourth, as at (*x*), are each made to give about *one* beat per second. This error is so slight as to be hardly worth notice, but in the Thirds and Sixths the case is very different. The Major Third, as at (*y*), gives nearly *twelve* beats per second: these are rather strong and distinct, and become still harsher if the interval is extended to a Tenth or a Seventeenth. The Major Sixth, as at (*z*), gives about *ten* beats per second, which are so violent, that this interval in its tempered form barely escapes being reckoned as a dissonance.



The Difference-Tones resulting from these tempered chords are also thrown very much out of tune, and, even when too far apart to beat, still produce a disagreeable effect, especially on the organ and the harmonium. [RESULTANT TONES.] The degree of harshness arising from this source varies with the distribution of the notes; the worst results being produced by chords of the following types—

By playing these examples, the student will obtain some idea of the alteration which chords undergo in equal temperament. To understand it thoroughly, he should try the following simple experiment. 'Take an ordinary harmonium and tune two chords perfect on it. One is scarcely enough for comparison. To tune the triad of C major, first raise the G a very little, by scraping the end of the reed, till the Fifth, C—G, is dead in tune. Then flatten the Third E, by scraping the shank, till the triad C—E—G is dead in tune. Then flatten F till F—C is perfect, and A till F—A—C is perfect. The notes used are easily restored by tuning to their Octaves. The pure chords obtained by the above process offer a remarkable contrast to any other chords on the instrument.'[1] It is only by making oneself practically familiar with these facts, that the nature of temperament can be clearly understood, and its effects in the orchestra or in accompanied singing, properly appreciated.

Against its defects, equal temperament has one great advantage which specially adapts it to instruments with fixed tones, namely its extreme simplicity from a mechanical point of view. It is the only system of tuning which is complete with *twelve* notes to the Octave. This result is obtained in the following manner. If we start from any note on the keyboard (say G♭), and proceed along a series of twelve (tempered) Fifths upwards and seven Octaves downwards, thus—



we come to a note (F♯) identical with our original one (G♭). But this identity is only arrived at by each Fifth being tuned somewhat too flat for exact consonance. If, on the contrary, the Fifths were tuned perfect, the last note of the series (F♯) would be sharper than the first note (G♭) by a small interval called the 'Comma of Pythagoras,' which is about one-quarter of a Semitone. Hence in equal temperament, each Fifth ought to be made flat by one-twelfth of this Comma; but it is extremely difficult to accomplish this practically, and the error is always found to be greater in some Fifths than in others. If the theoretic conditions which the name 'equal temperament' implies, could be realised in the tuning of instruments, the Octave would be *equally* divided into twelve Semitones, six Tones, or three Major Thirds. Perfect accuracy, indeed, is impossible even with the best-trained ears, but the following rule, given by Mr. Ellis, is much less variable in its results than the ordinary process of guesswork. It is this:—'make all the Fifths which lie entirely within the Octave middle *c'* to treble *c''* beat *once* per second; and make those which have their upper notes above treble *c''* beat *three* times in *two* seconds. Keeping the Fifth treble *f'* and treble *c''* to the last, it should beat *once* in between *one* and *two* seconds.'[2] In ordinary practice, however, much rougher approximations are found sufficient.

The present system of tuning, by equal temperament, was introduced into England at a comparatively recent date. In 1854 organs

[1] Bosanquet, 'Temperament,' p. 6. [2] Ibid. p. 5.

built and tuned by this method were sent out for the first time by Messrs. Gray & Davison, Walker, and Willis. 1854 is therefore the date of its definite adoption as the trade usage in England. There was no equally tempered organ of English make in the Great Exhibition of 1851; and before that time the present system appears to have been only used in a few isolated cases, as in the organ of S. Nicholas, Newcastle-upon-Tyne, which was retuned in 1842. For the pianoforte equal temperament came into use somewhat earlier than for the organ. It was introduced into the works of Messrs. Broadwood about 1846. In France the change had already taken place, for M. Aristide Cavaillé-Coll states that since 1835 he has consistently laboured to carry out the equal principle in the tuning of his organs.[1] What little is known of the history of temperament in Germany, seems to show that the new tuning was employed there at a still earlier date, but there are reasons for believing that equally tuned organs had not become general even as late as the time of Mozart (died 1791). Emanuel Bach seems to have been the first musician who advocated in a prominent manner the adoption of equal temperament, whence we may infer that it was unusual in his day.[2] His father is also said to have employed this system on his own clavichord and harpsichord: but even his authority was not sufficient to recommend it to his contemporary Silbermann, the famous organ-builder (1683–1753). An earlier builder, Schnitger, is said to have used something approaching it in the organ built by him about 1688–93, in the S. Jacobi Church at Hamburg. Before that time the system appears to have had hardly more than a theoretic existence in Europe.[3]

The mode of tuning which prevailed before the introduction of equal temperament, is called the Meantone System.[4] It has hardly yet died out in England, for it may still be heard on a few organs in country churches. According to Don B. Yñiguez, organist of Seville Cathedral, the meantone system is generally maintained on Spanish organs, even at the present day.[5] Till about a century ago, this tuning, or a closely allied variety, was almost universally employed, both in England and on the Continent. It was invented by the Spanish musician Salinas, who was born at Burgos in 1513, lived for many years in Italy, and died at Salamanca in 1590.[5] On account of its historical interest, as well as its intrinsic merits, the meantone system requires a short explanation. It will be convenient to take equal temperament as the standard of comparison, and to measure the meantone intervals by the number of equal Semitones they contain.

[1] Ellis, in 'Nature' for Aug. 8, 1878, p. 303.

[2] C. P. E. Bach, 'Versuch über die wahre Art das Clavier zu spielen, Einleitung, sect. 14; published 1753.

[3] Ellis, 'History of Musical Pitch.' in Journal of Society of Arts, March 5 and April 2, 1880, and Jan. 7, 1881. From these valuable papers many of the facts given in the text have been derived.

[4] Otherwise Mesotonic; so called because in this tuning the Tone is a mean between the Major and the Minor Tones of Just Intonation; or half a Major Third. See p. 796.

[5] The invention of this temperament has also been attributed to Zarlino and to Guido d'Arezzo.

The relations of the two systems may therefore be described as follows.

If we start from say D on the keyboard, and proceed along a series of four equal temperament Fifths upwards and two Octaves downwards, thus—

we arrive at a note (F♯) which we employ as the Major Third of our original note (D). This tempered interval (D—F♯) is too sharp for exact consonance by nearly one-seventh of a Semitone; but if we make these Fifths flatter than they would be in equal temperament, then the interval D—F♯ will approach the perfect Major Third. We may thus obtain a number of systems of tuning according to the precise amount of flattening we choose to assign to the Fifth. Of this class the most important is the Meantone System, which is tuned according to the following rule. First, make the Major Third (say D—F♯) perfect; then make all the intermediate Fifths (D—A—E—B—F♯) equally flat by trial. After a little practice this can be done by mere estimation of the ear; but if very accurate results are desired, the following method may be used. A set of tuning forks should be made (say at French pitch) giving $c' = 260{\cdot}2$, $g' = 389{\cdot}1$, $d' = 290{\cdot}9$, $a' = 435$ vibrations per second. The notes c', g', d', a', of the instrument should be tuned in unison with the forks, and all other notes can be obtained by perfect Major Thirds and perfect Octaves above or below these.

There is one difficulty connected with the use of the meantone system, namely that it requires more than twelve notes to the Octave, in order to enable the player to modulate into any given key. This arises from the nature of the system; for as twelve meantone Fifths fall short of seven Octaves, the same sound cannot serve both for G♭ and for F♯. Hence if we tune the following series of meantone Fifths

E♭-B♭-F-C-G-D-A-E-B-F♯-C♯-G♯

on the piano, or on any other instrument with twelve notes to the Octave, we shall have only six Major scales (B♭, F, C, G, D, A), and three Minor scales (G, D, A). When the remoter keys are required, the player has to strike G♯ instead of A♭, or E♭ instead of D♯, producing an intolerable effect. For in the meantone system the interval G♯—E♭ is sharper than the perfect Fifth by nearly one-third of a Semitone, and the four intervals B—E♭, F♯—B♭, C♯—F, G♯—C, are each sharper than the perfect Major Third by more than three-fifths of a Semitone. The extreme roughness of these chords caused them to be compared to the howling of wolves. [Wolf.]

To get rid of the 'wolves' many plans were tried. For instance, the G♯ was sometimes raised till it stood half-way between G and A; but the result was unsatisfactory, for the error thus avoided in one place had to be distributed else-

where. This was called the method of Unequal Temperament, in which the notes played by the white keys were left in the meantone system, while the error was accumulated on those played by the black keys. The more usual scales were thus kept tolerably in tune, while the remote ones were all more or less false. Such a makeshift as this could not be expected to succeed, and the only purpose it served was to prepare the way for the adoption of equal temperament.

The meantone system is sometimes described as an 'unequal temperament,' but wrongly, since in it the so-called 'good keys' are all equally good; the 'bad keys' are simply those for which the necessary notes do not exist when the system is limited to twelve notes per Octave. The defect therefore lies not in the system itself, but in its application, and the only legitimate remedy is to increase the number of notes, and so provide a more extended series of Fifths. This was well understood from the first, for we find that as early as the 16th century many organs were constructed with extra notes.[1] Salinas tells us that he had himself played on one in the Dominican Monastery of Santa Maria Novella at Florence. Similar improvements were attempted in England. In the deed of sale of the organ built by Father Smith in 1682–3 for the Temple Church, London, special mention is made of the additional notes, which were played in the following manner:—two of the black keys were divided crosswise; the front halves, which were of the usual height, playing G♯ and E♭; the back ones, which rose above them, A♭ and D♯. About 1865, this organ was tuned for the first time in equal temperament, but the extra keys were not removed till 1878. The same method was followed in designing another organ of Father Smith's, which was built for Durham Cathedral in 1684–5, although the additional notes do not appear to have been actually supplied till 1691.[2] A different but equally ingenious plan of controlling the extra notes was used in the organ of the Foundling Hospital, London.[3] Here the keyboard was of the ordinary form, without any extra keys; but by means of a special mechanism four additional notes, D♭, A♭, D♯, A♯, could be substituted at pleasure for C♯, G♯, E♭, B♭ of the usual series. Close to the draw-stops on either side there was a handle or lever working in a horizontal cutting, and having three places of rest. When both handles were in the mid position, the series of notes was the same as on an ordinary instrument, namely

E♭–B♭–F–C–G–D–A–E–B–F♯–C♯–G♯;

but when the handles on both sides were moved in the outward direction, the E♭ and B♭ pipes were shut off, and the D♯ and A♯ were brought into operation. The use of this mechanism was afterwards misunderstood; the levers were nailed up for many years, and at last removed in 1848; but the tuning remained unaltered till 1855, when the organ itself was removed and a new one built in its place. The history of the old organ just described is of special interest, as bearing on Handel's position with reference to the question of temperament. Unfortunately all that we can now ascertain on the subject amounts to this:—that Handel presented an organ to the Hospital; that he performed on it at the opening ceremony on May 1, 1750;[4] and that it was still in existence in 1785.[5] We first hear of the extra notes in 1799,[6] but there is nothing to show that they did not belong to the original instrument given by Handel half a century before. Assuming this to have been the case, it would tend to show that the great composer was not in favour of abolishing the meantone system, but of remedying the defective form in which it was then employed. His example, and that of Father Smith, found few imitators, and those who did attempt to solve the problem seem often to have misunderstood its nature.[7] The difficulty however could not be shirked; for the development of modern music brought the remote keys more and more into common use; and as instruments continued to be made with only twelve notes per Octave, the only possible way to get rid of the 'wolves' was to adopt equal temperament.

The long contest between the different systems of tuning having practically come to an end, we are in a position to estimate what we have gained or lost by the change. The chief advantage of equal temperament is that it provides keyed instruments with unlimited facility of modulation, and places them, in this respect, more on a level with the voice, violin and trombone. It has thus assisted in the formation of a style of composition and execution suited to the pianoforte. It is the only system of intonation which, in concerted music, can be produced with the same degree of accuracy on every kind of instrument. Its deviations from exact consonance, though considerable, can be concealed by means of unsustained harmony, rapid movement, and soft quality of tone, so that many ears never perceive them. By constantly listening to the equally tempered scale, the ear may be brought not only to tolerate its intervals, but to prefer them to those of any other system, at least as far as melody is concerned. It has proved capable of being applied even to music of a high order, and its adoption

[1] The extra notes were sometimes called 'Quartertones,' not a very suitable name, since a Quartertone is not a sound, but an interval, and the Semitone is not divided equally in the meantone system.

[2] See vol. II. p. 503, note.

[3] The history of this instrument has been carefully investigated by Mr. Alexander J. Ellis, F.R.S. The facts given in the text were derived by him from a MS. note-book made by Mr. Lefler (died 1819), organist of S. Katherine's (then by the Tower), and father of the singer WILLIAM LEFFLER. [See vol. II. p. 112.]

[4] Brownlow, 'History and Objects of the Foundling Hospital,' p. 78.

[5] Burney, 'Sketch of the life of Handel,' p. 28, prefixed to 'Account of the Commemoration.'

[6] See remarks by an anonymous writer in 'The European Magazine,' for Feb. 1799, who, however, states (1) that the organ with extra notes was not given by Handel, and (2) that it was built under the direction of Dr. Robert Smith, Master of Trinity College, Cambridge. The contradiction between this writer and Burney might be removed by supposing that a new instrument was built between 1785 and 1799, but of this we have no record. If the extra notes were designed by Dr. Smith, it must have been before 1768, as he died in that year, aged 79. In 1762 he had published a 'Postscript' to his treatise on 'Harmonics,' recommending an arrangement of stops by which a meantone series of nineteen notes to the Octave (D♭ to F𝄪) could be played with the ordinary keyboard. He had this plan carried out in a harpsichord constructed by Kirkman.

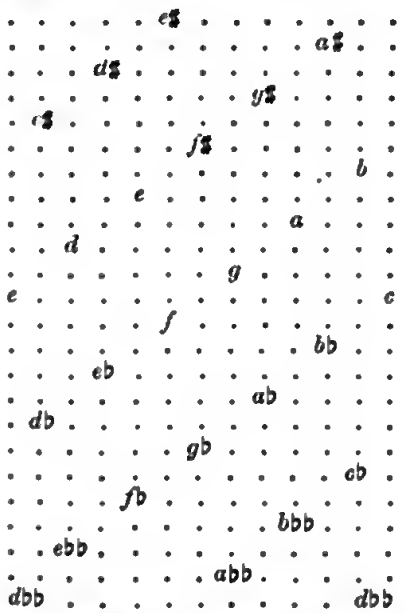
[7] See account of Benatus Harris's invention, Hopkins, 'The Organ in Rimbault's 'History of the Organ,' pp. 121, 122.

may be considered an artistic success. From a commercial point of view, the change has been highly advantageous. It has enabled the maker of the pianoforte or the organ to obviate a serious imperfection without disturbing the traditional structure of the instrument; while, on the other hand, alterations both in the internal mechanism and in the form of keyboard would have been necessary if musicians had insisted that the 'wolves' should be got rid of without abolishing the old tuning. Trade usage will, therefore, be strongly on the side of equal temperament for a long time to come, and any attempt to recover the meantone system can only be made on a small scale, and for special purposes. Still, as many writers have pointed out, such a limited restoration would be useful. It would enable us to hear the music of the earlier composers as they heard it themselves. The ecclesiastical compositions of Bach, and all the works of Handel and his predecessors as far back as the 16th century, were written for the meantone system. By performing them in equal temperament we fail to realise the original intention. This would not be matter for regret if the old music were improved by our alteration; but such is certainly not the case. The tuning in which the old composers worked is far more harmonious than that which has replaced it. This much is generally admitted even by those who do not favour any attempt to restore the meantone system. They sometimes appeal to the authority of Sebastian Bach, and quote his approval of equal temperament as a reason why no other tuning should be used. But in reality very little is certainly known of Bach's relations to the subject. We are told that he was accustomed to tune his own clavichord and harpsichord equally, though the organ still remained in the meantone system. This statement is borne out by internal evidence. In Bach's organ works the remoter keys are scarcely ever employed, while no such restrictions are observable in his works for the clavichord. With his preference for a wide range of modulation he would naturally find the limits of the old-fashioned meantone organ irritating, and we can easily understand that he would have favoured any tuning which made all the keys available. He would doubtless have welcomed any practical method of extending the meantone system; but to provide this was a task beyond the inventive capacity of that age. His authority, then, may fairly be quoted to show that all the keys must be in tune to the same degree; but this condition can be realised by many other systems besides temperament when a sufficient number of notes is provided in each Octave. If the question were to be decided by an appeal to authority alone, we might quote the names of many musicians of last century who were acquainted with both kinds of temperament, and whose judgment was directly opposed to that of Bach. But this style of argument, always inconclusive, will appear peculiarly out of place when we consider what changes music has passed through since Bach's day. That the defects of equal temperament were not so noticeable then as now, may be attributed both to the different kind of instrument and the different style of composition which have since been developed. The clavichord which is said to have been an especial favourite with Bach, was characterised by a much softer quality of tone, and feebler intensity, than the modern pianoforte.[1] Again, composers of a century and a half ago relied for effect chiefly on vigorous counterpoint or skilful imitation between the various melodic parts, and not on the thick chords and sustained harmonies which have become so marked a feature in modern music. Owing to these changed conditions the evils of temperament are greatly intensified nowadays, and the necessity for some remedy has become imperative. There is but one direction in which an efficient remedy can be found, namely in the use of some more harmonious form of intonation than that which at present prevails. It is only by the help of an instrument on which the improved systems of tuning can be employed in an adequate manner, that the student will be able to estimate their value. Such an instrument we will now proceed to describe.

If we wish to employ any other system of tuning than equal temperament, we must increase the number of notes per Octave, since the ordinary twelve notes, unless tuned equally, are useless for anything beyond illustration or experiment. The methods used by Father Smith and by Handel cannot be followed nowadays. The ordinary keyboard is already so unsymmetrical, that the insertion of a few additional black or white keys would make it almost unplayable; and the changing of levers would be a troublesome interruption of the performance. The only way to bring the improved systems of temperament within the range of practical music, is to remodel and simplify the keyboard. This has been done in different ways by several inventors of late years. At a meeting of the Musical Association of London on May 1, 1875, an organ on which one of the stops was tuned according to the meantone system was exhibited by Mr. R. H. M. Bosanquet, of S. John's College, Oxford. The keyboard of this instrument—which is now in the South Kensington Museum—is arranged symmetrically, so that notes occupying the same relative position always make the same musical interval. There are twelve finger keys in the Octave, of which seven as usual are white and five black. The distance across from any key to its Octave, centre to centre, is six inches; each key is three-eighths of an inch broad, and is separated on either side from the next key by the space of one-eighth of an inch. As the Octave is the only interval in which all systems of intonation agree, keys an Octave apart are on the same level with each other. The rest of the keys are placed at various points higher or lower to correspond with the deviations of the pitch of their notes from equal temperament. Thus the G key is placed a quarter of an inch

[1] Bosanquet, 'Temperament,' pp. 28, 29.

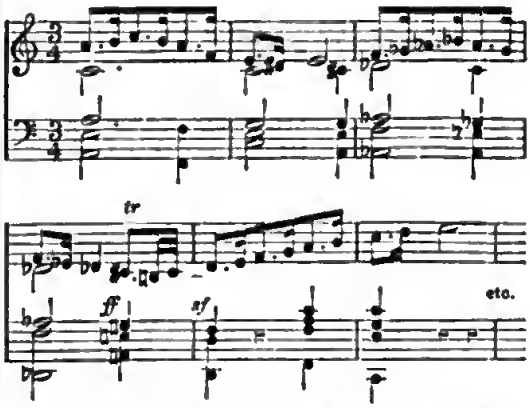
farther back. and one-twelfth of an inch higher than the C. The D key recedes and rises to the same extent relatively to the G, and so with the rest. After twelve Fifths we come to the B♯ key, and find it three inches behind and one inch above the C from which we started. This oblique arrangement enables us to greatly increase the number of notes per Octave without any inconvenience to the player. At the same time the fingering is greatly simplified, for any given chord or scale always has the same form under the hand, at whatever actual pitch it may be played. Nor is it necessary to decide beforehand on the exact key-relationship of the passage, as it will be played in the same manner, whatever view may be taken of its analysis. The advantage of having thus to learn only one style of fingering for the Major scale, instead of twelve different styles, as on the ordinary keyboard, is self-evident. Chromatic notes are played according to the following rule:—put the finger up for a sharp and down for a flat. This results from the principle on which the keyboard is arranged, the higher keys corresponding to notes which are reached by an upward series of Fifths, and the lower keys to notes reached by a downward series. The following diagram shows the positions of the notes on the keyboard when applied to the meantone system:—



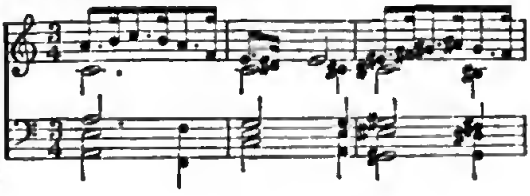
As all proposed improvements, either in music or anything else, are sure to meet with opposition, we will here consider some of the objections which may be made to the use of an instrument such as we have just described. It is natural that the new form of keyboard should be received with some hesitation, and that its style of fingering should be thought difficult; but in fact the old keyboard is far from being a model of simplicity, and many attempts have been made to reform it, independently of any aim at improving the tuning. [See KEY, vol. ii. pp. 54, 55.] On the new keyboard the fingering is of the simplest possible character, and permits the attainment of any required rate of speed. All desirable combinations lie within easy grasp; related notes being nearly on the same level. To prove that ordinary music can be easily adapted to the meantone organ, Mr. Bosanquet performed on it three of Bach's preludes at the meeting of the Musical Association already referred to. There would be no difficulty in constructing this form of keyboard with several manuals, nor in applying the same symmetrical arrangement to a pedal.

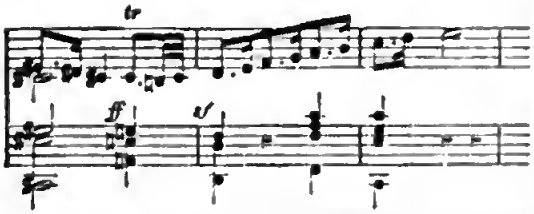
The advantage gained by employing an improved system of tuning depends so much on the quality of tone of the instrument, that it is very doubtful whether it would be worth while to adopt the meantone system for the pianoforte. It is only on the modern 'concert-grand' that the defects of equal temperament are felt to any great extent, and it might therefore be well to construct these instruments with a complete meantone scale. Still, the result would hardly be so satisfactory as on the organ, whether used in solo performance or in leading the voices of a choir.

The last objection which has to be considered is that enharmonic changes are supposed by some to be impossible in any system of tuning which provides distinct sounds for G♭ and F♯. This view is incorrect, as we shall recognise if we enquire what enharmonic changes really are. For the most part they are merely *nominal*, being used to avoid the strange appearance of remote keys. Thus in the 'Pro Peccatis' of Rossini's 'Stabat Mater,' there is apparently an enharmonic modulation from the key of A♮ to that of D♭.



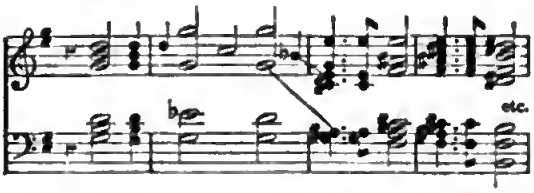
But in reality it is a *chromatic* modulation from A♮ to C♯, with no enharmonic element whatsoever. The passage would be played on a meantone instrument as follows:—





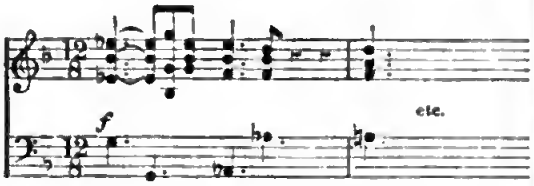
It would be nnnecessary in general to translate passages of this kind into correct notation before performing them, as in most cases the key-relations would be tolerably clear, in whatever way they were written. Should there be any chance of error in taking the accidentals literally, a large acute or grave mark might be drawn across the staff, to indicate that the notes are to be played twelve Fifths higher or lower than they are written. In the present instance, the acute mark could be used.

Sometimes the enharmonic change is *real*, and not merely a device of notation. Take the following extract from 'The people shall hear' in the 'Israel in Egypt':—



Here B♭ must be played in the second bar and A♯ in the third, a modulation which is rendered easy by the general construction of the passage. 'Enharmonic changes (Helmholtz remarks) are least observed when they are made immediately before or after strongly dissonant chords, or those of the Diminished Seventh. Such enharmonic changes of pitch are already sometimes clearly and intentionally made by violinists, and where they are suitable even produce a very good effect.'[1]

The necessity of avoiding 'wolves' in the meantone system sometimes restricts the choice of notes. Thus in a passage in the 'Lachrymosa' of Mozart's Requiem:—



the discord A♭—F—B♭—E♭ must be played exactly as it is written, owing to the B♭ and E♭ being prepared. Even if G♯ stood in the text, A♭ would be substituted in performance, as the 'wolf' G♯—E♭ is inadmissible. All such difficulties can be solved in a similar way. On the other side, we have to reckon the great variety of chords and resolutions which are available in the meantone system, but have no existence in equal temperament. Many chromatic chords may have two or more forms, such as the following:—

each of which may be used according to the key-relation of the context, or the effect required in the melodic parts. Again, the Augmented Sixth is much flatter in the meantone system than in equal temperament, slightly flatter even than the interval called the Harmonic Seventh. When the strange impression which it causes at first has worn off, its effect is peculiarly smooth and agreeable, especially in full chords. It is also available as Dominant Seventh, and may be written with the acute mark (G—♯F), to distinguish it from the ordinary Minor Seventh got by two Fifths downwards (G—C—F).

It is important to recognise the fact that the forms of chords can only be settled by actual trial on an instrument, and that the judgment of the ear, after full experience of the different modes of tuning, cannot be set aside in favour of deductions from any abstract theory. Practice must first decide what chord or progression sounds best; and this being done, it may be worth while to ask whether theory can give any reasons for the ear's decision. In many cases our curiosity will be unsatisfied, but our preference for one effect rather than another will remain unchanged. Neither can theory solve those questions which sometimes arise as to the correct mode of writing certain chords. All questions of notation can only be decided by playing the disputed passage in some system of tuning which supplies a separate sound for each symbol. The reason why G♭ and F♯ were not written in the same chord was a purely practical one; these two signs originally meant different sounds, which formed combinations too rough for use. Our notation having been formed long before equal temperament came into use, it is not surprising that the symbols do not correspond with the sounds. But they correspond exactly with the meantone scales, and it is on this system of tuning that all our rules of notation are founded. 'It is only necessary to remember that we have here the original system, which belongs from the very beginning of modern music onward to our musical notation, to see that by employing it we have the true interpretation of our notation; we have the actual sounds that our notation conveyed to Handel, to all before Bach, and many after him, only cured of the wolf, which was the consequence of their imperfect methods.'[2]

To carry out any system of temperament consistently in the orchestra is practically an impossible task. Tempered intervals can only be produced with certainty on a small number of the instruments, chiefly the wood-wind. The brass instruments have an intonation of their own, which differs widely from either of the temperaments we have described. Thus the French horn, whose notes are the harmonics

[1] 'Sensations of Tone,' p. 513.

[2] Bosanquet, 'Temperament,' p. 39.

arising from the subdivision of a tube, gives a Major Third much flatter than equal temperament, and a Fifth much sharper than the meantone system. [See NODE; and PARTIAL TONES.] There is necessarily a great deal of false harmony whenever the brass is prominently heard in tempered music. Again, the tuning of the string-quartet is accomplished by just Fifths (C—G—D—A—E), but as these instruments have free intonation, they can execute tempered intervals when supported by the pianoforte or organ. In the absence of such an accompaniment, both violinists and singers seem unable to produce equally tempered scales or chords. This is precisely what might have been expected on theoretic grounds, as the consonant relations of the different notes being partially lost through temperament, the altered intervals would naturally be difficult to seize and render. Fortunately, we have positive facts to prove the truth of this deduction. The subject has been recently investigated by two French savans, MM. Cornu and Mercadier.[1] Their experiments were made with three professional players, M. Léonard the Belgian violinist, M. Seligmann, violoncellist, and M. Ferrand, violinist of the Opéra Comique, besides amateur players and singers. The results showed that a wide distinction must be drawn between the intervals employed in unaccompanied melody, and those employed in harmony. In solo performances, continual variety of intonation was observed; the same pitch was seldom repeated, and even the Octave and the Fifth were sometimes sharpened or flattened. So far as any regularity could be traced, the intervals aimed at appeared to be those known as Pythagorean, of which the only consonant ones are the Octave, Fifth, and Fourth. The Pythagorean Major Third is obtained by four just Fifths up, and is consequently so sharp as to amount to a dissonance. In melody, a scale tuned in this manner is found to be not unpleasant, but it is impossible in harmony. This fact also was verified by Cornu and Mercadier, who report that, in two-part harmony, the players with whom they experimented invariably produced the intervals of just intonation. The Thirds and Sixths gave no beats, and the Minor Seventh on the Dominant was always taken in its smoothest form, namely the Harmonic Seventh. 'I have myself observed,' says Helmholtz, 'that singers accustomed to a pianoforte accompaniment, when they sang a simple melody to my justly intoned harmonium, sang natural Thirds and Sixths, not tempered, nor yet Pythagorean. I accompanied the commencement of the melody, and then paused while the singer gave the Third or Sixth of the key. After he had given it, I touched on the instrument the natural, or the Pythagorean, or the tempered interval. The first was always in unison with the singer, the others gave shrill beats.'[2]

Since, then, players on bowed instruments as well as singers have a strong natural tendency towards just intervals in harmony, it is not clear why their instruction should be based on equal temperament, as has been the practice in recent times. This method is criticised by Helmholtz in the following words:—'The modern school of violin-playing, since the time of Spohr, aims especially at producing equally tempered intonation. . . . The sole exception which they allow is for double-stop passages, in which the notes have to be somewhat differently stopped from what they are when played alone. But this exception is decisive. In double-stop passages the individual player feels himself responsible for the harmoniousness of the interval, and it lies completely within his power to make it good or bad. . . . But it is clear that if individual players feel themselves obliged to distinguish the different values of the notes in the different consonances, there is no reason why the bad Thirds of the Pythagorean series of Fifths should be retained in quartet-playing. Chords of several parts, executed by a quartet, often sound very ill, even when each one of the performers is an excellent solo player; and, on the other hand, when quartets are played by finely cultivated artists, it is impossible to detect any false consonances. To my mind the only assignable reason for these results, is that practised violinists with a delicate sense of harmony, know how to stop the tones they want to hear, and hence do not submit to the rules of an imperfect school.'

Helmholtz found, by experiments with Herr Joachim, that this distinguished violinist in playing the unaccompanied scale, took the just and not the tempered intervals. He further observes that, 'if the best players, who are thoroughly acquainted with what they are playing, are able to overcome the defects of their school and of the tempered system, it would certainly wonderfully smooth the path of performers of the second order, in their attempts to attain a perfect ensemble, if they had been accustomed from the first to play scales by natural intervals.'

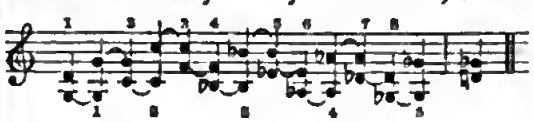
The same considerations apply to vocal music. 'In singing, the pitch can be made most easily and perfectly to follow the wishes of a fine musical ear. Hence all music began with singing, and singing will always remain the true and natural school of all music. . . . But where are our singers to learn just intonation, and make their ears sensitive for perfect chords? They are from the first taught to sing to the equally tempered pianoforte. . . . Correct intonation in singing is so far above all others the first condition of beauty, that a song when sung in correct intonation even by a weak and unpractised voice always sounds agreeable, whereas the richest and most practised voice offends the hearer when it sings false or sharpens. . . . The instruction of our present singers by means of tempered instruments is unsatisfactory, but those who possess good musical talents are ultimately able by their own practice to strike out the right path for themselves, and overcome the error of their original instruction. . . . Sustained tones are preferable as an accompaniment, because the singer himself can immediately hear the beats between

[1] See Ellis's Appendix to the 'Sensations of Tone,' p. 757.
[2] 'Sensations of Tone,' p. 640.

the instrument and his voice, when he alters the pitch slightly. . . . When we require a delicate use of the muscles of any part of the human body, as, in this case, of the larynx, there must be some sure means of ascertaining whether success has been attained. Now the presence or absence of beats gives such a means of detecting success or failure when a voice is accompanied by sustained chords in just intonation. But tempered chords which produce beats of their own, are necessarily quite unsuited for such a purpose.'[1]

For performance in just intonation the three quartets of voices, strings, and trombones have a pre-eminent value; but as it requires great practice and skill to control the endless variations of pitch they supply, we are obliged to have some fixed and reliable standard by which they can at first be guided. We must be certain of obtaining with ease and accuracy any note we desire, and of sustaining it for any length of time. Hence we come back once more to keyed instruments, which do not present this difficulty of execution and uncertainty of intonation. The only question is how to construct such instruments with an adequate number of notes, if all the intervals are to be in perfect tune. Theoretically it is necessary that every note on the keyboard should be furnished with its Fifth, Major Third, and Harmonic Seventh, upwards and downwards. There should be Fifths to the Fifths, Thirds to the Thirds, and Sevenths to the Sevenths, almost to an unlimited extent. Practically these conditions cannot be fully carried out, and all instruments hitherto constructed in just intonation have been provided with material for the simpler modulations only. One of the best-known historical examples is General Perronet Thompson's organ, now in the collection of instruments in the South Kensington Museum. In each Octave this organ has forty sounds, which may be divided into five series, the sounds of each series proceeding by perfect Fifths, and being related to those of the next series by perfect Major Thirds. The interval of the Harmonic Seventh is not given. With a regular and consistent form of keyboard it would have been more successful than it was, but the idea of arranging the keys symmetrically had not then been developed. The first application of this idea was made by an American, Mr. H. W. Poole, of South Danvers, Massachusetts. His invention is described and illustrated in 'Silliman's Journal' for July, 1867. The principle of it is that keys standing in a similar position with regard to each other shall always produce the same musical interval, provided it occurs in the same relation of tonality. But if this relation of tonality alters, the same interval will take a different form on the keyboard. There are five series of notes, each proceeding by perfect Fifths:—(1) the keynotes; (2) the Major Thirds to the keynotes; (3) the Thirds to the Thirds; (4) the Harmonic Sevenths to the keynotes; (5) the Sevenths to the Thirds. The Major Thirds below the keynotes, which are so often required in modern music, as for instance in the theme of Beethoven's Andante in F, are not given. So that the range of modulation, though extensive, is insufficient for general purposes.[2]

Owing to the limited number of notes which keyed instruments can furnish, the attempt to provide perfect intervals in all keys is regarded by Helmholtz as impracticable. He therefore proposes a system of temperament which approaches just intonation so closely as to be indistinguishable from it in ordinary performance. This system is founded on the following facts:—We saw that in equal temperament the Fifth is too flat for exact consonance, and the Major Third much too sharp. Also that the interval got by four Fifths up (D—A—E—B—F♯) is identified with the Major Third (D—F♯).[3] Now if we raise the Fifths, and tune them perfectly, the interval D—F♯ becomes unbearable, being sharper than the equal temperament Third. But in a *downward* series of just Fifths the pitch becomes at each step lower than in equal temperament, and when we reach G♭, which is eight Fifths below D, we find that it is very nearly identical with the just Major Third of D, thus—



The best way of applying this fact is to tune a series of eight notes by just Fifths—say D♭, A♭, E♭, B♭, F, C, G, D; then a similar series forming just Major Thirds with these; whence it will result that the last note of the latter series (F♯) will form an almost exact Fifth with the first note of the former series (D♭).[4]

In applying the ordinary musical notation to systems of temperament of this class, a difficulty arises; for the Major Third being got by eight Fifths downward, would strictly have to be written D—G♭. As this is both inconvenient and contrary to musical usage, the Major Third may still be written D—F♯, but to distinguish this F♯ from the note got by four Fifths up, the following convention may be used. The symbols G♭ and F♯ are taken to mean exactly the same thing, namely the note which is eight Fifths below D. We assume G♭—D♭—A♭—E♭—B♭—F—C—G—D—A—E—B as a normal or standard series of Fifths. The Fifth of B is written indifferently /G♭ or /F♯, the acute mark (/) serving to show that the note we mean belongs to the upward, and not to the downward series. The Fifth of /F♯ is written /C♯, and so on till we arrive at /B, the Fifth of which is written //F♯. In like manner, proceeding along a downward series, the

[1] 'Sensations of Tone,' pp. 506-510.

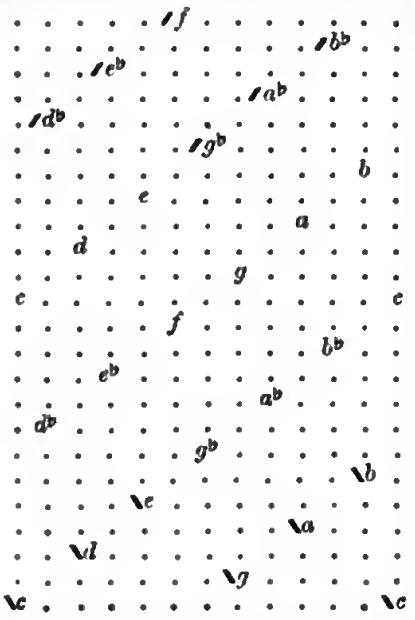
[2] The keyboard invented by Mr. Colin Brown of Glasgow, is similar in principle to Mr. Poole's, except that it does not give the two series of Harmonic Sevenths. See Rosanquet, 'Temperament.'

[3] In general when a series of Fifths is compared with a Major Third, the number of Octaves (by which we must ascend or descend in order to bring the notes into the same part of the scale) is not expressed, but can be easily supplied by the reader.

[4] The error, which is called a 'Skhisma,' is about the fifty-first part of a Semitone. This system, therefore, differs so slightly from just intonation, that we shall henceforward treat them as practically identical.

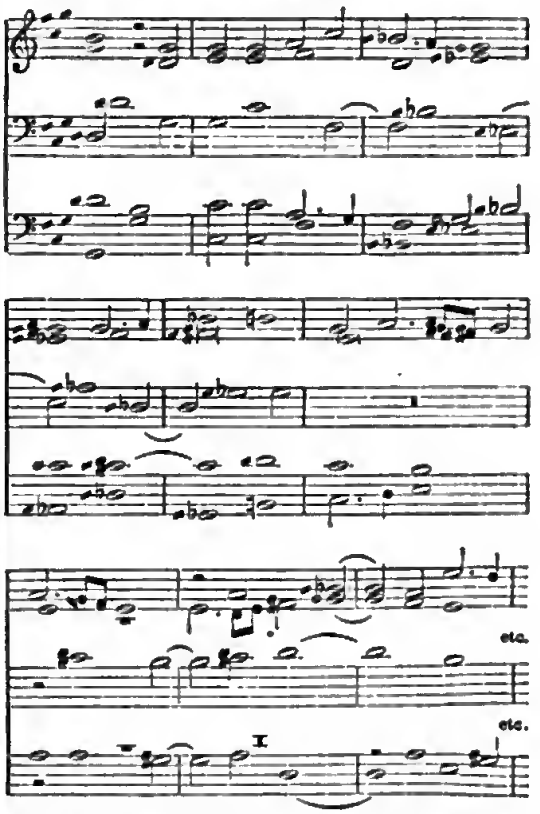
Fifth below F♯ (or G♭) is written ↓B, and so on till we arrive at ↓F♯, the Fifth below which is written ↓↓B. The notes B, E, A, D have their Thirds in the same series as themselves, thus D—F♯, ↓D—↓F♯. Other notes have their Thirds in the series next below, thus C—↓E, ↓C—↓↓E. These marks may be collected at the signature, like sharps and flats. The keys of A and E will be unmarked; the key of C will have three grave notes, ↓A, ↓E, ↓B. When it is necessary to counteract the grave or acute mark and restore the normal note, a small circle (o) may be prefixed, analogous to the ordinary natural.

To apply this mode of tuning to the organ would be expensive without any great advantages in return. Ordinary organ-tone, except in the reed and mixtures stops, is too smooth to distinguish sharply between consonance and dissonance, and the pipes are so liable to the influence of heat and cold that attempts to regulate the pitch minutely are seldom successful. Still less would it be worth while to tune the pianoforte justly. It is chiefly to the orchestra that we must look for the development of just intonation; but among keyboard instruments the most suitable for the purpose is the harmonium, which is specially useful as a means of studying the effects obtainable from untempered chords.



There is in the South Kensington Museum a harmonium, the tuning of which may be considered identical with the system just explained. The form of keyboard is that which has already been described in connexion with the meantone temperament; and it is equally applicable to the system of perfect Fifths. Being an experimental instrument it was constructed with eighty-four keys in each Octave, but for ordinary purposes it is found that about half that number would be sufficient. The fingering of the Major scale resembles that of A♭ Major on the ordinary keyboard, and is always the same, from whatever note we start as Tonic. Moreover the form which any given chord takes does not depend on theories of tonality, but is everywhere symmetrical. The diagram in the preceding column shows the positions of the notes on the keyboard when applied to the system of perfect Fifths.

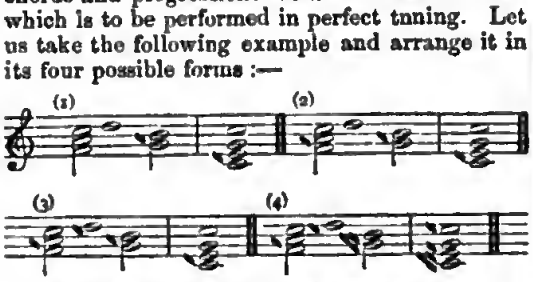
It is unnecessary to consider here the objections which might be made to the use of this tuning, as they would, no doubt, be similar to those we have already noticed in dealing with the meantone temperament. But it may be pointed out that the supposed difficulty of enharmonic change no more exists here than elsewhere. We may even modulate through a series of eight Fifths down, and return by a Major Third down, without altering the pitch. The following passage from a madrigal, 'O voi che sospirate,' by Luca Marenzio (died 1590) illustrates this:—



In the 4th bar G♯ and C♯ are written for A♭ and D♭; and in the 5th bar F♯, ↓B and D for G♭, ↓C♭, E♭♭, but the confused notation would not affect the mode of performance either with voices or the justly tuned harmonium.

The practical use of this instrument has brought to light certain difficulties in applying just intonation to ordinary music. The chief difficulty comes from the two forms of Supertonic which are always found in a perfectly tuned Major Scale. Thus, starting from C, and tuning two Fifths upwards (C—G—D) we get what might be considered the normal Supertonic (D); but by tuning a Fourth and a Major Sixth upwards (C—F—↓D) we arrive at a flatter note, which might be called the grave Supertonic (↓D).

The first form will necessarily he employed in chords which contain the Dominant (G), the second form in chords which contain the Subdominant (F) or the Supердominant (\A). Otherwise, false Fifths or Fourths (G—\D; D—\A) would be heard. The result is that certain chords and progressions are unsuitable for music which is to be performed in perfect tuning. Let us take the following example and arrange it in its four possible forms :—



All of these are equally inadmissible ; No. 1 being excluded by the false Thirds (F—A; A—C) ; No. 2 by the false Fourth (\A—D) ; No. 3 by the false Fifth (G—\D) ; No. 4 by the sudden fall of the pitch of the tonic. If this kind of progression is employed, all the advantages of just intonation are lost, for the choice only lies between mistuned intervals and an abrupt depression or elevation of the general pitch.

The idea of writing music specially to suit different kinds of temperament is a somewhat unfamiliar one, although, as already remarked, Bach employed a narrower range of modulation in his works for the meantone organ than in those for the equally tempered clavichord. The case has some analogy to that of the different instruments of the orchestra, each of which demands a special mode of treatment, in accordance with its capabilities. The same style of writing will evidently not suit alike the violin, the trombone, and the harp. In the same way, just intonation differs in many important features both from the equal and from the meantone temperament ; and before any one of these systems can be used with good effect in music, a practical knowledge of its peculiarities is indispensable. Such knowledge can only be gained with the help of a keyed instrument, and by approaching the subject in this manner, the student will soon discover for himself what modulations are available and suitable in perfect tuning. He will see that these restrictions are in no sense an invention of the theorist, but are a necessary consequence of the natural relations of sounds.

If just intonation does not permit the use of certain progressions which belong to other systems, it surpasses them all in the immense variety of material which it places within the composer's reach. In many cases it supplies two or more notes of different pitch where the ordinary temperament has but one. These alternative forms are specially useful in discords, enabling us to produce any required degree of roughness, or to avoid disagreeable changes of pitch. For instance, the Minor Seventh may be taken either as C—/B♭ (ten Fifths up), or as C—B♭ (two Fifths down), or as C—\B♭ (fourteen Fifths down). When added to the triad C—\E—G, the acute Seventh, /B♭, is the roughest, and would be used if the Minor Third G—/B♭ should occur in the previous chord. The intermediate form, B♭, would be used when suspended to a chord containing F. The grave Seventh, \B♭, is the smoothest, being an approximation to the Harmonic Seventh. Many other discords, such as the triad of the Augmented Fifth and its inversions, may also be taken in several forms. But this variety of material is not the only merit of perfect tuning. One of the chief sources of musical effect is the contrast between the roughness of discords and the smoothness of concords. In equal temperament this contrast is greatly weakened, because nearly all the intervals which pass for consonant are in reality more or less dissonant. The loss which must result from this in the performance of the simpler styles of music on our tempered instruments, will be readily understood. On the other hand, in just intonation the distinction of consonance and dissonance is heard in its full force. The different inversions and distributions of the same chord, the change from Major to Minor Modes, the various diatonic, chromatic, and enharmonic progressions and resolutions have a peculiar richness and expressiveness when heard with untempered harmonies.

There is yet another advantage to be gained by studying the different kinds of tuning. We have seen that even in those parts of the world where equal temperament has been established as the trade usage, other systems are also employed. Many countries possess a popular or natural music, which exists independently of the conventional or fashionable style, and does not borrow its system of intonation from our tempered instruments. Among Oriental nations whose culture has come down from a remote antiquity, characteristic styles of music are found, which are unintelligible to the ordinary European, only acquainted with equal temperament. Hence transcriptions of Oriental music, given in books of travel, are justly received with extreme scepticism, unless the observer appears to be well acquainted with the principles of intonation and specifies the exact pitch of every note he transcribes. As illustrations of these remarks we may cite two well-known works on the history of the art, Kiesewetter's 'Musik der Araber,' and Villoteau's 'Musique en Égypte.' Both of these authors had access to valuable sources of information respecting the technical system of an ancient and interesting school of music. Both failed to turn their opportunities to any advantage. From the confused and contradictory statements of Kiesewetter only one fact can be gleaned, namely, that in the construction of the lute, the Persians and the Arabs of the Middle Age employed the approximately perfect Major Third, which is got by eight downward Fifths. From the work of Villoteau still less can be learnt, for he does not describe the native method of tuning, and he gives no clue to the elaborate musical notation in which he attempted to record a large number of Egyptian melodies. Yet it would

have been easy to denote the oriental scales and melodies, so as to enable us to reprodnce them with strict accuracy, had these authors possessed a practical knowledge of untempered intervals.

It may be useful, in concluding this article, to refer to some current misapprehensions on the subject of temperament. It is sometimes said that the improvement of intonation is a mere question of arithmetic, and that only a mathematician wonld object to equal tuning. To find fault with a series of sounds because they would be expressed by certain figures, is not the kind of fallacy one expects from a mathematician. In point of fact, equal temperament is itself the outcome of a mathematical discovery, and furnishes about the easiest known method of calculating intervals. Besides, the tenor of this article will show that the only defects of temperament worth considering are the injuries it causes to the quality of musical chords. Next, it is said that the differences between the three main systems of tuning are too slight to deserve attention, and that while we hear tempered intervals with the outward ear, our mind understands what are the true intervals which they represent. But if we put these theories to a practical test, they are at once seen to be unfounded. It has been proved by experiment that long and habitual use of eqnal temperament does react on the sense of hearing, and that musicians who have spent many years at the keyboard have a dislike to jnst chords and still more to just scales. The Major Sixth is specially objected to, as differing widely from equal temperament. This feeling is so entirely the result of habit and training, that those who are not much accustomed to listen to keyed instruments do not share these objections, and even equally tempered ears come at last to relish just intervals. We may infer, then, that the contrast between the various kinds of intonation is considerable, and that the merits of each would be easily appreciated by ordinary ears. And although the student may, at first, be unable to perceive the errors of equal temperament or be only vaguely conscious of them, yet by following out the methods detailed above, he will soon be able to realise them distinctly. It need not be inferred that equal temperament is unfit for musical purposes, or that it ought to be abolished. To introduce something new is hardly the same as to destroy something old. An improved system of tuning wonld only be employed as an occasional relief from the monotony of eqnal temperament, by no means as a universal substitnte. The two could not, of course, be heard together; but each might he used in a different place or at a different time. Lastly, it is said that to divide the scale into smaller intervals than a Semitone is useless. Even if this were true, it would be irrelevant. The main object of improved tuning is to diminish the error of the tempered consonances: the subdivision of the Semitone is an indirect result of this, but is not proposed as an end in itself. Whether the minuter intervals would ever be useful in melody is a question which experience alone can decide. It rests with the composer to apply the material of mean and just intonation, with which he is now provided. The possibility of obtaining perfect tuning with keyed instruments is one result of the recent great advance in musical science, the influence of which seems likely to be felt in no branch of the art more than in Temperament. [J.L.]

TEMPESTA, LA. An Italian opera in 2 acts; libretto partly founded on Shakspeare, translated from Scribe; music by Halévy. Produced at Her Majesty's Theatre, London, Jnne 8, 1850 (Sontag, Lablache, Carlotta Grisi, etc.). Produced in Paris, Théâtre Italien, Feb. 25, 1851. Mendelssohn, at the end of 1847, had the libretto under consideration, hnt it came to nothing. [See vol. ii. 289 *b*.] [G.]

TEMPEST, THE. 'The music to Shakspeare's Tempest' was Arthur Sullivan's op. 1. It consists of twelve numbers:—No. 1, Introduction; No. 2, Act 1, Sc. 2, Melodrama and Songs, 'Come nnto these yellow sands,' and 'Full fathom five'; No. 3, Act 2, Sc. 1, Andante sostenuto, Orch. and Melodrama; No. 4, Prelnde to Act 3; No. 5, Act 3, Sc. 2, Melodrama, Solemn music; and No. 6, Banqnet dance; No. 7, Overture to Act 4; No. 8, Act. 4, Sc. 1, Masque, with No. 9, Dnet, SS. 'Honour, riches'; No. 10, Dance of Nymphs and Reapers; No. 11, Prelude to Act 5; No. 12, Act 5, Sc. 1, Andante, Song, 'Where the bee sucks,' and Epilogue. It was first performed at the Crystal Palace April 5, 1862. The music is arranged for 4 hands with voices by F. Taylor, and published hy Cramers. [G.]

TEMPLETON, JOHN, tenor singer, born at Riccarton, Kilmarnock, July 30, 1802. At the age of fonrteen he made his first appearance in Edinburgh, and continned to sing in pnblic until his sixteenth year, when his voice broke. Appointed precentor in Dr. Brown's church, Edinburgh, at the age of twenty, he began to attract attention, nntil Scotland became too limited for his ambition, and he started for London, where he received instruction from Blewitt in thorough bass, and from Welsh, De Pinna, and Tom Cooke in singing. In vocalisation, power, compass, flexihility, richness of quality, complete command over the different registers, Templeton displayed the perfection of art; thongh not remarkable for fulness of tone in the lower notes, his voice was highly so in the middle and upper ones, sustaining the A and B♭ in alt with much ease and power. The hlending of the chest register with his splendid falsetto was so perfect as to make it difficult to detect the break. He now resolved to abandon his prospects in Scotland and take to the stage. His first theatrical appearance was made at Worthing, as Dermot in 'The Poor Soldier,' in July 1828. This brought about engagements at the Theatre Royal, Brighton, Southampton and Portsmouth, and Drury Lane. He made his first appearance in London, Oct. 13, 1831, as Mr. Belville in 'Rosina.' Two days later he appeared as Young Meadows in 'Love in a Village,' Mr. Wood

taking the part of Hawthorn, with Mrs. Wood (Miss Paton) as Rosetta. After performing for a few months in stock pieces, he created the part of Reimbaut in Meyerbeer's 'Robert le Diable' on its first performance in this country, Feb. 20, 1832. He appeared as Lopez in Spohr's 'Der Alchymist' when first produced (March 20, 1832), Bishop's 'Tyrolese Peasant' (May 8, 1832), and John Barnett's 'Win her and wear her' (Dec. 18, 1832); but the first production of 'Don Juan' at Drury Lane, Feb. 5, 1833, afforded Templeton a great opportunity. Signor Begrez, after studying the part of Don Ottavio for eight weeks, threw it up a week before the date announced for production. Templeton undertook the character, and a brilliant success followed. Braham, who played Don Juan, highly complimented Templeton on his execution of 'Il mio tesoro,' and Tom Cooke called him 'the tenor with the additional keys.'

Madame Malibran, in 1833, chose him as her tenor, and 'Malibran's tenor' he remained throughout her brief but brilliant career. On the production of 'La Sonnamhula,' at Drury Lane, May 1, 1833, Templeton's Elvino was no less successful than Malibran's Amina. After the performance Bellini embraced him, and, with many compliments, promised to write a part that would immortalise him. 'The Devil's Bridge,' 'The Students of Jena' (first time June 4, 1833), 'The Marriage of Figaro,' 'John of Paris,' etc., gave fresh opportunities for Templeton to appear with Malibran, and with marked success. In Auber's 'Gustavus the Third,' produced at Covent Garden, Nov. 13, 1833, he made another great success as Colonel Lillienhorn. During the season the opera was repeated one hundred times. Alfred Bunn, then manager of both theatres, so arranged that Templeton, after playing in 'La Sonnamhula' or 'Gustavus the Third' at Covent Garden, had to make his way to Drury Lane to fill the *rôle* of 'Masaniello'—meeting with equal success at both houses.

On the return of Madame Malibran to England in 1835, the production of 'Fidelio' and of Balfe's 'Maid of Artois' (May 27, 1836) brought her and Templeton again together. July 16, 1836, was fated to be their last appearance together. At the end of the performance Malibran removed the jewelled betrothal ring from her finger which she had so often worn as Amina, and presented it to Templeton as a memento of respect for his talents; and it is still cherished by the veteran tenor as a sacred treasure. Templeton sustained the leading tenor parts in Auber's 'Bronze Horse' (1836), in Herold's 'Corsair' (1836), Rossini's 'Siege of Corinth' (1836), in Balfe's 'Joan of Arc' (1837) and 'Diadeste' (1838), in Mozart's 'Magic Flute' (1838), Benedict's 'Gipsy's Warning' (1838), H. Phillips' 'Harvest Queen' (1838), in Donizetti's 'Love Spell' (1839), and in 'La Favorita' (1843) on their first performance or introduction as English operas; altogether playing not less than eighty different leading tenor characters.

In 1836–37 Templeton made his first professional tour in Scotland and Ireland with great success. Returning to London, he retained his position for several years. In 1842 he visited Paris with Balfe, and received marked attention from Auber and other musical celebrities. The last twelve years of his professional career were chiefly devoted to the concert-room. In 1846 he starred the principal cities of America with his 'Templeton Entertainments,' in which were given songs illustrative of England, Scotland, and Ireland, and as a Scottish vocalist he sang himself into the hearts of his countrymen. With splendid voice, graceful execution, and exquisite taste, he excelled alike in the pathetic, the humorous, and the heroic; his rendering of 'My Nannie O,' 'Had I a cave,' 'Gloomy winter,' 'Jessie, the Flower o' Dunblane,' 'Corn Rigs,' 'The Jolly Beggar,' and 'A man's a man for a' that,' etc., left an impression not easily effaced. Mr. Templeton retired in 1852, and now enjoys a well-earned repose at New Hampton. [W. H.]

TEMPO (Ital., also *Movimento*; Fr. *Mouvement*). This word is used in both English and German to express the rate of speed at which a musical composition is executed. The *relative* length of the notes depends upon their species, as shown in the notation, and the arrangement of longer and shorter notes in bars must be in accordance with the laws of *Time*, but the *actual* length of any given species of note depends upon whether the *Tempo* of the whole movement be rapid or the reverse. The question of Tempo is a very important one, since no composition could suffer more than a very slight alteration of speed without injury, while any considerable change would entirely destroy its character and render it unrecognisable. The power of rightly judging the tempo required by a piece of music, and of preserving an accurate recollection of it under the excitement caused by a public performance, is therefore not the least among the qualifications of a conductor or soloist.

Until about the middle of the 17th century, composers left the *tempi* of their compositions (as indeed they did the *nuances* to a great extent) entirely to the judgment of performers, a correct rendering being no doubt in most cases assured by the fact that the performers were the composer's own pupils; so soon however as the number of executants increased, and tradition became weakened, some definite indication of the speed desired by the composer was felt to be necessary, and accordingly we find all music from the time of Bach[1] and Handel (who used tempo-indications but sparingly) marked with explicit directions as to speed, either in words, or by a reference to the METRONOME, the latter being of course by far the most accurate method. [See vol. ii. p. 318.]

Verbal directions as to tempo are generally written in Italian, the great advantage of this practice being that performers of other nationalities, understanding that this is the custom,

[1] In the 48 Preludes and Fugues there is but one tempo-indication. Fugue 24 vol. i. is marked 'Largo,' and even this is rather an indication of style than of actual speed.

and having learnt the meaning of the terms in general use, are able to understand the directions given, without any further knowledge of the language. Nevertheless, some composers, other than Italians, have preferred to use their own native language for the purpose, at least in part. Thus Schumann employed German terms in by far the greater number of his compositions, not alone as tempo-indications but also for directions as to expression,[1] and Beethoven took a fancy at one time for using German,[2] though he afterwards returned to Italian. [See vol. i. p. 193.]

The expressions used to denote degrees of speed may be divided into two classes, those which refer directly to the rate of movement, as *Lento*—slow; *Adagio*—gently, slowly; *Moderato*—moderately; *Presto*—quick, etc.; and those (the more numerous) which rather indicate a certain character or quality by which the rate of speed is influenced, such as *Allegro*—gay, cheerful; *Vivace*—lively; *Animato*—animated; *Maestoso*—majestically; *Grave*—with gravity; *Largo*—broad; etc. To these last may be added expressions which allude to some well-known form of composition, the general character of which governs the speed, such as *Tempo di Minuetto*—in the time of a Minuet; *Alla Marcia, Alla Polacca*—in the style of a march, polonaise, and so on. Most of these words may be qualified by the addition of the terminations *etto* and *ino*, which diminish, or *issimo*, which increases, the effect of a word. Thus *Allegretto*, derived from *Allegro*, signifies moderately lively, *Prestissimo*—extremely quick, and so on. The same varieties may also be produced by the use of the words *molto*—much; *assai*—very; *più*—more; *meno*—less; *un poco* (sometimes *un pochettino*[3])—a little; *non troppo*—not too much, etc.

The employment, as indications of speed, of words which in their strict sense refer merely to style and character (and therefore only indirectly to tempo), has caused a certain conventional meaning to attach to them, especially when used by other than Italian composers. Thus in most vocabularies of musical terms we find *Allegro* rendered as 'quick,' *Largo* as 'slow,' etc., although these are not the literal translations of the words. In the case of at least one word this general acceptance of a conventional meaning has brought about a misunderstanding which is of considerable importance. The word is *Andante*, the literal meaning of which is 'going,'[4] but as compositions to which it is applied are usually of a quiet and tranquil character, it has gradually come to be understood as synonymous with 'rather slow.' In consequence of this, the direction *più andante*, which really means 'going more' *i.e.* faster, has frequently been erroneously understood to mean slower, while the diminution of *andante, andantino*, literally 'going a little,' together with *meno andante*—'going less'—both of which should indicate a slower tempo than *andante*—have been held to denote the reverse. This view, though certainly incorrect, is found to be maintained by various authorities, including even Koch's 'Musikalisches Lexicon,' where *più andante* is distinctly stated to be slower, and *andantino* quicker, than *andante*. In a recent edition of Schumann's 'Kreisleriana' we find the composer's own indication for the middle movement of No. 3, 'Etwas langsamer,' incorrectly translated by the editor *poco più andante*, which coming immediately after *animato* has a very odd effect. Schubert also appears to prefer the conventional use of the word, since he marks the first movement of his Fantasia for Piano and Violin, op. 159, *Andante molto*. But it seems clear that, with the exception just noted, the great composers generally intended the words to bear their literal interpretation. Beethoven, for instance, places his intentions on the subject beyond a doubt, for the 4th variation in the Finale of the Sonata op. 109 is inscribed in Italian *'Un poco meno andante, cioè, un poco più adagio come il tema*[5]—a little less *andante*, that is, a little more slowly like (than?) the theme,' and also in German *Etwas langsamer als das Thema*—somewhat slower than the theme. Instances of the use of *più andante* occur in Var. 5 of Beethoven's Trio op. 1, no. 3, in Brahms's Violin Sonata op. 78, where it follows (of course with the object of quickening) the tempo of *Adagio*, etc. Handel, in the air 'Revenge, Timotheus cries!' and in the choruses 'For unto us' and 'The Lord gave the word,' gives the direction *Andante allegro*, which may be translated 'going along merrily.'

When in the course of a composition the tempo alters, but still bears a definite relation to the original speed, the proportion in which the new tempo stands to the other may be expressed in various ways. When the speed of notes of the same species is to be exactly doubled, the words *doppio movimento* are used to denote the change, thus the quick portion of Ex. 1 would be played precisely as though it were written as in Ex. 2.

BRAHMS, Trio, op. 8.

Allegro doppio movimento

1. *Adagio non troppo*

2. *Adagio*

Another way of expressing proportional tempi is by the arithmetical sign for equality (=), placed between two notes of different values. Thus ♩ = ♪ would mean that a crochet in the one movement must have the same duration as a

[1] He used Italian terms in op. 1-4, 7-11, 13-15, 38, 41, 44, 47, 82, 84, and 91; the rest are in German.

[2] Beethoven's German directions occur chiefly from op. 81 a to 101, with a few isolated instances as far on as op. 126.

[3] See Brahms, op. 34, Finale.

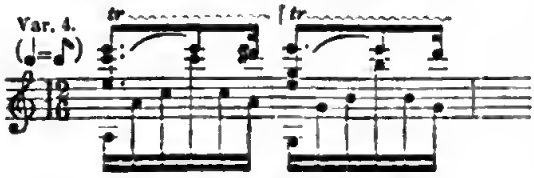
[4] The word is derived from *andare*, 'to go.' In his Sonata op. 81 a, Beethoven expresses *Andante* by the words *In gehender Bewegung*—in going movement.

[5] Beethoven's Italian, however, does not appear to have been faultless, for the German translation above shows him to have used the word *come* to express 'than' instead of 'like.'

minim in the other, and so on. But this method is subject to the serious drawback that it is possible to understand the sign in two opposed senses, according as the first of the two note-values is taken to refer to the new tempo or to that just quitted. On this point composers are by no means agreed, nor are they even always consistent, for Brahms, in his 'Variations on a Theme by Paganini,' uses the same sign in opposite senses, first in passing from Var. 3 to Var. 4, where a 𝅘𝅥𝅯 of Var. 4 equals a 𝅘𝅥 of Var. 3 (Ex. 3), and afterwards from Var. 9 to Var. 10, a 𝅘𝅥 of Var. 10 being equal to a 𝅘𝅥𝅯 of Var. 9 (Ex. 4).

Ex. 3. Var. 3.

Var. 4. (𝅘𝅥=𝅘𝅥𝅯)



Ex. 4. Var. 9.

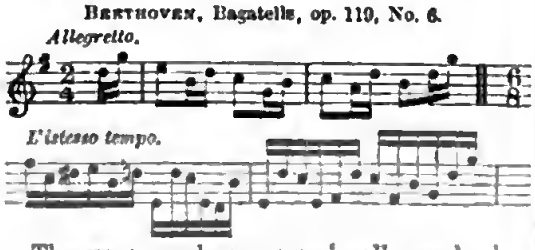
Var. 10. (𝅘𝅥=𝅘𝅥𝅯)

A far safer means of expressing proportion is by a definite verbal direction, a method frequently adopted by Schumann, as for instance in the 'Faust' music, where he says *Ein Takt wie vorher zwei*—one bar equal to two of the preceding movement; and *Um die Hälfte langsamer* (by which is to be understood *twice* as slow, not *half* as slow again), and so in numerous other instances.

When there is a change of rhythm, as from common to triple time, while the total length of a bar remains unaltered, the words *l'istesso tempo*, signifying 'the same speed,' are written where the change takes place, as in the following example, where the crotchet of the 2-4 movement is equal to the dotted crotchet of that in 6-8, and so, bar for bar, the tempo is unchanged.

Beethoven, Bagatelle, op. 119, No. 6.

Allegretto.



The same words are occasionally used when there is no alteration of rhythm, as a warning against a *possible* change of speed, as in Var. 3 of Beethoven's Variations, op. 120, and also, though less correctly, when the notes of any given species remain of the same length, while the total value of the bar is changed, as in the following example, where the value of each quaver remains the same, although the bar of the 2-4 movement is only equal to two-thirds of one of the foregoing bars.

Beethoven, Bagatelle, op. 126, No. 1.

Andante con moto. *L'istesso tempo.*

A gradual increase of speed is indicated by the word *accelerando* or *stringendo*, a gradual slackening by *rallentando* or *ritardando*. All such effects being proportional, every bar and indeed every note should as a rule take its share of the general increase or diminution, except in cases where an *accelerando* extends over many bars, or even through a whole composition. In such cases the increase of speed is obtained by means of frequent slight but definite changes of tempo (the exact points at which they take place being left to the judgment of performer or conductor) much as though the words *più mosso* were repeated at intervals throughout. Instances of an extended *accelerando* occur in Mendelssohn's chorus, 'O! great is the depth,' from 'St. Paul' (26 bars), and in his Fugue in E minor, op. 35, no. 1 (63 bars). On returning to the original tempo after either a gradual or a precise change the words *tempo primo* are usually employed, or sometimes *Tempo del Tema*, as in Var. 12 of Mendelssohn's 'Variations Sérieuses.'

The actual speed of a movement in which the composer has given merely one of the usual tempo indications, without any reference to the metronome, depends of course upon the judgment of the executant, assisted in many cases by tradition. But there are one or two considerations which are of material influence in coming to a conclusion on the subject. In the first place, it would appear that the meaning of the various terms has somewhat changed in the course of time, and in opposite directions, the words which express a quick movement now signifying a yet more rapid rate, at least in instrumental music, and those denoting slow tempo a still slower movement, than formerly. There is no absolute proof that this is the case, but a comparison of movements similarly marked, but of different periods, seems to remove all doubt. For instance, the Presto of Beethoven's Sonata, op. 10, no. 3, might be expressed by M.M. 𝅗𝅥 = 144, while the Finale of Bach's Italian Concerto, also marked Presto, could scarcely be played quicker than 𝅗𝅥 = 126 without disadvantage. Again, the commencement of Handel's Overture to the 'Messiah' is marked Grave, and is played about 𝅘𝅥 = 60, while the Grave of Beethoven's Sonata Pathétique requires a tempo of only 𝅘𝅥𝅯 = 60, exactly twice as slow. The causes of these differences are probably on the one hand the greatly increased powers of execution pos-

sessed by modern instrumentalists, which have induced composers to write quicker music, and on the other, at least in the case of the pianoforte, the superior *sostenuto* possible on modern instruments as compared with those of former times. The period to which the music belongs must therefore be taken into account in determining the exact tempo. But besides this, the general character of a composition, especially as regards harmonic progression, exercises a very decided influence on the tempo. For the apparent speed of a movement does not depend so much upon the actual duration of the beats, as upon the rate at which the changes of harmony succeed each other. If, therefore, the harmonies in a composition change frequently, the tempo will *appear* quicker than it would if unvaried harmonies were continued for whole bars, even though the metronome-time, beat for beat, might be the same. On this account it is necessary, in order to give effect to a composer's indication of tempo, to study the general structure of the movement, and if the changes of harmony are not frequent, to choose a quicker rate of speed than would be necessary if the harmonies were more varied. For example, the first movement of Beethoven's Sonata, op. 22, marked Allegro, may be played at the rate of about 𝅗𝅥 = 72, but the first movement of op. 31, no. 2, though also marked *Allegro*, will require a tempo of at least 𝅗𝅥 = 120, on account of the changes of harmony being less frequent, and the same may be observed of the two *adagio* movements, both in 9-8 time, of op. 22 and op. 31, no. 1; in the second of these most bars are founded upon a single harmony, and a suitable speed would be about ♪ = 116, a rate which would be too quick for the *Adagio* of op. 22, where the harmonies are more numerous.[1]

Another cause of greater actual speed in the rendering of the same tempo is the use of the time-signature 𝔠 or *alla breve*, which requires the composition to be executed at about double the speed of the Common or C Time. The reason of this is explained in the article BREVE, vol. i. p. 274.

A portion of a composition is sometimes marked *a piacere*, or *ad libitum*, at 'pleasure,' signifying that the tempo is left entirely to the performer's discretion. Passages so marked however appear almost always to demand a slower, rather than a quicker tempo—at least, the writer is acquainted with no instance to the contrary. [F.T.]

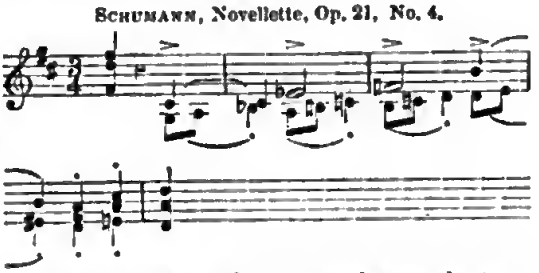
TEMPO DI BALLO is the indication at the head of Sullivan's Overture composed for the Birmingham Festival 1870, and seems less to indicate a particular speed than that the whole work is in a dance style and in dance measures. [G.]

[1] Hummel, in his 'Pianoforte School,' speaking in praise of the Metronome, gives a list of instances of the variety of meanings attached to the same words by different composers, in which we find *Presto* varying from 𝅗𝅥=72 to 𝅗𝅥=224, *Allegro* from 𝅗𝅥=80 to 𝅗𝅥=172, *Andante* from ♩ = 52 to ♩ = 152 etc. But Hummel does not specify the particular movements he quotes, and it seems probable that, regard being had to their varieties of harmonic structure, the discrepancies may not really have been so great as at first sight appears.

TEMPO ORDINARIO (Ital.), common time, rhythm of four crotchets in a bar. The time-signature is an unbarred semicircle C, or in modern form C, in contradistinction to the barred semicircle ₵ or ₵, which denotes a diminished value of the notes, *i. e.* a double rate of movement. [See BREVE; COMMON TIME.] In consequence of the notes in *tempo ordinario* being of full value (absolutely as well as relatively), the term is understood to indicate a moderate degree of speed. It is in this sense that Handel employs it as an indication for the choruses 'Lift up your heads,' 'Their sound is gone out,' etc. [F.T.]

TEMPO RUBATO (Ital., literally *robbed* or stolen time). This expression is used in two different senses; first, to denote the insertion of a short passage in duple time into a movement the prevailing rhythm of which is triple, or *vice versa*, the change being effected without altering the time-signature, by means of false accents, or accents falling on other than the ordinary places in the bar. Thus the rhythm of the following example is distinctly that of two in a bar, although the whole movement is 3-4 time.

SCHUMANN, Novellette, Op. 21, No. 4.



2. In the other and more usual sense the term expresses the opposite of strict time, and indicates a style of performance in which some portion of the bar is executed at a quicker or slower tempo than the general rate of movement, the balance being restored by a corresponding slackening or quickening of the remainder. [RUBATO.] Perhaps the most striking instances of the employment of *tempo rubato* are found in the rendering of Hungarian national melodies by native artists. [F.T.]

TENDUCCI, GIUSTO FERDINANDO, a celebrated sopranist singer, very popular in this country, was born at Siena, about 1736, whence (like a still greater singer) he was sometimes called Senesino. His earliest stage-appearances in Italy were made at about twenty years of age, and in 1758 he came to London, where he first sang in a pasticcio called 'Attalo.' But it was in the 'Ciro riconosciuto' of Cocchi that he first attracted special notice. Although he had only a subordinate part, he quite eclipsed, by his voice and style, the principal singer, Portenza, and from that time was established as the successor of Guadagni. In company with Dr. Arne, in whose 'Artaxerxes' he sang with great success, he travelled to Scotland and Ireland, returning to London in 1765, where he was the idol of the fashionable world, and received enormous sums for his performances. In spite of this, his vanity and extravagance were so unbounded that in

1776 he was forced to leave England for debt. In a year, however, he found means to return, and remained in London many years longer, singing with success as long as his voice lasted, and even when it had almost disappeared. In 1785 he took part in a revival of Gluck's 'Orfeo,' and appeared at Drury Lane Theatre as late as 1790. He also sang at the Handel Commemoration Festivals at Westminster Abbey, in 1784 and 1791. Ultimately he returned to Italy, and died there early in this century.

Tenducci was on friendly terms with the Mozart family during their visit to London in 1764. In 1778, at Paris, he again met Mozart, who, remembering their former intercourse, wrote a song for him, which has been lost. He was the author of a Treatise on Singing, and the composer of an overture for full band (Preston, London), and of 'Ranelagh Songs,' which he sang at concerts. [F.A.M.]

TENEBRÆ (Literally, DARKNESS). The name of a Service appointed, in the Roman Breviary, for the three most solemn days in Holy Week, and consisting of the conjoined Matins and Lauds,[1] for the Thursday, Friday, and Saturday, which are sung 'by anticipation' on the afternoons of the Wednesday, Thursday and Friday. The name is taken from the opening sentence of the Responsorium which follows the Fifth Lesson on Good Friday, *Tenebræ factæ sunt*—There was darkness.

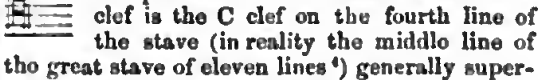
The Service begins with three Nocturns, each consisting of three Psalms, with their doubled Antiphons, a Versicle and Response, and three Lessons, each followed by its appropriate Responsorium. The Psalms and Antiphons are sung in unisonous Plain Chaunt; and, at the conclusion of each, one of the fifteen candles on the huge triangular Candlestick by which the Chapel is lighted is ceremoniously extinguished. The Lessons for the First Nocturn on each of the three days are the famous 'Lamentations,' which have already been fully described.[2] The Lessons for the Second and Third Nocturns are simply monotoned. Music for the Responsorin has been composed by more than one of the greatest Polyphonic Masters; but most of them are now sung in unisonous Plain Chaunt. The Third Nocturn is immediately followed by Lauds, the Psalms for which are sung in the manner, and with the ceremonies, already described. Then follows the Cantiole, 'Benedictus,' during the singing of which the six Altar Lights are extinguished, one by one. And now preparation is made for the most awful moment of the whole —that which introduces the first notes of the 'Miserere.'[3] The fifteenth candle, at the top of the great Candlestick, is removed from its place, and hidden behind the Altar. The Antiphon, 'Christus factus est obediens,' is sung by a single Soprano Voice; and, after a dead silence of considerable duration, the Miserere is sung, in the manner, and with the Ceremonies described in vol. ii. pp. 335-338. The Pope then says an appointed Prayer; the Candle is brought out from behind the Altar; and the Service concludes with a trampling of feet, sometimes said to represent the passage of the crowd to Calvary, or the Jews seizing our Lord.

The Services proper for Holy Week are described, in detail, in the 'Manuel des Cérémonies qui ont lieu pendant la Semaine Sainte,' formerly sold annually in Rome, but now very difficult to obtain. The Music was first published by Dr. Burney, in 'La Musica della Settimana Santa,' now very scarce, and has since been reprinted, by Alfieri, in his 'Raccolta di Musica Sacra.'

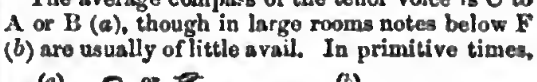
A minute and interesting account, though somewhat deformed by want of sympathy with the ancient Ritual, will be found in Mendelssohn's letter to Zelter, of June 16, 1831. [W.S.R.]

TENERAMENTE; CON TENEREZZA—'tenderly'; a term slightly stronger and used more emphatically than *dolce*, but having very much the same meaning and use in music. A good instance of the distinction between the terms is found in the lovely second movement of Beethoven's Sonata in E minor, op. 90, where the subject, at its first entry labelled *dolce*, is subsequently directed to be played *teneramente*. From the whole character of the movement it is evidently intended to become slightly more impassioned as it goes on; and it is generally understood that the second and following entries of the subject should be played with more feeling, and perhaps in less strict time, than the opening bars of the movement. [J.A.F.M.]

TENOR (Fr. *Taille*; Ger. *Tenor Stimme*). The term applied to the highest natural adult male voice and to some instruments of somewhere about the same compass. Its etymology is accepted to be *teneo*, 'I hold,' and it was the voice that, in early times, held, took, or kept the principal part (originally the only real part), the plainsong, subject, air, or motive of the piece that was sung. It holds the mid-position in the musical scale. Its clef is the C clef on the fourth line of the stave (in reality the middle line of the great stave of eleven lines[4]) generally superseded in the present day by the treble or G clef, which however does not represent or indicate the actual pitch, but gives it an octave too high.



The average compass of the tenor voice is C to A or B (*a*), though in large rooms notes below F (*b*) are usually of little avail. In primitive times,



before true polyphony or harmony were known, it was natural that what we now call the tenor voice should hold the one real part to be sung, should *lead*, in fact, the congregational singing, for the reason that this class of voice is sweeter and more flexible than the bass voice, and also would most readily strike the ear, as being the higher voice in range, until boys were employed;

[1] See MATINS, and LAUDS. [2] See LAMENTATIONS. [3] See MISERERE.

[4] See 'A Short Treatise on the Stave' (Hullah).

and even then boys could not have either the knowledge or authority to enable them to lead the singing, more especially as the chants or hymns were at first transmitted by oral tradition; and females were not officially engaged in the work. The boys probably sang in unison with, at times an octave higher than, the tenor, and the basses in unison with, or an octave below, the tenor, as suited them respectively.

An elaborate classification of voices was not then necessary. Indeed it is most probable that at first the only distinction was between the voices of boys and men, *altus* and *bassus* (*high* and *low*), the very limited scales then in use coming easily within the compass of the lower part of tenors and the higher part of basses; and it will have been only observed that some men could sing higher or lower than others, while the different qualities of voices will not have been taken into account. If a very low bass found a note rather high, he may have howled it as he best could, or it would perhaps itself have cracked up into falsetto, or he will have gone down instinctively to the octave below, or remained where he was until the melody came again within his reach—ears being not yet critically cultivated. Even now, towards the end of the 19th century, it is not at all unusual to hear amongst a congregation basses singing the air of a hymn below the actual bass part, or soprani singing in the tenor-compass for convenience sake. In a few village churches, and in many Scotch kirks, an after-taste of such early singing is still to be had. But with the extension of the scale and the introduction of a system of notation, and the consequent gradual replacement of the empirical mode of practice by more scientific study, the first rude attempts at harmony and polyphony, diaphony or organum (which see), would necessitate a more exact classification of voices.

The term Baritone is of comparatively late introduction. This voice is called by the French *basse-taille*, or low tenor, *taille* being the true French word for tenor, and it is not impossible that, as this word signifies also the waist or middle of the human figure, it may have been adopted to express the middle voice. The addition of a second part, a fourth or fifth above or below the *Canto Fermo* or plain-chant, would also so much increase the compass of music to be sung, that the varieties and capacities of different voices would naturally begin to be recognised, and with the addition of a third part, triplum (treble), there would at once be three parts, altus, medius, and bassus,—high, middle, and low; and as the medius, for reasons already given, would naturally be the leader who held (*tenuit*) the plain-song, the term tenor would replace that of medius. Then, as the science and practice of music advanced, and *opera* or musical drama became more and more elaborated, the sub-classification of each individual type of voice in accordance with its varied capacities of expression would be a matter of course. Hence we have *tenore robusto* (which used to be of about the compass of a modern high[1] baritone), *tenore di forza*, *tenore di mezzo carattere*, *tenore di grazia*, and *tenore leggiero*, one type of which is sometimes called *tenore contraltino*. These terms, though used very generally in Italy, are somewhat fantastic, and the different qualifications that have called them forth are not unfrequently as much part of the morale as of the physique. Although not only a question of compass but of quality, the word 'tenor' has come to be adopted as a generic term to express that special type of voice which is so much and so justly admired, and cannot now be indicated in any other way.

The *counter-tenor*, or natural male alto, is a highly developed falsetto, whose so-called chest voice is, in most cases, a limited bass. Singers of this class down to the beginning of the 17th century came principally from Spain, they being afterward chiefly superseded by artificial male *alti*. One of the finest examples of counter-tenor known in London at the time of writing this article is an amateur distinguished for his excellent part-singing. Donzelli was a *tenore robusto* with a voice of beautiful quality. It has been the custom to call Duprez, Tamberlik, Wachtel, Mongini, and Mierzwinski *tenori robusti*, but they belong more properly to the *tenori di forza*. The *tenore robusto* had a very large tenor quality throughout his vocal compass.

It is not easy to classify precisely such a voice as that of Mario,[2] except by calling it the perfection of a tenor voice. Mario possessed, in a remarkable degree, compass, volume, richness, grace, and flexibility (not agility, with which the word is often confounded in this country, but the general power of inflecting the voice and of producing with facility nice gradations of colour). Historical singers are generally out of the usual category, being in so many cases gifted with exceptional physical powers. Rubini, a *tenore di grazia*, physically considered, was endowed with an extraordinary capacity of pathetic expression, and could at times throw great force into his singing, which was the more striking as being somewhat unusual, but he indulged too much perhaps in the *vibrato*, and may not improbably be answerable for the vicious use of this (legitimate in its place) means of expression, which has prevailed for some years past, but which, being now a mannerism, ceases to express more than the so-called 'expression stop' on a barrel organ. But it must be said of Rubini that the *vibrato* being natural to him, had not the nauseous effect that it has with his would-be imitators.

Davide, who sang in the last half of the 18th century, must have been very great, with a beautiful voice and a thorough knowledge of his art. [See vol. i. p. 434.] His son is said to have been endowed with a voice of three octaves, comprised within four B flats. This doubtless included something like an octave of *falsetto*, which must have remained to him, instead of in great part disappearing with the development of the rest of

[1] Baritone may etymologically be considered to mean a heavy voice, and as the principal voice was the tenor, it may be taken to mean heavy tenor, almost equivalent to *Basse-taille*.

[2] Died at Rome Dec. 11, 1883.

the voice, as is usually the case. In connection with this may be mentioned the writer's experience of a tenor, that is to say a voice of decided tenor tone, with a compass of , that of a limited bass only, thus showing how the word 'tenor' has come to express *quality* quite as much as *compass*.—Roger (French), another celebrity, and a cultivated man, overtaxed his powers, as many others have done, and shortened his active artistic career.—Campanini is a strong *tenore di mezzo carattere*. This class of tenor can on occasions take *parti di forza* or *di grazia*.

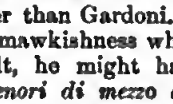
If the Germans would only be so good as to cultivate more thoroughly the art of vocalisation, we should have from them many fine *tenori di forza*, with voices like that of Vogel.

A *tenore di grazia* of modern times must not be passed without special mention. Italo Gardoni possessed what might be called only a moderate voice, but so well, so easily and naturally produced, that it was heard almost to the same advantage in a theatre as in a room. This was especially noticeable when he sang the part of Florestan, in 'Fidelio,' at Covent Garden, after an absence of some duration from the stage. The unaffected grace of his style rendered him as perfect a model for vocal artists as could well be found. Giuglini was another *tenore di grazia*, with more actual power than Gardoni. Had it not been for a certain mawkishness which after a time made itself felt, he might have been classed amongst the *tenori di mezzo carattere*. In this country Braham and Sims Reeves have their place as historical tenori, and Edward Lloyd, with not so large a voice as either of these, will leave behind him a considerable reputation as an artist.

Of the *tenore leggiero*, a voice that can generally execute fioritura with facility, it is not easy to point out a good example. The light tenor, sometimes called *tenore contraltino*, has usually a somewhat extended register of open notes, and if the singer is not seen, it is quite possible to imagine that one is hearing a female contralto. The converse of this is the case when a so-called female tenor sings. One of these, Signora Mela, appeared at concerts in London in the year 1868. A favourite manifestation of her powers was the tenor part in Rossini's Terzetto buffo 'Pappataci.' Barlani-Dini is another female tenor, singing at present in Italy. These exhibitions are, however, decidedly inartistic and inelegant, and may easily become repulsive. A list of tenor singers will be found in the article SINGING. [See vol. iii. p. 511.]

Tenor is also the English name of the viola. [See TENOR VIOLIN.] The second of the usual three trombones in a full orchestra is a tenor instrument both in compass and clef.

The Tenor Bell is the lowest in a peal of bells, and is possibly so called because it is the bell upon which the ringers hold or rest. The Tenor-drum (without snares) is between the ordinary side-drum and the bass-drum, and, worn as a side-drum, is used in foot-regiments for rolls.

There are various opinions as to the advisability of continuing, or not, the use of the tenor clef. There is something to be said on both sides. It undoubtedly expresses a positive position in the musical scale; and the power to read it, and the other C clef, is essential to all musicians who have to play from the music printed for choirs and for orchestra up to the present day. But as a question of general utility a simplification in the means of expressing musical ideas can scarcely be other than a benefit, else why not continue the use of all the seven clefs? The fact that the compass of the male voice is, in round terms, an octave lower than the female (though from the point of view of mechanism the one is by no means a mere re-production of the other), renders it very easy, indeed almost natural, for a male voice to sing music in the treble clef an octave below its actual pitch, or musical position in the scale, and as a matter of fact, no difficulty is found in so doing. In violoncello or bassoon-music the change from bass to tenor clef is made on account of the number of ledger lines that must be used for remaining in the lower clef. This objection does not exist in expressing tenor music in the treble clef. On the contrary, if it exists at all it is against the tenor.—A kind of compromise is made by Mr. Otto Goldschmidt in the 'Bach Choir Magazine' (Novello), where a  double soprano clef is used for the tenor part. This method was proposed and used by the late Mr. Oliphant.

While on the subject of clefs, passing reference may be made to Neukomm's somewhat erratic idea of putting the whole of the tenor part in his edition of Haydn's 'Creation' in the bass clef. It was an attempt to make the desired simplification, and at the same time denote the actual pitch of the voice. [H. C. D.]

TENOROON, a name sometimes given to the Tenor Bassoon or Alto Fagotto in F. It is obviously a modification of the word Bassoon, for which little authority can be found. The identity of this instrument with the Oboe di Caccia of Bach has already been adverted to, and the error of assigning parts written for it by that composer, Beethoven, and others, to the Corno Inglese or Alto Oboe in the same key has been corrected. At the present time it has entirely gone out of use. A fine specimen, now in the writer's possession, was until lately in the boys' band at the Foundling Hospital: supposed to be intended, from its smaller size, for the diminutive hands of young players.

Its tone is characteristic, somewhat more reedy than that of the Bassoon. The word survives as that of a reed-stop in some Organs. [W.H.S.]

TENOR VIOLIN (ALTO, CONTRALTO, QUINTE, TAILLE, BRATSCHE, VIOLA, etc.) A violin usually about one-seventh larger in its general dimensions than the ordinary violin, and having its compass a fifth lower, or an octave above the violoncello. As its name implies, it corresponds in the string quartet to the tenor voice in the

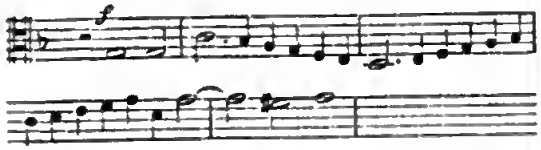
vocal quartet. Its part is written in the C alto clef, thus—

The three uppermost strings of the Tenor are identical in pitch with the three lowest strings of the violin; but their greater length requires them to be proportionately stouter. The fourth string, like the third, is covered with wire. The player holds the Tenor like the violin; but the stop is somewhat longer, the bow used for it is somewhat heavier, and it requires greater muscular force in both hands. The method of execution in other respects is identical with that on the violin. The tone of the Tenor however, owing to the disproportion between the size and pitch of its strings on the one hand, and the comparatively small size of its body on the other, is of a different quality from that of the violin. It is less powerful and brilliant, having a muffled character, but is nevertheless sympathetic and penetrating. Bad Tenors are worse than bad violins; they are unequal and 'wolfish,' and have sometimes a decided nasal twang. The instrument is humorously described by Schnyder von Wartensee, in his 'Birthday Ode' addressed to Guhr:—

Mann nennt mich Frau Base, (Aunt)
Denn etwas sprech' ich durch die Nase,
Doch ehrlich mein' ich es, und treu:
Altmodisch bin ich: meine Sitte
Ist stets zu bleiben in der Mitte,
Und nie mach' ich ein gross' Geschrei.

In this article, following common usage, the word 'Tenor' is used to denote the intermediate member of the quartet to the exclusion of 'Alto': but the fact is that the Tenor and Alto were once distinct instruments, and the instrument which we call 'Tenor' is really the Alto, the true Tenor, which was a size larger, though of the same pitch, being practically obsolete.

The Tenor is an earlier instrument than the violin, and is in fact the oldest instrument of the quartet. Both 'Violino' in Italian and 'Violon' in French appear to have originally designated the Tenor. In the first piece of music in which 'Violino' occurs, a double quartet in the church style, published in 1597,[1] this instrument has a part written in the alto clef, from which the following is an extract:—



This could not be played on the violin, and was obviously written for the Tenor: and an instrument of such a compass capable of holding its own against a cornet and six trumpets, however lightly voiced the latter may have been, can have been no ordinary fiddle. The large and solid Tenors of this period made by Gaspar di Salo, the earlier Amatis, Peregrino Zanetto, etc., many of which are still in existence, appear to represent the original 'Violino.' These Tenors when new, must have had a powerful tone, and they were probably invented in order to produce a stringed instrument which should compete in church music with the cornet and trumpet. Being smaller than the ordinary bass viola, which was the form of viol chiefly in use, they obtained the name 'Violino.' This name was however soon transferred to the ordinary violin. When the latter first made its appearance in Italian music,[2] it was called 'Piccolo Violino alla Francese'; indicating that this smaller 'Violino,' to which the name has been since appropriated, though not generally employed in Italy, had come into use in France. It accords with this that the original French name of the violin is 'Pardessus' or 'dessus' 'de Violon,' or 'treble of the Violon,' Violon being the old French diminutive of Viole,[3] and exactly equivalent to 'Violino.' Again, the very old French name 'Quinte' for the Tenor, and its diminutive 'Quinton,' used for the violin, seems to indicate that the latter was a diminutive of some larger instrument in general use. We have therefore good ground for concluding that the Tenor is somewhat older than the treble or common violin, and is in fact its archetype.

Very soon after the 'Orfeo' of Monteverde, which is dated 1608, we find the above-mentioned composer, Gabrieli, writing regular violin passages in a sonata for three common violins and a Bass, the former being designated 'Violini.'[4] We may therefore fairly suppose that the early years of the 17th century saw the introduction of the violin into general use in Italy, and the transfer of the name 'Violino' to the smaller instrument. In the same year (1615) we have a 'Canzon à 6' by the same writer, with two treble violins (Violini), a cornet, a tenor violin (called Tenore) and two trumpets.[5] In Gregorio Allegri's 'Symphonia à 4'[6] (before 1650) the Tenor is denominated 'Alto,' and the Bass is assigned to the 'Basso di Viola' or Viola da Gamba. Massimiliano Neri (1644), in his 'Canzone del terzo tuono'[7] has a Tenor part in which the Tenor is called for the first time 'viola,' a name which has clung to it ever since.

Shortly after this (1663) we have a string quintet with two viola parts, the upper of which is assigned to the 'Viola Alto,' the lower, written in the Taille or true tenor clef, to the 'Viola Tenore.'[8] It appears from the parts that the compass of the two violas was identical, nor is any distinction observable in the treatment. This use of the two violas is common in the Italian chamber music of the end of the 17th century, a remarkable instance being the 'Sonate Varie' of the Cremonese composer Vitali (Modena, 1684): and Handel's employment of the two instruments, mentioned lower down, is

[1] Giovanni Gabrieli, Sonate Pian e Forte alla quarta bassa. Printed in the Musical Appendix to Wasielewski's 'Die Violine im XVII Jahrhundert).' The lowest parts in each quartet are assigned to trumpets (Tromboni), the other soprano part to the cornet (Zinken).

[2] In the 'Orfeo' of Monteverde.

[3] So *valle, vallon*; *jupe, jupon*, etc.

[4] Sonata con tre Violini, 1615. Wasielewski, Appendix, p. 13.

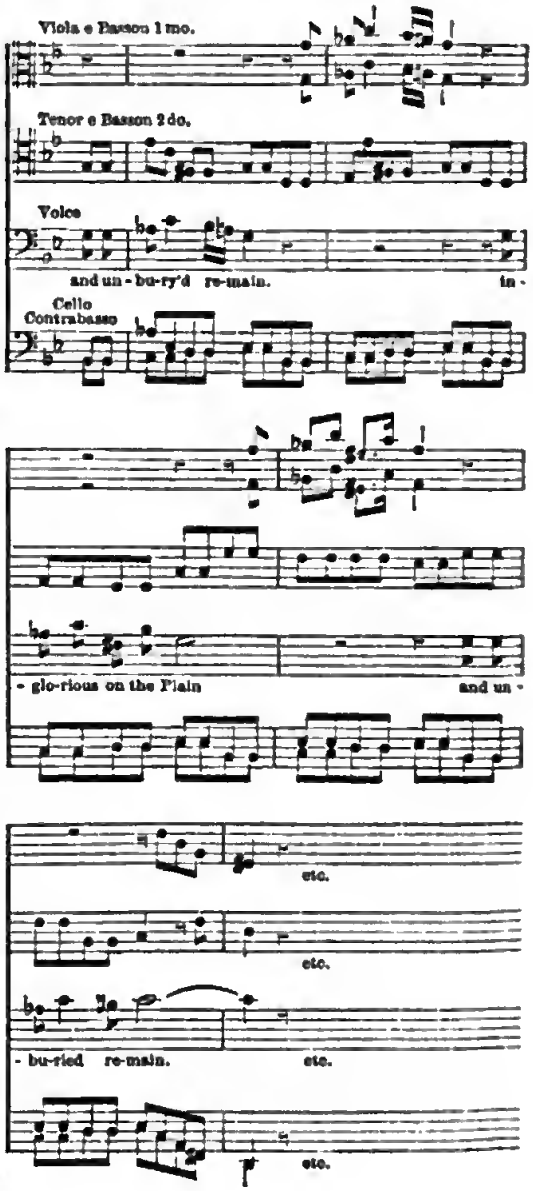
[5] Ibid. p. 15. [6] Ibid. p. 26. [7] Ibid. p. 32.

[8] Sonata a cinque, da Giovanni Legrenzi. Wasielewski, Appendix, p. 43. The treble parts are assigned to violins, the bass to the 'Viola da brazzo.'

probably based on reminiscences of this class of music. But the compass and general effect of the instruments being the same, the disappearance of the great viola was only a matter of time. Though the fiddle-makers continued for some time to make violas of two sizes, alto and tenor [see STRADIVARI], the two instruments coalesced for practical purposes, and the superior facility with which the smaller viola (Alto) was handled caused the true Tenor to drop out of use. From about the end of the century the Alto viola appears to have assumed the place in the orchestra which it still occupies, and to have had substantially the same characteristics.

The Tenor has been made of all sizes, ranging from the huge instruments of Gaspar di Salo and his contemporaries to the diminutive ones, scarcely an inch longer than the standard violin, commonly made for orchestral use a century or so ago: and its normal size of one-seventh larger than the violin is the result of a compromise. The explanation is that it is radically an anomalous instrument. Its compass is fixed by strictly musical requirements: but when the instrument is built large enough to answer acoustically to its compass, that is, so as to produce the notes required of it as powerfully as the corresponding notes on the violin, it comes out too large for the average human being to play it fiddle-wise, and only fit to be played cello-wise between the knees. If, however, the Tenor is to be played like the violin, and no one has seriously proposed to play it otherwise, it follows that its size must be limited by the length of the human arm when bent at an angle of about 120 degrees. But even the violin is already big enough: though instruments have from time to time been made somewhat larger than usual, and that by eminent makers [see STRADIVARI], players have never adopted them; and it is practically found that one-seventh longer than the ordinary violin is the outside measurement for the Tenor if the muscles of the arms and hands are to control the instrument comfortably, and to execute ordinary passages upon it. The Tenor is therefore by necessity a dwarf: it is too small for its pitch, and its tone is muffled in consequeuce. But its very defects have become the vehicle of peculiar beauties. Every one must have remarked the penetrating quality of its lower strings, and the sombre and passionate effect of its upper ones. Its tone is consequently so distinctive, and so arrests the attention of the listener, that fewer Tenors are required in the orchestra than second violins.

Composers early discovered the distiuctive capabilities of the Tenor. Handel knew them, though he made but little use of them: they were first freely employed in that improvement of the dramatic orchestra by Gluck and Sacchini, which preceded its full development under Mozart. Previously to this, the Tenor was chiefly used to fill up in the Tutti. Sometimes it played in unison with the violins; more frequently with the violoncellos: but in general it was assigned a lower second violin part. Handel employs the Tenor with striking effect in 'Revenge, Timotheus cries.' The first part of the song, in D major, is led by the violins and hautboys in dashing and animated passages; then succeeds the trio in G minor, which introduces the vision of the 'Grecian ghosts, that in battle were slain.' Here the violins are silent, and the leading parts, in measured largo time, are given to the tenors in two divisions, each division being reinforced by bassoons. The effect is one of indescribable gloom and horror. It is noteworthy that the composer, whether to indicate the theoretical relation of the two parts, or the practical employment of the larger Tenors by themselves for the lower one, has written the first part only in the alto clef, and headed it 'Viola,' the second part being written in the Taille or true tenor clef, and headed 'Tenor': but the compass of the parts is identical. The climax will serve as a specimen:—



Berlioz, who overlooks this passage in Handel, enumerates among the early instances of the employment of its distinctive qualities, the passage in 'Iphigenia in Aulis,' where Orestes, overwhelmed with fatigue and remorse, and panting for breath, sings 'Le calme rentre dans mon cœur'; meanwhile the orchestra, in smothered agitation, sobs forth convulsive plaints, unceasingly dominated by the fearful and obstinate chiding of the Tenors. The fascination, the sensation of horror, which this evokes in the audience, Berlioz attributes to the quality of the note A on the Tenor's third string, and the syncopation of the note with the lower A on the basses in a different rhythm. In the overture to 'Iphigenia in Aulis,' Gluck employs the Tenors for another purpose. He assigns them a light bass accompaniment to the melody of the first violins, conveying to the hearer the illusion that he is listening to the violoncellos. Suddenly, at the forte, the basses enter with great force and surprising effect. Sacchini uses the Tenors for the same effect (pour préparer une explosion) in the air of Œdipus, 'Votre cœur devient mon asyle.' (This effect, it may be observed, is also to be found in Handel.) Modern writers have often used the Tenor to sustain the melody, in antique, religious, and sombre subjects. Berlioz attributes its use in this way to Spontini, who employs it to give out the prayers of the Vestal. Méhul, fancying that there resided in the Tenor tone a peculiar aptitude for expressing the dreamy character of the Ossianic poetry, employed Tenors for all the treble parts, to the entire exclusion of violins, throughout his opera of 'Uthal.' It was in the course of this dismal and monotonous wail that Grétry exclaimed 'Je donnerai un louis pour entendre une chanterelle!'

Berlioz, in 'Harold en Italie,' and Bennett, in his Symphony in G minor, have employed the Tenor with great effect to sustain pensive melodies. When melodies of a similar character are entrusted to the violoncellos, the tone acquires great roundness and purity if reinforced by the Tenors—witness the Adagio of Beethoven's Symphony in C minor. In chamber music, the Tenor executes sustained and arpeggio accompaniments, occasionally takes up melodic subjects, and employed in unison is a powerful supporter of either of its neighbours. Mozart's Trio for piano, clarinet, and viola, one of the most beautiful and effective works in the whole range of chamber music, affords admirable illustrations of its general capacities when used without a violoncello.

Brahms's Quintet in B♭, and one of his string quartets, will afford good examples of the prominent use of the viola, and the special effect produced by it. It is interesting to observe that the modern chamber string quartet, of which the Tenor is so important a member, is based, not on the early chamber music, but on the stringed orchestra of the theatre. Corelli, Purcell, and Handel employed the Tenor in their orchestral writings, but excluded it from their chamber music; nor was it until the orchestral quartet had been perfected for theatrical purposes by Handel, Gluck, and Sacchini that the chamber quartet settled into its present shape in the hands of Haydn, Abel, J. C. Bach, and their contemporaries. Mozart marks the period when the Tenor assumed its proper rank in both kinds of music.

The Tenor is essentially an ancillary instrument. Played alone, or in combination with the piano only, its tone is thin and ineffective: and the endeavours which have been made by some musicians to create an independent school of tenor-playing, and a distinctive class of tenor music, are founded on error. It is simply a large violin, intended to fill up the gap between the fiddle and the bass; and except in special effects, where, as we have seen, it is used for purposes of contrast, it imperatively demands the ringing tones of the violin above it.

Competent musicians, who are masters of the piano, attracted by the simplicity of the tenor part in most quartets, often take up the Tenor with but little knowledge of the violin. This is a mistake: it is usually found that the Tenor can only be properly played by a practised violinist. The Violin and Tenor make an effective duet; witness the charming works of Haydn, Mozart, and Spohr, and the less known but very artistic and numerous ones of Rolla, by the aid of which any competent violinist will soon become master of the Tenor. Mozart wrote a concerto for Violin, Tenor, and Orchestra. The trios of Mozart and Beethoven for Violin, Tenor, and Violoncello are too well known to need more than mentioning.

Owing, probably, to the structural peculiarities that have been explained above, what is the best model for the violin is not the best for the Tenor. It would seem that the limitation which necessity imposes upon its length ought to be compensated by an increase in height: for Tenors of high model are undoubtedly better than those of flat model, and hence Stradivari Tenors are kept rather to be admired than played upon. The best Tenors for use are certainly those of the Amati school, or old copies of the same by good English makers: in this country the favourite Tenor-maker is undoubtedly Banks. New fiddles are sometimes fairly good in tone: but new Tenors are always intolerably harsh, from the combined effect of their newness and of the flat model which is now universally preferred. If, however, makers of the Tenor would copy Amati, instead of Stradivari, this would no longer be the case.

Mr. Hermann Ritter, a Tenor-player resident in Heidelberg, in ignorance of the fact that the large Tenor was in use for more than a century, and was abandoned as impracticable, claims a Tenor of monstrous proportions, on which he is said to play with considerable effect, as an invention of his own.[1] If all Tenor-players were of the herculean proportions of Mr. Ritter, the great Tenor might perhaps be revived: but human

[1] See 'Die Geschichte der Viola Alta und die Grundsätze ihres Baues, Von H. Ritter' (Leipzig, Weber, 1877); 'Hermann Ritter und seine Viola Alta, Von E. Adema' (Würzburg, Stuber, 1881). The practical violin-maker may estimate the value of instruments constructed on Mr. Ritter's rules from the fact that he takes as his guide the 'calcolo' of Dagatella!

beings of ordinary stature are quite incapable of wrestling with such an instrument: to which it may be added that the singular and beautiful tenor tone, resulting from the necessary disproportion between the pitch and the dimensions of the instrument, is now too strongly identified with it to admit of any change.

The following is a list of special music for the Tenor.

Methods:

BRUNI, MARSH, FICKERT, LÜTGEN (recommended).

Studies:

CAMPAGNOLI—41 Caprices, op. 22.
KAYSER—Studies, op. 43, op. 55.

Tenor and Orchestra:

F. DAVID—Concertino, op. 12.

Tenor and Piano:

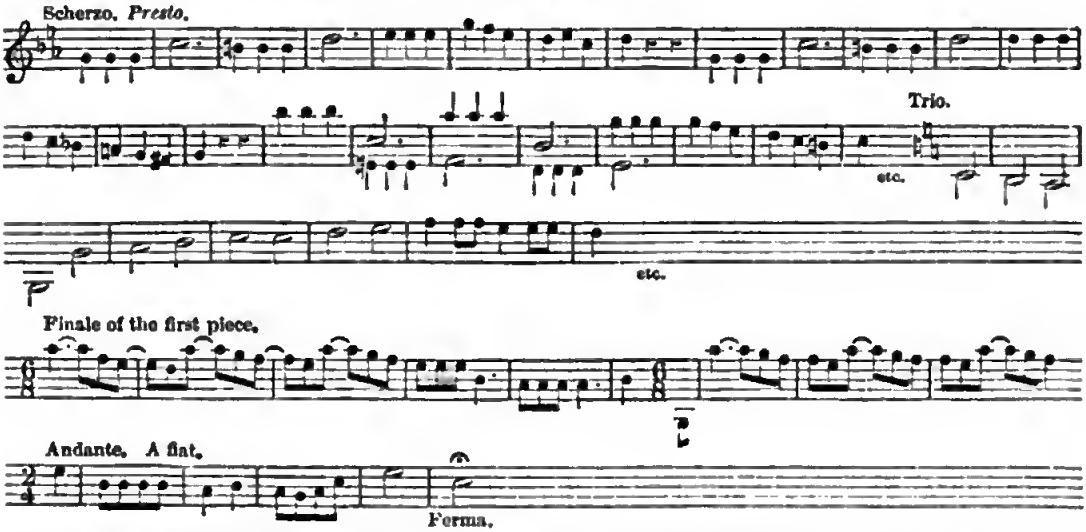
SCHUMANN—op. 113, 'Mährchen Bilder,' 4 pieces.
W. HILL—Notturno, Scherzo, and Romance.
JOACHIM—Op. 9, Hebrew Melodies; op. 10, Variations on an original theme.
KALLIWODA—6 Nocturnes, op. 186.
LÜTGEN—Barcarole, op. 33.
TÄGLICHSBECK—Op. 49, Concertstück.
HOFMANN. C.—Reverie, op. 45.
WALLNER—Fantaisie de Concert.

Herr H. Ritter has also edited 'Repertorium für Viola Alta' (Nürnberg, Schmid), containing twenty-two pieces, mostly classical transcriptions with pianoforte accompaniment. [E.J.P.]

TENTH SYMPHONY, BEETHOVEN'S. In Beethoven's (dictated) letter to Moscheles acknowledging the £100 sent by the Philharmonic Society, and dated Vienna, March 18, 1827, eight days before his death, there occur the words 'A Symphony completely sketched is lying in my desk, as well as a new Overture and other things.' This therefore was the 'Tenth Symphony.' It should however be remarked that a large part of the letter containing the words quoted is struck through with the pen. Two days afterwards, says Schindler (ii. 142), 'he was greatly excited, desired to have the sketches for the Tenth Symphony again brought to him, and said much to me on the plan of the work. He intended it absolutely for the Philharmonic Society.' Some sketches—whether those alluded to or not—were printed in the 1st no. of Hirschbach's 'Musikalisch-kritisches Repertorium,' for Jan. 1844, with an introduction which we translate:—

'From Beethoven's sketch-books. Herr Schindler on his return from Berlin to Aix la Chapelle, not only showed many very remarkable relics of Beethoven to his friends at Leipzig, but has been good enough to allow us to publish some of them in this periodical. The following are some of the existing sketches of the Tenth Symphony and of an Overture on the name of Bach,[1] all belonging to the summer months of the year 1824, and in the order in which they were noted down.

'From the sketches for the Tenth Symphony:—[2]



Some further scraps of information have been kindly furnished by Mr. Thayer. 'Carl Holz told Otto Jahn that there was an Introduction to the Tenth Symphony in Eb major, a soft piece; then a powerful Allegro in C minor. These were complete in Beethoven's head, and had been played to Holz on the piano.' Considering that the date of Beethoven's death was 1827, nearly three years after the summer of 1824, and considering also Beethoven's habit of copious sketching at works which were in his head, it is almost impossible but that more sketches than the trifles quoted above exist in some of the sketch-books. And though Nottebohm is unhappily no more, some successor to him will doubtless be found to decypher and place these before us. [G.]

1 Possibly for the overture mentioned above. These are omitted in the present reprint.

2 We have no clue as to which of the words attached to the sketches are Beethoven's, and which Schindler's.

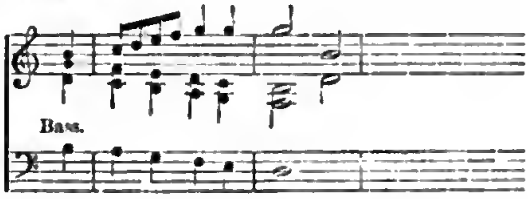
TENUTO, 'held'; a direction of very frequent occurrence in pianoforte music, though not often used in orchestral scores. It (or its contraction ten.) is used to draw attention to the fact that particular notes or chords are intended to be sustained for their full value, in passages where staccato phrases are of such frequency that the players might omit to observe that some notes are to be played smoothly in contrast. Its effect is almost exactly the same as that of *legato*, save that this last refers rather to the junction of one note with another, and *tenuto* to the note regarded by itself. Thus the commoner direction of the two for passages of any length, is *legato*: *tenuto* however occurs occasionally in this connection, as in the slow movement of Beethoven's Sonata, op. 2, no. 2, in A, where the upper stave is labelled 'tenuto sempre,' while the bass is to be played *staccato*. Another good instance is in the slow movement of Weber's Sonata in Ab, op. 39. [J.A.F.M.]

TERCE (Lat. *Officium* (*vel Oratio*) *ad horam tertiam*. *Ad tertiam*). The second division of the Lesser Hours, in the Roman Breviary. The Office consists of the Versicle and Response, 'Deus in adjutorium'; the Hymn 'Nunc Sancte nobis Spiritus'; 48 Verses of the Psalm, 'Beati immaculati,' beginning at Verse 33, and sung in three divisions under a single Antiphon; the Capitulum and Responsorium for the Season; and the Prayer or Collect for the Day. The Plain Chaunt Music proper to the Office will be found in the 'Antiphonarium Romanum,' and the 'Directorium Chori.' [W.S.R.]

TERPODION. A musical friction-instrument, invented by Buschmann of Berlin in 1816, and improved by his sons in 1832. The principle appears to have been the same as that of Chladni's clavicylinder, except that instead of glass, wood was employed for the cylinder. [See CHLADNI.] In form it resembled a square piano, and its keys embraced 6 octaves. Warm tributes to its merits by Spohr, Weber, Rink and Hummel are quoted (A. M. Z. xxxiv. 857, 858, see also 634, 645; and l. 451 *note*), but notwithstanding these, the instrument is no longer known. [G.]

TERZETTO (Ital.). Generally a composition for three voices. Beyond one instance in Bach, and a few modern examples consisting of pieces not in sonata-form, the term has never been applied to instrumental music. It is now becoming obsolete, being superseded by Trio, which is the name given to music written for three instruments, and now includes vocal music as well. It would have been wiser to preserve the distinction.

A Terzetto may be for any combination of three voices, whether for three trebles—as the unaccompanied Angels' Trio in 'Elijah,' those of the three ladies and three boys in 'Die Zauberflöte,' and that for three florid sopranos in Spohr's 'Zemire und Azor'—or for three male voices, like the canonic trio in the last-named opera. More frequent, naturally, are Terzetti for mixed voices, the combinations being formed according to the exigencies of the situation. There is nothing to be observed in the form of a Terzetto different from that of any other vocal composition; but as regards harmony it should be noticed that when a bass voice is not included in the combination the accompaniment usually supplies the bass (where 4-part harmony is required) and the three upper parts, taken by the voices, must be so contrived as to form a tolerable 3-part harmony themselves. Such writing as the following, for voices—



though sounding well enough when played on the piano, would have a detestable effect if sung, as the bass would not really complete the chords of 6–3 demanded by the lower parts, on account of the difference of *timbre*.

We may point to the end of the 2nd act of Wagner's 'Götterdämmerung' as an example of three voices singing at the same time but certainly not forming a Terzetto. [F.C.]

TESI-TRAMONTINI, VITTORIA, celebrated singer, born at Florence in 1690.[1] Her first instructor was Francesco Redi, whose school of singing was established at Florence in 1706. At a later date she studied under Campeggi, at Bologna, but it is evident that she sang on the public stage long before her years of study were over. Fétis and others say that her *début* was made at Bologna, after which nothing transpires about her till 1719, in which year she sang at Venice and at Dresden, and just at the time when Handel arrived there in quest of singers for the newly-established Royal Academy in London. It seems probable that he and Vittoria had met before. In his Life of Handel, Dr. Chrysander suggests, and shows good reason for doing so, that Vittoria Tesi was the young *prima donna* who sang in Handel's first Italian opera 'Rodrigo,' at Florence, in 1707, and in his 'Agrippina,' at Venice, in 1708, and who fell desperately in love with the young Saxon *maestro*. Her voice was of brilliant quality and unusual compass. Quantz, who heard her at Dresden, defines it as 'a contralto of masculine strength,' but adds that she could sing high or low with equally little effort. Fire, force, and dramatic expression were her strong points, and she succeeded best in men's parts: in florid execution she did not greatly excel. Her fame and success were at their zenith in 1719, but it does not appear that Handel made any effort to secure her for England. Perhaps he objected to her practice of singing bass songs transposed *all' ottava*. La Tesi sang at Venice in 1723, at Florence and Naples in 1724–5, at Milan in 1727, Parma 1728, Bologna 1731, Naples (San Carlo Theatre) from November 4, 1737, till the

[1] Gerber.

end of the ensuing Carnival, for which engagement she received about 500*l*., a large sum in those days. In 1748 she was at Vienna, where, in 1749, she played in Jommelli's 'Didone.' The book was by Metastasio, who wrote of this occasion, 'The Tesi has grown younger by twenty years.' She was then fifty-five. Burney met her at Vienna in 1772, and speaks of her as more than eighty. Hiller and Fétis say she was only that age at her death, in 1775. But if Gerber's date and Chrysander's theory are right, Burney was right. Her nature was vivacious and *emporté* to a degree, and many tales were told of her freaks and escapades. Perhaps most wonderful of all is the story of her marriage, as told by Burney in his 'Musical Tour'; in which, to avoid marrying a certain nobleman, she went into the street, and addressing herself to a poor labouring man, said she would give him fifty ducats if he would marry her, not with a view to their living together, but to serve a purpose. The poor man readily consented to become her nominal husband, and they were formally married; and when the Count renewed his solicitations, she told him that she was already the wife of another. Among the pupils of La Tesi were the 'Teuberino,' and Signora de Amicis, who took a friendly interest in the boy Mozart, and sang in his earliest operatic efforts in Italy. [F. A. M.]

TESSITURA (Italian), literally texture, from *tessere*, to weave. A term, for which there is no direct equivalent in English, used by the Italians to indicate how the music of a piece 'lies'; that is to say, what is the prevailing or average position of its notes in relation to the compass of the voice or instrument for which it is written, whether high, low, or medium. 'Range' does not at all give the idea, as the range may be extended, and the general *tessitura* limited; while the range may be high and the *tessitura* low, or medium. In place of a corresponding word we say that a part 'lies high or low.'

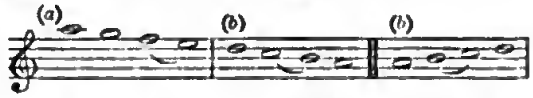
'Vedrai carino,' 'Dalla sua pace,' 'Dove sono,' are examples of high tessitura, fatiguing generally to voices that are not highly developed. Indeed, there are many who would prefer singing the 'Inflammatus' from Rossini's 'Stabat Mater' to such a piece as 'Dove sono.' Many of the old Italian composers wrote music of a high *tessitura*, though it is true that the pitch was lower in their day than it is now. 'Deh! vieni, non tardar,' is an example of moderate *tessitura*, though it has a compass of two octaves. The *tessitura* of the vocal music in Beethoven's 9th Symphony is justly the singers' nightmare. [H.C.D.]

TETRACHORD (Gr. τετράχορδον). A system of four sounds, comprised within the limits of a Perfect Fourth.

It was for the purpose of superseding the cumbrous machinery of the Tetrachords upon which the old Greek Scale depended for its existence,[1] that Guido d'Arezzo invented the series of Hexachords, which, universally accepted by the Polyphonic Composers of the Middle Ages, remained in constant use until the Ecclesiastical Modes were finally abandoned in favour of our present Scale;[2] and it is only by comparing these Hexachords with the divisions of the older system that their value can be truly appreciated. It is not pretended that they were perfect; but modern mathematical science has proved that the step taken by Guido was wholly in the right direction. The improvement which led to its abandonment was, in the first instance, a purely empirical one; though we now know that it rests upon a firm mathematical basis. The natural craving of the refined musical ear for a Leading Note led, first, to the general employment of a recognised system of 'accidental' sounds[3]; and, in process of time, to the unrestricted use of the Æolian and Ionian Modes—the prototypes of our Major and Minor Scales. These changes naturally prepared the way for the unprepared Dissonances of Monteverde; and, with the introduction of these, the old system was suddenly brought to an end, and our present Tonality firmly established upon its ruins.

Our present Major Scale is formed of two Tetrachords, separated by a greater Tone: the Semitone, in each, occurring between the two highest sounds.

Our Minor Scale is formed of two dissimilar Tetrachords, also disjunct (*i. e.* separated by a greater Tone); in the uppermost of which the Semitone occurs between the two gravest sounds, as at (*a*); while, in the lower one, it is placed between the two middle ones; as at (*b*) (*b*).



This last Tetrachord maintains its form unchanged, whether the Scale ascend or descend; but, in the ascending Minor Scale, the upper Tetrachord usually takes the form of those employed in the Major Mode.

[W.S.R.]

TEUFELS LUSTSCHLOSS, DES (The Devil's Country-house). A comic opera in 3 acts, by Kotzebue, music by Schubert; composed between Jan. 11 and May 15, 1814, and re-written in the autumn. Act 2 was afterwards burnt. Acts 1 and 3 of the 2nd version are in the collection of Herr Nicolaus Dumba of Vienna. The overture was played by the London Musical Society, June 17, 1880, and at the Crystal Palace on Oct. 23 following. It contains a singular anticipation of the muted violin passage in the overture to

[1] A description of the Greek Tetrachords would be quite beside the purpose of the present article. Those who wish for a closer acquaintance with the peculiarities of the Greek Scale will do well to consult a little tract, by General Perronet Thompson, called 'Just Intonation' (London, Effingham Wilson, 11 Royal Exchange).

[2] See HEXACHORD.

[3] See MUSICA FICTA.

'Euryanthe.' The work will form no. 6 of Series XV, in the complete critical edition of Schubert, announced by Messrs. Breitkopfs. [G.]

TEUTSCHE. Mozart's way of spelling Deutsche, *i.e.* Deutsche Tänze—little German waltzes in 3-8 or 3-4, of which he, Beethoven, and Schubert, wrote many. For Schubert's 'Atzenbrucker Deutsche, July 1821,' see vol. iii. p. 334 *b*. The famous 'Traner-Waltzer,' sometimes called 'Le Désir' (op. 9, no. 2), for long attributed to Beethoven, is a Teutsch. [ALLEMANDE, no. 2, vol. i. p. 55 *b*.] [G.]

THALBERG, SIGISMOND, one of the most successful virtuosi of this century, was born at Geneva—according to his biographer, Mendel, on May 5, according to Fétis on Jan. 7, according to a brother of his now established at Vienna, on Feb. 7, 1812. Being the son of Prince Dietrichstein, who had many wives without being married, Thalberg had several brothers of different family names. The one just mentioned is Mr. Leitzinger, three months older than Thalberg—a fact which speaks for itself. Another half-brother of his is Baron Denner. Thalberg's mother was the Baroness Wetzlar, a highly-educated lady, full of talent, who took the greatest care of Thalberg's early education. In Geneva he remained in the pension Siciliewski under the guidance of a governess, Mme. Denver, and the superintendence of his mother. This Mme. Denver, and Müller—a Frenchman, although his name be German—took Thalberg to Vienna to his father's palace. He was then just 10 years old. The Prince was so fond of him that he gave up an Ambassador's appointment to devote all his time to the education of 'Sigi' (this was his pet-name). Thalberg showed a great aptitude for music and languages, and was destined by his father to become a diplomatist, and with a view to this had the best masters to teach him. If a friendly—perhaps too friendly—source is to be credited, he made rapid progress, especially in Greek and geography, which may account for the curious collection of maps with which he adorned his room at Naples. His first success dates back so far as 1826, when he was 14 years old, and played at an evening party at Prince Clemens Metternich's, the then master of the diplomatic world, of whom it is said that, when a lady, a great patroness of music, asked him whether it was true that he was not fond of music, he replied:—'Oh, Madame, je ne la crains pas!' About Thalberg's piano teachers a number of divergent reports are current; but it is certain that he learned from Mittag, and that the great organist and harmonist, Sechter, the first German who simplified and most clearly demonstrated the principles of harmony, taught him counterpoint. Fétis's statements about Thalberg are not sufficiently verified. Czerny never taught him, though he gave five or six lessons to Franz Liszt. The first opportunity which offered for Thalberg's celebrity was in 1833, at a soirée given by Count Apponyi, then Austrian Ambassador at Paris, and later Austrian Ambassador in London. Thalberg was then 21 years old, of an agreeable aristocratic appearance, refined manners, very witty; only a trifle too much given to making puns, an amusement rather easy in French, and in which foreigners too much indulge. Kind-hearted, and uncommonly careful not to say an incautious word which might hurt any one's feelings, he became at once the ladies' pet—and what that means in Paris, those who know French society will not undervalue. His innovations on the piano were of the smallest possible importance; he invented forms and effects. He had wonderfully formed fingers, the forepart of which were real little cushions. This formation and very persevering study enabled Thalberg to produce such wonderful legatos, that Liszt said of him, 'Thalberg is the only artist, who can play the violin on the keyboard.' When he played for the first time in public, at Vienna, 1829, his touch and expression at once conquered the audience, but even then principally the ladies. In Paris his winning manners and the touch of scientific education, which with adroit modesty he knew how to show under pretence of concealing it, contributed as much as his talent to render him the talk of the day. Thalberg was so fond of music that he overcame Prince Dietrichstein's idea of a diplomatic career, by dint of earnest determination. He often left his bed at three o'clock in the morning to practise his piano, and those who heard him privately and knew him intimately were much more apt to estimate the ease with which he overcame difficulties, than those were who heard him play his compositions in public. Among all great piano-players, it should be said of him, as Catalani said of Sontag: 'His *genre* was not great, but he was great in his *genre*.' He was amiable, both as a man and as a performer. It was certainly a curious anomaly that while he so earnestly preached against the mania of the century to sacrifice everything to effect, the gist of *his* art, the aim and purpose of all his musical studies, was nothing but to produce effect.

In his career as a composer of operas, two events, both unfortunate, must be mentioned. His opera 'Cristina' was a dead failure. 'Florinda,' which was performed under Balfe's direction in London in 1851, with Cruvelli, Sims Reeves, Lablache, was, as an eyewitness states, by the best critics of the time found ugly, difficult to sing, uninteresting. Even the song which was the hit of the evening, so well sung by Sims Reeves that it created a genuine success, was, to say the least, unhandsome. The Queen and Prince Albert headed a most brilliant assembly, and everything was done that could make the work acceptable, but the thin stuff of the score could not be sustained. The story was badly told, the music devoid of interesting ideas, and so the fate of the opera was sealed; partly, it was asserted by Thalberg's friends, Mme. Cruvelli bore the fault of the non-success, because, not being pleased with her rôle, she deliberately sacrificed it, and at one moment hummed her air instead of singing it; so much so, that a person sitting in the front row of the

stalls, behind Balfe, who conducted, heard him call out to Cruvelli, 'Sing properly, for if you do not respect yourself, you ought at least to respect the audience, and Her Majesty the Queen.'

But if Thalberg was not successful on the stage, it is but fair to say that his compositions for the piano not only combined novel effects both in form and arrangement, but real invention, because he had the talent, through adroit use of the pedal and new combinations, to make you believe that you heard two performers at the same time.

A catalogue at the end of this article gives a list of his piano compositions. It comprises more than ninety numbers, many of which earned glory and money for their author, and stamped him as a specialist for his instrument, the combined effects of which nobody had ever better understood. Robert Schumann was one of the composers for whom Thalberg entertained a perfect enthusiasm, although their natures both as musicians and men widely differed. It is undeniable that until 1830 the performers of Mozart, Beethoven, Hummel, Moscheles, etc., submitted their talent to the interpretation of the composer, whereas afterwards the sacrifice of the composer to the virtuoso became the fashion.

Thalberg married, not, as Fétis states, in 1845, but in 1843, at Paris, Mme. Boucher, the daughter of the famous Lahlache, and widow of a painter of merit. He travelled through Belgium, Holland, England, and Russia in 1839, and Spain 1845, went to Brazil in 1855, North America 1856, and settled in Posilipo (Naples) in 1858. He appeared again in public in 1862, and in 1863 played in London, in concerts arranged by his brother-in-law, Frederic Lahlache, after which he retired to Naples and lived as a landowner and winegrower. The writer saw him in his house at Posilipo, that wonderfully picturesque position above the Bay of Naples, opposite San Agata, and over all the property there was not a trace of a piano to be found. His collection of autographs (still apparently unsold) was of extraordinary interest and value. Thalberg died at Naples on April 27, 1871. He leaves a daughter (by an Italian singer, Mme. d'Angri), who resembles him much, and who broke what seemed to be a promising career as a prima donna by singing too early and straining her voice in parts too high for her tessitura, both common faults with present singers, who are always too anxious to reap before they have sown, and who fancy that shouting high notes to elicit injudicious applause is all that is required to make them renowned singers.

Schumann, in an access of ill-humour (böser Laune), says that Thalberg kept him in a certain tension of expectancy, not 'on account of the platitudes which were sure to come, but on account of the profound manner of their preparation, which warns you always when they are to burst upon you. He deceives you by brilliant hand and finger work in order to pass off his weak thoughts, and it is an interesting question how long the world will be pleased to put up with such mechanical music.' It was the Grand Fantaisie (op. 22) which so irritated Schumann. It once happened that while Mme. Schumann was playing Thalberg's waltzes, Schumann laid a few roses on the desk, which accidentally slipped down on the keyboard. By a sudden jump of the left-hand to the bass her little finger was wounded by one of the thorns. To his anxious inquiries she replied that nothing much was the matter, only a slight accident, which showed, like the waltzes themselves, no great suffering, only a few drops of blood caused by rose-thorns. Thalberg's first Caprice (E minor), says Schumann, contains a well-developed principal thought, and is sure to provoke loud applause; and he expresses the wish that Thalberg might furnish for the appreciation of the critic a piece thoroughly well-written throughout. His wrath however relents when speaking of Thalberg's Variations on two Russian airs. He finds the introduction, 'through which, every now and then, the child's song peeps like an angel's head, fanciful and effective.' 'Equally tender and flexible are the variations, very musicianlike, well-flowing, and altogether well rounded off. The finale, so short that the audience is sure to listen whether there is nothing more to come ere they explode in spontaneous applause, is graceful, brilliant, and even noble.' These expressions seem certainly enthusiastic enough, and scarcely bear out the severity of his judgment on the general qualities of the composer of the Fantaisie. (See 'Ges. Schriften,' i. 316; ii. 55).

Concerning Thalberg's fantasia on motifs from the 'Huguenots,' some of Erard's friends fancied that he had written the brilliant octave repetition variation to show off the *double échappement* of Erard. This is not very likely. Thalberg had one thing in view, and that only—to find new forms, new effects, new surprises for the public. Schumann says that in this fantasia Thalberg reminds him of Goethe's saying:—'Happy are those who by their birth are lifted beyond the lower stratum of humanity, and who need not pass through those conditions in which many a good man anxiously passes his whole life' (G. S. ii. 66).

Thalberg had the great art of composing works much more difficult in appearance than in reality. His studies, incomparably easier than those of Moscheles and Chopin, sound as brilliantly as if they required the most persevering labour to overcome their difficulties. That makes them grateful to play and pleasing to the ear. It has been said of the 'Etudes' that they are graceful work for ladies, 'for the tepid temperature of the drawing-room, not for the healthy atmosphere outside the house.' His studies and his 'Art du chant' are only specimens of what he could do best. It is in one or another form his full, light, energetic and singing touch. His studies are the expression of his successes, of his glory, and of his very industrious hard work. For be it well known, he studied perpetually. Thalberg was essentially the pianist of the French, who in art, politics, and life, have only one desire, 'Autre chose!' He was therefore continually forced to devise

some surprising effect, and thereby to find at every moment 'autre chose.' Schumann, who knew human nature well, says that to criticise Thalberg would be to risk a revolt of all the French, German, and foreign girls. 'Thalberg sheds the lustre of his performance on whatever he may play, Beethoven or Dussek, Chopin or Hummel. He writes melody in the Italian style, from eight bars to eight bars. He knows wonderfully how to dress his melodies, and a great deal might perhaps be said about the difference between real composition, and conglomeration in this new-fashioned style; but the army of young ladies advances again, and therefore nothing remains to be said but, He is a god, when seated at the piano.' (G. S. iii. 75.)

That Thalberg, like De Beriot, once took a grand motif of Beethoven and distorted it into 'effective variations,' enraged Schumann, as it must every true musician. His was a certain mission: elegance and effect; to pour a rain of rosebuds and pink diamonds into the eager listener's ear and enchant him for the moment—no more.

It is interesting to learn the opinion of two great authorities both in piano and composition, viz. Mendelssohn and Rubinstein, on the relative merits of Liszt and Thalberg. Mendelssohn, in his Letters, speaks of the 'heathen scandal (Heidenscandal) both in the glorious and the reprehensible sense of the word, which Liszt created at Leipsic.' He declares Thalberg's calm ways and self-control much more worthy of the real virtuoso. Compare this with Liszt's opinion of himself, when he has been heard to say, after Thalberg's immensely successful concerts, given at Vienna after his return from Paris, that 'he hoped to play as Thalberg did, when once he should be partly paralysed and limited to the use of one hand only.' Undoubtedly Liszt's execution was more brilliant, and particularly more crushing. The strings flew, the hammers broke, and thus Chopin said once to him, 'I prefer not playing in public, it unnerves me. You, if you cannot charm the audience, can at least astonish and crush them.' Mendelssohn continues, in his comparison of the two men, that Liszt's compositions are *beneath* his performance, since above all 'he lacks ideas of his own, all his writing aiming only at showing off his virtuosity, whereas Thalberg's "Donna del lago," for instance, is a work of the most brilliant effect, with an astonishing gradual increase of difficulties and ornamentation, and refined taste in every bar. His paw (*Faust*) is as remarkable as the light deftness of his fingers. Yet Liszt's immense execution (*Technik*) is undeniable.' Now put against this, what Rubinstein said, when asked why in a Recital programme he had put Thalberg's Don Juan fantasia immediately after Liszt's Fantasia on motifs of the same opera: 'Pour bien faire ressortir la différence entre cet épicier et le Dieu de la musique.' Unnecessary to point out that with Rubinstein the 'God of music' is Liszt, and Thalberg the 'grocer.' Thalberg, a perfect aristocrat in look, never moved a muscle beyond his elbow. His body remained in one position, and whatever the difficulties of the piece, he was, or at any rate he appeared, unmoved, calm, master of the keyboard, and what is more difficult, of himself. Liszt, with his long hair flying about at every arpeggio or scale, not to mention his restlessness when playing rapid octaves, studied his public unceasingly. He kept the audience well under his eye, was not above indulging in little comedies, and encouraging scenes to be played by the audience—for instance, that the ladies should throw themselves upon a glove of his, expressly forgotten, on the piano, tear it to bits and divide the shreds among themselves as relics! It gave a sensational paragraph! Thalberg thoroughly disdained such a petty course. In their fantasias—because, not until the gray hair adorned the celebrated Abbé's forehead, did his orchestral fertility assert itself—there was a marked difference to this effect: Liszt heaped, as Mendelssohn and Schumann said, difficulty upon difficulty, in order to furnish himself with a pretext for vanquishing them with his astounding mechanism. His smaller works, arrangements of Schubert's songs, Rossini's 'Soirées musicales,' etc., or the little Lucia fantasia—which so pleased Mendelssohn—with its arpeggios and shakes for the left hand excepted, there are very few that *le commun des martyrs* of the pianist-world could even attempt to play. In his Puritani fantasia and others there are sometimes shakes for the last two fingers, extending over several pages, which he himself played divinely, his shake with the little finger being most stupendous; but who else could do it? His concertos, unhandsome and unmusical, requiring a strength and execution very rarely to be met with, are not grateful, while Thalberg's compositions are so. In the latter, first of all, you find the fundamental basis of all music—singing. Where there is not one of those graceful little Andante-cantabile which he ordinarily puts at the beginning of his pieces, one finger is sure to sing a motif which the others in varied modes accompany. Whether the figure be that of chromatic scales as in the Andante, or the motif be surrounded with arpeggios as in 'Moïse,' or interwoven in scales as in the minuet of 'Don Juan,' or changing hands as in the Airs Russes, or specially brilliantly arranged for the left hand to play the motif, with accompanying chords written on two lines, while the right hand plays a brilliant variation noted on a third line, as in his fantasia on 'God save the Queen'—you always hear the two hands doing the work of three, sometimes you imagine that of four, hands.

Forty years ago photography had not reached its present place in artistic life—at least not portrait photography—and the likenesses of artists depended on the engraver: witness the wonderful portrait of Jenny Lind engraved at that date. At Vienna that was the grand time for the lithographers. Kaiser and the famous Kriehuber made the most successful portraits both of Thalberg and Liszt, especially of the latter, who courted advertisement of any kind, as

much as Thalberg treated it *infra dignitatem*. Kriehuber made a splendid portrait of Thalberg, though it seems never to have gone largely into the trade. In fact Thalberg never encouraged the hero-worship of himself in any shape.

Thalberg appeared at the Philharmonic Concerts in London on May 9 and June 6, 1836. He played at the first concert his Grand Fantasia, op. 1, and at the second his Caprice No. 2 in E♭.

The following is a list of his published compositions, in the order of their opus-number, from the 'Biographical Lexicon of the Austrian Empire' of Dr. von Wurzbach (1882). The first three were published as early as 1828, when he was 16 years old.

1. Fantaisie et variations (Eudryaotha).
2. Do. Do. (Thème écossais).
3. Impromptu (Siége de Corinthe).
4. Souvenirs de Vienne.
5. Gran Concerto (F minor).
5 *bis*. Hommage à Rossini (Guil. Tell).
6. Fantaisie (Robert le Diable).
7. Grand Divertissement (F minor).
8. Sechs deutsche Lieder (1–6).
9. Fantaisie (La Straniera).
10. Gr. Fantaisie et Variations (I Montecchi).
11. Sechs deutsche Lieder (7–12).
12. Gr. Fantaisie at Variations (Norma).
13. Sechs deutsche Lieder (13–18).
14. Gr. Fantaisie et Variations (Don Juan).
15. Caprice E minor.
16. 2 Nocturnes (F♯. B).
17. 2 Airs russes variés (G).
18. Divertissement (Soirées musicales).
19. 2nd Caprice (E♭).
20. Fantaisie (Huguenots).
21. 2 Nocturnes.
22. Grand Fantaisie.
23. 6 chs deutsche Lieder (19–24).
24. Sechs ditto do. (25–30).
25. Sechs ditto do. (31–36).
26. 12 Etudes.
27. Gr. Fantaisie (God save the Queen and Rule Britannia) A♭.
28. Nocturne (E).
29. Sechs deutsche Lieder (37–42).
30. Sechs ditto do. (43–48).
31. Scherzo (A).
32. Andante in D♭.
33. Fantaisie (Moïse).
34. Divertissement (Gipsy's Warning).
35. Grand Nocturne (F♯).
35 *bis* Etreunes aux jeunes Pianistes. Nocturne.
36. (1) La Cadenza. Impromptu (A minor). (2) Nouv. Etude de l'erfection. (3) Mi manca la voce (A♭). (4) La Romanesca. (5) Canzonette Italienne. (6) Romance sans paroles.
37. Fantaisie (Oberon).
38. Romance et Etude (A).
39. Souvenir de Beethoven. Fantaisie (A minor).
40. Fantaisie (Donna del Lago).
41. 2 Romances sans paroles.
42. Gr. Fantaisie (Serenade et Mannet, D. Juan).
43. Gr. Fantaisie No. 2 (Huguenots).
44. Andante final de Lucia, variée.
45. Thème orig. et Etude (A minor).
46. Gr. Caprice (Sonnambula).
47. Gr. Valses brillantes.
48. Gr. Caprice (Charles VI).
50. Fantaisie (Lucrezia).
51. Gr. Fantaisie (Semiramide).
52. Fantaisie (La Muette).
53. Gr. Fantaisie (Zampa).
54. Thalberg et de Beriot. Gr. Duo concertante (Semiramide).
55. Le Depart, variée en forme d'Etude.
56. Grand Sonata (C minor).
57. 10 Morceaux, servant d'Ecole preparatoire.
58. Gr. Caprice (Marche de Berlioz).
59. Marche funèbre variée.
60. Barcarola.
61. Melodies Styriennes Gr. Fant. arr. par Wolff.
62. Valse melodique.
63. Gr. Fantaisie (Barbier).
64. Les Capricieuses, Valses.
65. Tarantelle.
66. Souvenir de Pesth.
66. Introd. et Var. sur la Barcarola de L'Elisire.
67 Gr. Fantaisie (Don Pasquale).
68. Fantaisie (Fille du Régiment).
69 Trio.
70. L'Art du chant appliqué au Piano. 4 Series containing 22 transcriptions.
70 *a*. Ballade de Preciosa; transc.
70 *b*. Grand duo de Freischütz.
71. Florinda, opéra. 6 Transcriptions.
72 or 74. Home, sweet home! . . Variée.
73. The last rose of summer. . . Variée.
74. Lilly Dale . . Variée.
75. Les Soirées de Pausilippe. 24 Pensées musicales, in 8 books.
76 Célebre Ballade.
77. Gr. Fantaisie de Concert (Il Trovatore).
78. Ditto. do. (Traviata).
79 *a*. 3 Melodies de F. Schubert transcrites.
79 *b*. Romance dramatique.
80. La Napolitaine. Danse.
81. Souvenir du Ballo in Maschera.
82. Ditto de Rigoletto.
83. Air d'Amazily (Fernand Cortez).

Unnumbered pieces.—Auf Flügeln (Mendelssohn) transcr.—2 Morceaux sur Lucrezia.—Arietta. 'No si fremar.'—Zwei Gedichte.—Thalberg and Panofka, Grand Duo.—Graciosa. Rom. sans paroles.—Nocturno in D♭.—Romance variée in E♭.—Viola Melodia.—Thalberg Galoppe.—La Berceuse.—Le fils du Corse.—Pauline, Valse.—Larmes d'une jeune fille.—Pianoforte School.

[L.E.]

THAYER, Alexander Wheelock, the biographer of Beethoven, was born near Boston, U.S.A., at South Natick, Massachusetts, Oct. 22, 1817, and is descended from original settlers of 1629. In 1843 he graduated at Harvard University, took the degree of Bachelor of Laws there, and was for a few years employed in the College library. In 1849 he left America for Europe, and remained for more than two years in Bonn, Berlin, Prague, and Vienna, studying German, corresponding with newspapers at home, and collecting materials for a life of Beethoven, the idea of which had presented itself to him while at Harvard, and which has since been his one serious pursuit for 30 years. In 1852 he tried journalism on the staff of the New York 'Tribune,' but only to the detriment of his health. 'Dwight's Journal of Music' was started at Boston in April 1852, and Thayer soon became a prominent and favourite writer therein. In 1854 he returned to Germany, and worked hard at the rich Beethoven materials in the Royal Library at Berlin for nearly a year. Ill-health and want of means drove him back to Boston in 1856, and amongst other work he there catalogued the musical library of Lowell Mason. In the summer of 1858, by Mason's help, he was enabled to cross once more to Europe, remained for some months in Berlin and Frankfort on the Oder, and in 1859 arrived at Vienna more inspired than ever for his mission. A severe and able review of Marx's Beethoven in the 'Atlantic Monthly,' republished in German by Otto Jahn, had made him known in Germany, and henceforth the Biography became his vocation. The next year was passed in Berlin, Vienna, Gratz, Linz, Salzburg, Frankfort, Bonn, etc., in intercourse with Hüttenbrenner, Wegeler, Schlndler and other friends of Beethoven, in minute investigation of documents, and in a fruitless visit to Paris for the sake of papers elucidating the history of Bonn. His next visit was to London, where he secured the reminiscences of Neate, Potter, and Hogarth (Neate's particularly valuable), and received much substantial kindness from Chorley. From England he returned to Vienna, and in 1862 accepted a small post in the U.S. Legation there, afterwards exchanged for that of U.S. Consul at Trieste, where he still resides. His book is entitled 'Ludwig van Beethoven's Leben.' It was written in English, translated into German by Herr H. Deiters of Bonn, and published by Weber of Berlin—vol. 1 (1770–1796) in 1866; vol. 2 (1792–1806) in 1872; vol. 3 (1807–1816) in 1879. Vol. 4 is in preparation, but can hardly finish the work, since 11 full and complicated years are still left to be described.

The quantity of new letters and facts, and of rectifications of dates, contained in the book is very great. For the first time Beethoven's life is placed on a solid basis of fact. At the same time Mr. Thayer is no slavish biographer. He views his hero from a perfectly independent point of view, and often criticises his caprice or harshness (as in the cases of Malzel and

Johann Beethoven) very sharply. When the work is completed it will be a mine of accurate information, indispensable for all future students. With some condensations an English edition would be very welcome.

Besides the Biography, Mr. Thayer is the author of countless articles in American newspapers; of 'Signor Masoni' (Berlin, Schneider, 1862); of 'Ein kritischer Beitrag zur Beethoven-Literatur' (Berlin, Weber, 1877); and of 'The Hebrews and the Red Sea' (Andover, Mass., Draper). [G.]

THEATRE. A term usually employed in England for a house in which plays are acted, in contradistinction to an opera-house, in which musical pieces are performed. Abroad this distinction, either of house or word, does not prevail to at all the same extent as here. [G.]

THEILE, JOHANN, known to his contemporaries as 'the father of contrapuntists,' the son of a tailor, was born at Naumburg, July 29, 1646, learned music under great difficulties at Halle and Leipzig, and became a pupil of the great Heinrich Schütz. In 1673 he became Capellmeister to the Duke of Holstein at Gottorp, and in 1678 produced a Singspiel, 'Adam und Eva,' and an opera, 'Orontes,' at Hamburg. In 1685 he became Capellmeister at Wolfenbüttel, then went to Merseburg and finally back to his native town, where he died in 1724. Buxtehude, Hasse, and Zachau were all his scholars. His principal works are a German Passion (Lübeck 1675); a Christmas Oratorio (Hamburg, 1681, MS.); 'Noviter inventum opus musicalis compositionis 4 et 5 vocum,' etc. —10 masses in Palestrina style; Opus secundum —instrumental; two treatises on double counterpoint, 1691. Körner has printed in the 'Orgelvirtuos' No. 65 a chorale by Theile, which is characterised by Spitta (Bach, i. p. 98) as 'very scientific but intolerably pedantic and stiff.' No other work of his appears to have been reprinted. [G.]

THEMATIC CATALOGUE. A catalogue of musical works, in which, in addition to the title and other particulars of each, the first few bars—the *theme*—either of the whole work or of each movement are given in musical notation.

1. The earliest published list of this description was in six parts, issued between 1762 and 1765, and 16 supplements extending from 1766 to 1787, the whole forming a thick 8vo. volume of 791 pages. Part I is signed by Johann Gottlob Immanuel Breitkopf, the virtual founder of the great firm. [See vol. i. p. 272.] It is mentioned by Burney in his Musical Tour (ii. 74).

2. Haydn, towards the end of his life (1797), made a thematic catalogue of a large number of his works. This has not been printed, but copies have been made by Dehn, Otto Jahn, and others. It is now superseded by the complete thematic list which forms so valuable a part of Mr. C. F. Pohl's 'Life of Haydn' (i. 284, etc.; 317, etc.; 334; 345; ii. Anhang).

3. A thematic catalogue has been preserved, in which Mozart entered his works as he composed them, from Feb. 9, 1784, to Nov. 15, 1791. This interesting document was published by Andre in Nov. 1828. The title, in Mozart's hand, runs as follows:—

> Verzeichniss
> aller meiner Werke
> vom Monath Febraio 1784 bis Monath 1.
>
> Wolfgang Amade Mozart.

It contains 145 works, begins with the PF. concerto in Eb (K. 449), '9te Hornung,'[1] 1784, and ends with the 'kleine Freymaurer Kantate,' Nov. 15, 1791—nineteen days before his death.

4. A thematic catalogue of the MSS. by Mozart then in the hands of Andre—an octavo pamphlet of 79 closely printed pages—was published by him at Offenbach on May 1, 1841; one of 172 important symphonies and overtures was issued by Hofmeister in 1831; and one of Mozart's PF. sonatas, prepared by Edward Holmes, by Messrs. Novello & Co. in 1849.

5. In 1851, Breitkopf & Härtel published their first thematic catalogue of Beethoven's works. This was a thick volume of 167 pages, large 8vo, and a great advance on anything before it. It is arranged in order of opus-numbers, with names of dedicatees and publishers, arrangements, etc. The 2nd edition, 1868, is much enlarged (220 pages) by the addition of many interesting particulars, dedications, dates of composition, etc. It is in fact a new work, and is a model of accuracy, as may be inferred from the name of its compiler, Gustav Nottebohm. So is the Catalogue of Schubert by the same indefatigable explorer and critic—288 pages, published by Schreiber, Vienna, 1874, dealing both with the published and the unpublished works, and extraordinarily accurate considering the immense difficulties involved. Catalogues of Mendelssohn, Schumann, Chopin, and Liszt have been published by Breitkopf; of Moscheles by Kistner; and of Bach's instrumental works in Peters's collected edition (by A. Dörffel, Ang. 1867).

Two Catalogues stand apart from the rest owing to the vast amount of information that they contain, and still more to the important fact that they are arranged in the chronological order of the composition of the works—the only real method of contemplating the productions of a composer. These are Von Köchel's 'Chronologisch-thematisches Verzeichniss' of all Mozart's works (Breitkopfs, 1862, 551 pages), and Jähns's 'Carl Maria von Weber in seinen Werken. Chron. Them. Verzeichniss,' etc. (Schlesinger, 1871—480 pages, and 8 pages more of facsimiles of handwriting). These two works (the latter perhaps a trifle overdone) are indispensable to all students. [G.]

THEME—*i.e.* Subject, or Text (Ital. *Il Tema*,[2] *Il Soggetto*, *Il Motivo*; Germ. from Lat. *Thema*, from Ital. *Motiv*; Fr. *Thème*, *Air*). A term only to be applied, in its fullest significance, to the principal subject of a musical composition;

[1] The old German term for February.
[2] Used thus, with the masculine article, in order to distinguish it from *La Tema* (fear).

although, in general language, it is frequently used to denote a Subject of any kind, whether of a leading or subsidiary character. From the time of Sebastian Bach to our own, the terms Theme and Subject have been used with much looseness. In his 'Musikalisches Opfer,' Bach designates the Motivo given to him by Frederick the Great as 'Il Soggetto reale,' in one place, and 'Thema regium' in another; thus proving, conclusively, that he considered the two terms as interchangeable. But, in another work, founded on a Motivo by Legrenzi, he calls the principal Subject 'Thema,' and the Counter-Subject 'Subjectum'; and this is unquestionably the more correct method of using the terms. [See SUBJECT, vol. iii. p. 749.]

A familiar application of the word 'Thema' is found in connection with a Subject followed by Variations; as, 'Tema con Variazioni,' with its equivalent in other languages. In the 18th century, this form of composition was called 'Air et Doubles'; the substitution of the word 'Doubles' for 'Variations,' clearly owing its origin to the then almost universal custom of writing the two first Variations in the Second and Third Orders of Counterpoint—that is to say, in notes the rapidity of which was doubled at each new form of development. [W.S.R.]

THEORBO (Fr. *Théorbe, Tuorbe*; Ital. *Tiorba* or *Tuorba*, also *Archiliuto*). The large double-necked lute with two sets of tuning pegs, the lower set holding the strings which lie over the fretted fingerboard, while the upper set are attached to the bass strings, or so-called diapasons, which are used as open notes. The illustration has been engraved from a specimen at South Kensington Museum. According to Baron's 'Untersuchung des Instruments d. Lauten' (Nürnberg 1727, p. 131), the Paduan theorbo was the true one. The English Archlute of that time, so frequently named as an alternative to the harpsichord or organ for the Basso Continuo or 'Through Base' accompaniment, was such a theorbo, and we must, on Baron's authority, allow it a deeper register than has been stated in the article ARCHLUTE [vol. i. p. 81]. He gives

—eight notes on the fingerboard and nine off. This is the old lute-tuning of Thomas Mace ('Musick's Monument,' London 1676), who says (p. 207) that the theorbo is no other than the old English lute. But early in the 17th century many large lutes had been altered to theorbos by substituting double necks for the original single ones. These altered lutes, called, according to Mersenne, 'luth théorbé' or 'liuto attiorbato,' retained the double strings in the bass. The theorbo engraved in Mersenne's 'Harmonie Universelle' (Paris, 1636) is really a theorboed lute. He gives it the following accordance:—

The Chanterelle single. For the 'Tuorbe' as practised at Rome the same authority gives (p. 88)—

In the musical correspondence of Huygens, edited by Jonckbloet and Land, and published (1882) at Leyden, is to be found a letter of Huygens wherein he wishes to acquire a large lute, to elevate it to the quality of a theorbo, for which he considered it from its size more fit. The same interesting work enables the writer to make some corrections to LUTE. [See vol. ii. p. 177 *b*.] It was Charles I who bought a Laux Maler lute for £100 sterling, and gave it to his lutenist, whose name should be spelt Gaultier.[1] The lute had belonged to Jehan Ballard, another famous lutenist who never would part with it. The King bought it of his heritors. Two other corrections in the same article may be here appropriately introduced. As M. Chouquet has pointed out, the wood of old lutes could not be used for repairing fiddles. What happened was, the lutes were transformed into Vielles or Hurdy-gurdies. Professor Land suggests that Luther is a local name. Lutemaker in German would be Lauter. The drawing of the Maler lute, vol. ii. p. 176, shows a guitar head and single stringing, which became adopted before the lute went entirely out. Following Gaultier in the Huygens correspondence, Maler's period was about 1500–80, later than the date given by Carl Engel.

Prætorius ('Organographia,' Wolfenhüttel 1619, p. 50), with whom Mersenne agrees, states that the difference between lute and theorbo is that the lute has double and the theorbo single basses. The Paduan theorbo is about 4 ft. 7 ins. high. Prætorius, in the work referred to

[1] Huygens met Gaultier in England, in 1622 at the Killigrews, whose musical reunions he remembered all his life.

(p. 52), seems to prefer the Roman theorbo or CHITARRONE, which, although according to his measurement about 6 ft. 1 in. in height, is not so broad in the body or so awkward to hold and grasp as the Paduan. Baron praises especially the Roman theorbos of Buchenberg or Buckenberg, a German lute-maker, who was living at Rome about A.D. 1606. His instruments had 'ovalround' bodies of symmetrical form and a delicate and penetrating metallic *timbre*; a criterion of good tone in a stringed instrument.

Mace regards the lute as a solo instrument, and the theorbo as a concert or accompanying instrument: the name theorbo, however it originated, certainly became fixed to the double-necked lute; which first appeared with the introduction of opera and oratorio, when real part-playing was exchanged for the chords of the figured bass. Merseune ('Harmonicorum,' lib. xii. Paris, 1636) calls it 'Cithara bijuga.' One account credits the invention of the double neck to a Signor Tiorba about 1600. Athanasius Kircher ('Musorgia,' Rome 1650, cap. ii. p. 476) attributes the introduction of the theorbo to a Neapolitan market follower, who gave it the name in a joke. His idea, says the same authority, was brought to perfection by a noble German, Hieronymus Capsberger. M. Victor Mahillon, in his catalogue of the Brussels Museum (1880, p. 249), names as the inventor, a Roman called Bardella (properly Antonio Naldi) who was in the service of the Medicis, and was much praised by Caccini in the preface to 'Nuove Musiche' (A.D. 1601). These attributions all centre in the same epoch, that of the rise of accompaniment. The theorbo was last written for by Handel, as late as 1732, in the oratorio of 'Esther,' in combination with a harp, to accompany the song 'Breathe soft, ye winds,' a fact which would seem to support Mace's view of its being an orchestral instrument. The Archiliuto also appears in 'Deborah,' 1733, in 'Gentle Airs.' It remained in occasional use until the end of the 18th century. Breitkopf's Thematic Catalogue for 1769 contains eight pages of 'Partite per il Liuto solo.'

The drawing to ARCHLUTE and CHITARRONE should be referred to. [A.J.H.]

THEORY. A term often used in England to express the knowledge of Harmony, Counterpoint, Thorough-bass, etc., as distinguished from the art of playing, which is in the same way called 'Practice.' 'The theory and practice of music' is an expression often heard, and to be interpreted as above. [G.]

THESIS (from *θέσις*, a putting down), an ancient musical term, the opposite of ARSIS. [See vol. i. p. 95*b*]. It is now only occasionally employed for the down-beat of the bar in conducting. [G.]

THESPIS, OR THE GODS GROWN OLD. Comic opera in 2 acts; words by W. S. Gilbert, music by Arthur Sullivan. Produced at the Gaiety Theatre, Dec. 23, 1871, the tenor part being taken by Mr. Toole. It ran 80 nights consecutively, but has not been revived. Thespis was the first of the series of Gilbert-Sullivan pieces which have proved so popular. [G.]

THIBAUT, ANTON FRIEDRICH JUSTUS, born Jan. 4, 1772, at Hameln on the Weser, studied law at Göttingen, became tutor at Königsberg, and law-professor at the University of Kiel, then at Jena, and in 1805 at Heidelberg, where he remained till his death, March 25, 1840. The Archduke of Baden made him Geheimrath. He was an ardent admirer of the old Italian church-composers, especially of Palestrina, and founded a society for the practice of such music at his own house.[1] The performances took place before a select circle of invited guests, and were distinguished for their variety, Thibaut placing at their disposal the whole of his valuable and scarce collection of music. After his death Heidelberg no longer took the same interest in the Palestrina school, but in the meantime a large proportion of the professors and amateurs of Germany had become familiarised with one of the noblest and most elevating branches of the art. Mendelssohn for instance writes with the greatest enthusiasm about Thibaut, 'There is but one Thibaut,' he says, 'but he is as good as half a dozen. He is a man.' Again, in a letter to his mother from Heidelberg, dated Sept. 20, 1827, is the following characteristic passage. 'It is very singular, the man knows little of music, not much even of the history of it, he goes almost entirely by instinct; I know more about it than he does, and yet I have learned a great deal from him, and feel I owe him much. He has thrown quite a new light on the old Italian church music, and has fired me with his lava-stream. He talks of it all with such glow and enthusiasm that one might say *his speech blossoms*. I have just come from taking leave of him, and as I was saying that he did not yet know the highest and best of all, for that in John Sebastian Bach the best of everything was to be found, he said Good-bye, we will knit our friendship in Luis da Vittoria (Palestrina's favourite pupil, and the best exponent of his traditions) and then we shall be like two lovers, each looking at the full moon, and in that act no longer feeling their separation.'[2]

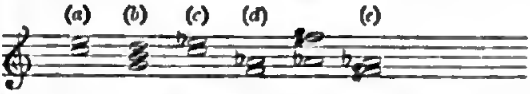
One of Thibaut's greatest services to the cause of art was his collection of music, which included a very valuable series of Volkslieder of all nations. The catalogue was published in 1847 (Heidelberg) and Thibaut's widow endeavoured to sell it to one of the public libraries of Germany, but was unable to do so till 1850, when it was acquired for the court library of Munich. Of still greater value is his book 'Ueber Reinheit der Tonkünst' (Heidelberg 1825, with portrait of Palestrina; 2nd edition 1826). The title does not indicate (as his friend Bähr observes in the preface to the 3rd edition, 1853) purity either of construction or execution, but purity of the art

[1] From this, Gervinus seems to have taken the idea of his Society for the cultivation of Handel's music.
[2] See 'The Mendelssohn Family,' vol. i. p. 158.

itself. Music was to him an elevating, I might say a moral, art, and this treatise may justly claim to have exercised a moral influence. Thibaut maintains that as there is music which acts as a powerful agent in purifying and cultivating the mind, so there is music which has as depraving an influence as that exercised by immoral literature. From this point of view he urges the necessity of purity in music, and sets himself firmly against all that is shallow, common, unhealthy or frivolous. But this is difficult ground. His idea of impurity may be gathered from the fact that in the essay on instrumentation he unhesitatingly condemns the flutes, clarinets, and bassoons, added by Mozart to 'The people that walked in darkness,' urging that they entirely change the character of the piece. He also strongly censures the frequent changes of tempo and expression by which Mozart gives colour to his splendid motet 'Misericordias Domine.' The remaining articles are on the following topics:—The Chorale; Church-music outside the Chorale; Volksgesänge; The study of models as a means of culture; Instrumentation as a means of effect; the great masters compared; Versatility; Corruptions of the text; and Choral unions. It is not too much to say that this book, dealing as it does in a spirit of great earnestness with questions which are at this moment agitating the musical world, will always be of interest. The last German edition came out in 1861. The English version ('Purity in Musical Art,' John Murray 1877) is by Mr. W. H. Gladstone, son of the Premier. [F.G.]

THILLON, Anna, was born in 1819 in London. Her father's name was Hunt. At the age of fourteen she left England for France with her mother and sister, and received instruction from Bordogni, Tadolini, and M. Thillon, conductor of the Havre Philharmonic Society, whom she married at the early age of fifteen. She appeared at Havre, Clermont, and Nantes, with such success as to obtain an engagement at the Théâtre de la Renaissance, Paris (Salle Ventadour), where she made her *début* Nov. 15, 1838, as the heroine, on the production of Grisar's 'Lady Melvil.' She was very popular in that and several new operas, as Argentine in 'L'Eau Merveilleuse,' Grisar; Dénise in 'La Chasse Royale,' Godefroid; La chaste Suzanne, Monpou; etc. Her voice was a 'soprano sfogato' of marvellous timbre, from Bb below the stave to Eb in alt., and, combined with her personal charms, it obtained for her the favour of the public in a remarkable degree. In August 1840 she first appeared at the Opéra Comique as Mathilde in 'La Neige.' She next played Elizabeth in 'Lestocq,' and became a great favourite with Auber, who gave her instruction, and composed 'Les Diamans de la Couronne' (produced March 6, 1841) expressly for her. She also sustained the parts of Bianca di Molina and Casilda in his 'Duo d'Olonne' and 'Part du Diable' on their production. Mme. Thillon also created Geraldine ('Les Puits d'Amour'), Balfe; Corilla ('Cagliostro'), Adam; Marquise de Gèvres ('Sainte Cecile'); Montfort; and played Laurette on the revival of Grétry's 'Richard Cœur de Lion.' On May 2, 1844, she first appeared in public in England at the Princess's in the 'Crown Diamonds,' and met with extraordinary success, both on account of her voice, her charming acting and attractive manners; and the opera, then first produced in England, ran to the end of the season. She was also well received at the Philharmonic and other concerts. She afterwards appeared in England in 45 and 46 at Drury Lane, playing Stella in the 'Enchantress,' on its production May 14, 45, a part composed expressly for her by Balfe; in 46 at the Haymarket in 'Le Domino noir' and 'L'Eau merveilleuse'; and in 48 at the Princess's in 'La Fille du Regiment.' She also played at Brussels and in the French and English provinces, and from 51 to 54 in America, first introducing opera at San Francisco. She reappeared in 54 at Jullien's concerts, after which she was only heard at intervals, on account of a severe throat attack. Her last appearances in opera were in 1856 at the Lyceum as La Catarina. The performances ended abruptly on account of her illness. She was last heard in public at Kuhe's Festival of 1867. She and her husband now reside at Torquay. [A.C.]

THIRD. One of the most important intervals in modern music, since, by one or other of its principal forms, it supplies the means of definition in all the most characteristic chords. Three forms are met with in modern music—major, minor, and diminished. The first of these occurs most characteristically in the major scale between the Tonic and the Mediant—as between C and E in the key of C (*a*). It is also an important factor in the Dominant chord, whether in the major or minor mode—as between G and B in the Dominant of the key of C (*b*). The minor third occurs most characteristically in the minor scale as the converse to the principal major third in the major scale; that is, between Tonic and Mediant; as C and Eb in C minor (*c*). It also makes its appearance characteristically in the chord of the subdominant—as F–Ab in C minor (*d*); but both this minor third and the major



third of the dominant chord are sometimes supplanted by major and minor thirds respectively for the convenience of melodic progression in the minor mode. In all fundamental discords, such as the Dominant seventh and Dominant major and minor ninths, the first interval from the root-note in the original position of the chord is a major third.

The major third is well represented in the series of partial tones or harmonics, by the tone which comes fourth in order, and stands in the second octave from the prime tone or generator.

The ratio of the sounds of the major third is 4:5, and that of the minor third 5:6. Thirds were not accepted by the ancients as consonances,

and when they began to come into use in the early middle ages as so-called imperfect consonances the major third used was that commonly known as the Pythagorean third, which is arrived at by taking four fifths from the lower note. The ratio of this interval is 64 : 81, and it is therefore considerably sharper than the just or natural third; while the major third of equal temperament generally used in modern music lies between the two, but a little nearer to the Pythagorean third.

The resultant tones of thirds are strong. That of the major third is two octaves lower than the lowest of the two notes, and that of the minor third two octaves and a major third.

Diminished thirds are rough dissonances; they occur in modern music as the inversions of augmented sixths, as F♯—A♭ (e); and their ratio is 225 : 256. They are of powerful effect, but are sparingly used by great masters of the art. They rarely appear in the position of actual thirds, but more commonly in the extended position as diminished tenths. [C.H.H.P.]

THIRLWALL, JOHN WADE, born Jan. 11, 1809, at a Northumbrian village named Shilbottle, was the son of an engineer who had been the playmate of George Stephenson. He appeared in public before he was 8 years old, at the Newcastle Theatre, afterwards became music director at the Durham Theatre, and was engaged by the Duke of Northumberland to collect Northumbrian airs. He subsequently came to London, was employed in the Opera band, and was music director at Drury Lane, the Haymarket, Olympic, and Adelphi Theatres successively. After the death of Nadaud in 1864 he was appointed conductor of the ballet music at the Royal Italian Opera. In 1843 he composed the music for 'A Book of Ballads,' one of which, 'The Sunny Days of Childhood,' was very popular; also many songs, violin solos, and instrumental trios. He was for some time music critic to the 'Pictorial Times,' 'Literary Gazette,' and 'Court Circular.' Besides music he cultivated poetry and painting, and in 1872 published a volume of poems. He died June 15, 1875.

His daughter and pupil, ANNIE, a soprano singer, first appeared at the National Concerts, Exeter Hall, in 1855. On Feb. 4, 1856, she first performed on the stage at the Strand Theatre, whence she removed to the Olympic, Oct. 12, 1856. In Oct. 1859 she joined the Pyne and Harrison company at Covent Garden. A few years afterwards she became the leading member of an English-Opera company which performed in the provinces, and retired in 1876. [W.H.H.]

THOINAN, ERNEST, the *nom de plume* of Ernest Roquet, a distinguished amateur and collector of works on music. From collecting he advanced to writing, first as a contributor to 'La France musicale,' 'L'Art musical,' and others. His essays in these periodicals he has since published:—'La Musique à Paris en 1862' (Paris, 1863); 'L'Opera des Troyens au Père La chaise' (1863); 'Les origines de la Chapelle musique des souverains de France' (1864); 'Les deplorations de Guillaume Crestin' (1864); 'Mangars' (1865); 'Antoine de Consu' (1866); 'Curiosités musicales' (1866); 'Un Bisaïeul de Molière: recherches sur les Mazuel' (1878); Louis Constantin, roi des violons' (1878); 'Notes bibliographiques sur la guerre des Gluckistes et des Piccinnistes' (1878). These pamphlets contain much curious information, and many corrections of Fétis's mistakes. He has also republished the very scarce 'Entretien des musiciens,' by Annibal Gantaz (1878), with notes and explanations. He has in preparation a book on Lully, said to embody many unpublished documents. [G.C.]

THOMAS, ARTHUR GORING, born at Ratton, Sussex, in November, 1851, was educated for another profession and did not begin to study music seriously until after he came of age. In 1875 he went to Paris, and studied for two years under M. Emile Durand. On his return to England he entered the Royal Academy, studied there for three years under Messrs. Sullivan and Prout, and twice gained the annual prize for composition. His principal compositions are an opera in 3 acts (MS.), libretto by Mr. Clifford Harrison, on Moore's poem 'The Light of the Harem'; four Concert-scenas, two of which have been performed in London and one at the Crystal Palace; an anthem for soprano solo, chorus, and orchestra, performed at S. James's Hall in 1878; some detached pieces for orchestra; ballet music, etc.; a number of songs; and a cantata, 'The Sun-worshippers,' given with success at the Norwich Festival in 1881. His 4-act opera, 'Esmeralda,' words by Randegger and Marzials, was produced by Carl Rosa at Drury Lane, March 26, 1883, with great success, and has since been reproduced at Cologne. [W.B.S.]

THOMAS, CHARLES AMBROISE, eminent French composer, born at Metz, Aug. 5, 1811. The son of a musician, he learnt his notes with his alphabet, and while still a child played the piano and violin. Having entered the Paris Conservatoire in 1828, he carried off the first prize for piano in 1829, for harmony in 1830, and the Grand Prix in 1832. He also studied the piano with Kalkbrenner, harmony with Barbereau, and composition with the venerable Lesueur, who used to call him his 'note sensible' (leading-note), because he was extremely sensitive, and the seventh of his pupils who had gained the Prix de Rome. His cantata 'Hermann und Ketty' was engraved, as were also the works composed during his stay in Italy, immediately after his return. The latter comprise a string-quartet and quintet; a trio for PF., violin, and cello; a fantasia for PF. and orchestra; PF. pieces for 2 and 4 hands; 6 Italian songs; 3 motets with organ; and a 'Messe de Requiem' with orchestra.

Early works of this calibre gave promise of a musician who would work hard, produce much, and by no means rest content with academical honours. He soon gained access to the Opéra Comique, and produced there with success 'La double Echelle,' 1 act (Aug. 23, 1837); 'Le

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Perruquier de la Régence,' 3 acts (March 30, 1838); and 'Le Panier fleuri,' 1 act (May 6, 1839). Ambition however prompted him to attempt the Académie, and there he produced 'La Gipsy' (Jan. 28, 1839), a ballet in 3 acts, of which the 2nd only was his; 'Le Comte de Carmagnola' (April 19, 1841); 'Le Guerillero' (June 2, 1842), both in 2 acts; and 'Betty' (July 10, 1846), ballet in 2 acts: but it was hard for so young a composer to hold his own with Auber, Halévy, Meyerbeer, and Donizetti, so Thomas returned to the Opéra Comique. There he composed successively 'Carline,' 3 acts (Feb. 24, 1840); 'Angélique et Médor,' 1 act (May 10, 1843); 'Mina,' 3 acts (Oct. 10, 1843); 'Le Caïd,' 2 acts (Jan. 3, 1849); 'Le Songe d'une nuit d'été,' 3 acts (April 20, 1850); 'Raymond,' 3 acts (June 5, 1851); 'La Tonelli,' 2 acts (March 30, 1853); 'La Cour de Célimène,' 2 acts (April 11, 1855); 'Psyché,' 3 acts (Jan. 26, 1857, revived with additions May 21, 1878); 'Le Carnaval de Venise,' 3 acts (Dec. 9, 1853); 'Le Roman d'Elvire,' 3 acts (Feb. 3, 1860); 'Mignon,' 3 acts (Nov. 17, 1866); and 'Gille et Gillotin,' 1 act, composed in 1861, but not produced till April 22, 1874. To these must be added two cantatas composed for the inauguration of a statue to Lesueur at Abbeville (Aug. 10, 1852), and for the Boieldieu centenary at Rouen (June 13, 1875); a 'Messe Solennelle' (Nov. 22, 1857), a 'Marche Réligieuse' (Nov. 22, 1865) composed for the Association des Artistes Musiciens; and a quantity of part-songs and choral scenas, such as 'France,' 'Le Tyrol,' 'L'Atlantique,' 'Le Carnaval de Rome,' 'Les Traineaux,' 'La Nuit du Sabbat,' etc. The life and dramatic movement of his unaccompanied part-songs for men's voices showed the essentially dramatic nature of M. Thomas's genius, which after enlarging the limits of opéra comique, found a congenial though formidable subject in 'Hamlet,' 5 acts (March 9, 1868). The Prince of Denmark was originally cast for a tenor, but there being at that time no tenor at the Opéra capable of creating such a part, Thomas altered the music to suit a baritone, and entrusted it to Faure. The success of this great work following immediately on that secured by 'Mignon,' pointed out its composer as the right man to succeed Auber as director of the Conservatoire[1] (July 6, 1871). The work he has done there—daily increasing in importance—has been already described. [See CONSERVATOIRE, vol. i. 393.] A post of this nature leaves scant leisure for other employment, and during the last twelve years M. Thomas has composed nothing beyond the solfeggios and exercises for the examinations, except one opera 'Françoise de Rimini' (April 14, 1882), the prologue and fourth act of which are entitled to rank with his 'Hamlet.'

The musical career of Ambroise Thomas may be divided into three distinct periods. The first period extended to 1848, and, taking 'Mina' and 'Betty' as specimens, its main characteristics were elegance and grace. The second began with the opéra bouffe 'Le Caïd,' the refined wit of which was a protest against the hackneyed phrases and forced declamation of the Italian school, and continuing with 'Le Songe d'un Nuit d'été,' 'Raymond,' and 'Psyché,' all work novel in form, and poetic in idea, ended in 1861. The last 20 years include 'Mignon,' 'Hamlet,' and 'Françoise de Rimini,' all full of earnest thought, and showing continuous progress.

Carrying forward the work begun by Hérold he brings to his task an inborn instinct for the stage, and a remarkable gift of interpreting dramatic situations of the most varied and opposite kinds. His skill in handling the orchestra is consummate, both in grouping instruments of different *timbre*, and obtaining new effects of sound; but though carrying orchestral colouring to the utmost pitch of perfection, he never allows it to overpower the voices. With a little more boldness and individuality of melody this accomplished writer, artist, and poet—master of all moods and passing in turn from melancholy musings to the liveliest banter—would rank with the leaders of the modern school of composers; as it is, the purity and diversity of his style make him a first-rate dramatic composer.

Ambroise Thomas is one of the few survivors of a society of eminent artists—Gatteaux, Baltard, Hippolyte Flandrin, Alexandre Hesse, and many others—who gathered round Ingres as their head. Intimate from his youth with the family of Horace Vernet, he was much in good society, though it would be unfair to call him devoted to it. Tall, slender, and fond of physical exertion, he enjoys country life, but he is also known as a connoisseur of old furniture and *bric-a-brac*, and an assiduous frequenter of the Hotel Drouot. Indeed his rooms at the Conservatoire, his villa at Argenteuil, and his island retreat at Zilliec in Brittany, may almost be called museums. M. Thomas was made a Grand Cross of the Legion of Honour in 1880.

There is a fine oil-painting of him by Hippolyte Flandrin, a terra-cotta bust by Doublemard, and a marble bust and medallion, the last a striking likeness, by Oudiné. [G.C.]

THOMAS, HAROLD, born at Cheltenham, July 8, 1834, a favourite pupil of Sterndale Bennett, under whom he was placed at the Royal Academy of Music at a very early age. His other masters were Cipriani Potter (theory), and Henry Blagrove (violin). He made his first appearance as a pianist at a Royal Academy Concert, May 25, 1850, and after this appeared frequently at the same concerts, both as pianist and composer. In 1858, Mr. Thomas played before the Queen and Prince Consort at Windsor, and in 1864 played Bennett's First Concerto at the Philharmonic. A few years later, he retired from public life and devoted himself to teaching. Mr. Thomas is now Professor of the piano at the Royal Academy of Music, and the Guildhall School of Music. His compositions include many original piano pieces, some songs, many arrangements, etc., and three overtures for orchestra:—

[1] He had been Professor of Composition since 1852, and a member of the Institute from 1851.

'Overture for a Comedy'; 'As you like it,' produced by the Musical Society of London in 1864; and 'Mountain, Lake, and Moorland,' produced at the Philharmonic in 1880. The last two works have been frequently played with great success. [W.B.S.]

THOMAS, JOHN (known in Wales as 'Pencerdd Gwalia,' i.e. chief of the Welsh minstrels, a title conferred on him at the Aberdare Eisteddfod of 1861), a very distinguished harpist, was born at Bridgend, Glamorganshire, on St. David's Day, 1826. He played the piccolo when only four, and when eleven won a harp at an Eisteddfod. In 1840 he was placed by Ada, Countess of Lovelace (Byron's daughter), at the Royal Academy, where he studied under J. B. Chatterton (harp), C. J. Read (piano), and Lucas and Cipriani Potter (composition). He remained at the Academy for about eight years, during which time he composed a harp concerto, a symphony, several overtures, quartets, two operas, etc. On leaving the Academy he was made in succession Associate, Honorary Member, and Professor of the Harp. In 1851 he played in the orchestra of Her Majesty's Opera, and in the same year went a concert tour on the continent, a practice he continued during the winter months of the next ten years, playing successively in France, Germany, Russia, Austria, and Italy. In 1862 Mr. Thomas published a valuable collection of Welsh melodies, and in the same year gave with great success the first concert of Welsh music in London. In 1871 he was appointed conductor of a Welsh Choral Union, which for six years gave six concerts annually. In 1872, on the death of Mr. J. B. Chatterton, he was appointed Harpist to the Queen, and is now teacher of the harp at the Royal College of Music.

Mr. Thomas has always taken a deep interest in the music of his native country. There has scarcely been an Eisteddfod of importance held during the last twenty years at which he has not appeared as both adjudicator and performer, and he has recently (1883) collected a large sum with which he has endowed a permanent scholarship for Wales at the Royal Academy of Music. In 1866, at the Chester Eisteddfod, he was presented with a purse of 500 guineas in recognition of his services to Welsh music. Mr. Thomas is a member of the Academies of St. Cecilia and the Philharmonic of Rome, the Florentine Philharmonic, and the Royal Academy, Philharmonic, and Royal Society of Musicians, of London. His compositions include a large amount of harp music, amongst which are 2 concertos, one of which was played at the Philharmonic in 1852; 'Llewelyn,' a cantata for the Swansea Eisteddfod (1863); and 'The Bride of Neath Valley,' for the Chester Eisteddfod (1866). [W.B.S.]

THOMAS, LEWIS WILLIAM, born in Bath, of Welsh parents, learnt singing under Bianchi Taylor, and in 1850, when 24, was appointed lay-clerk in Worcester Cathedral. In 1852 he was made master of the choristers, and during the next few years sang frequently at Birmingham, Gloucester, Hereford, and Worcester. In 1854 he made his first appearance in London, at St. Martin's Hall; in 1855 he sang at the Sacred Harmonic, and in 1856 settled in London, with an appointment at St. Paul's. In the following year Mr. Thomas left St. Paul's for the choir of the Temple Church, and in the same year was appointed a gentleman of Her Majesty's Chapel Royal. In 1857 he had lessons of Mr. Randegger, and appeared under his direction on the operatic stage, which however he soon abandoned for the concert-room, where he is chiefly known as a bass singer of oratorio music. During the last few years Mr. Thomas has been a contributor to the press on matters connected with music and art. [W.B.S.]

THOMAS, THEODORE, born Oct. 11, 1835, at Esens, in Hanover; received his first musical instruction from his father, a violinist, and at the age of six made a successful public appearance. The family emigrated to the United States in 1845, and for two years Theodore made frequent appearances as a solo violinist in concerts at New York. In 1851 he made a trip through the Southern States. Returning to New York he was engaged as one of the first violins in concerts and operatic performances during the engagements of Jenny Lind, Sontag, Grisi, Mario, etc. He occupied the position of leading violin under Arditi, and subsequently, the same position in German and Italian troupes, a part of the time officiating as conductor, until 1861, when he withdrew from the theatre. In 1855 he began a series of chamber-concerts at New York, with W. Mason, J. Mosenthal, Carl Bergmann, G. Matzka, and F. Bergner, which were continued every season until 1869. In 1864 Mr. Thomas began his first series of symphony concerts at Irving Hall, New York, which were continued for five seasons, with varying success. In 1872 the symphony concerts were resumed and carried on until he left New York in 1878. Steinway Hall was used for these concerts, and the orchestra numbered eighty performers. In the summer of 1866, in order to secure that efficiency which can only come from constant practice together, he began the experiment of giving nightly concerts at the Terrace Garden, New York, removing, in 1868, to larger quarters at the Central Park Garden. In 1869 he made his first concert tour through the Eastern and Western States. The orchestra, at first numbering forty players, was, in subsequent seasons, increased to sixty. The programmes presented during these trips, as well as at New York, were noticeable for their catholic nature, and for the great number of novelties brought out. But it was also noticeable that the evenings devoted to the severer class of music, old or new, in the Garden concerts at New York, were often the most fully attended. Thomas's tendencies, it was plainly seen, were toward the new school of music; but he was none the less attentive to the old, and he introduced to American amateurs a large number of compositions by the older masters. The

repertory of the orchestra was very large, and included compositions in every school. In 1878 Thomas was appointed director of the new College of Music at Cincinnati. In April, 1879, he was unanimously elected conductor of the New York Philharmonic Society, a position which he had occupied in the season of 1877–78. The concerts by the Brooklyn Philharmonic Society were in his charge during the seasons of 1862, 1866 to 1870 inclusive, and have been since his last election, May 26, 1873. He has directed several festivals at Cincinnati and New York since 1873. In 1883 he went from New York to San Francisco with an orchestra and several eminent singers, giving, on his way, concerts in the principal cities. In some cities embraced in this tour, notably Baltimore, Pittsburg, Chicago, Milwaukee, St. Louis, Denver, and San Francisco, festivals, in which were included performances of important choral works, were given with the aid of local societies under his direction. Mr. Thomas withdrew from the College of Music at Cincinnati in 1880. At present (1883) he is director of the Philharmonic Societies of Brooklyn and New York, and of the New York Chorus Society. [F.H.J.]

THOMSON, GEORGE, born at Limekilns, Edinburgh, Mar. 4, 1757 or 1759, died at Leith, Feb. 11, 1851, was for fifty years 'Secretary to the Board of Trustees for the Encouragement of Arts and Manufactures in Scotland.' His place in musical history is that of the most enthusiastic, persevering and successful collector of the melodies of Scotland, Wales and Ireland, a work begun in his youth and continued for forty years or more.

I. (1) *Scotland.* He proposed to rescue from oblivion, so far as it could possibly be accomplished, every existing Scotch melody, in all its forms and varieties. Being in correspondence with and knowing personally gentlemen in every part of Scotland, no man had greater facilities for the work. He proposed, further, to publish 'all the fine airs both of the plaintive and lively kind, unmixed with trifling and inferior ones.' The precise date at which he began the publication in 'sets' does not appear; but the preface to the second edition of the first volume—containing 25 songs—is dated Edinburgh, Jan. 1, 1794.

(2) *Ireland.* At first he included 20 favourite Irish airs in his 'sets,' denoting them in the index by an asterisk. Burns persuaded him to undertake a separate publication of Irish melodies, and offered to write the new texts. This was the origin of the two volumes under that title, for the collection of which Thomson was indebted especially to Dr. J. Latham of Cork, and other friends in various parts of Ireland, who are responsible for whatever faults of omission and commission they exhibit. [See IRISH MUSIC, vol. ii. p. 22.]

(3) *Wales.* Meantime he undertook to collect the melodies played by Welsh harpers and adapt them to the voice. The project found favour in Wales, and friends in all parts of it sent them to him as played by the harpers; 'but the anxiety he felt to have a complete and authentic collection induced him to traverse Wales himself, in order to hear the airs played by the best harpers, to collate and correct the manuscripts he had received, and to glean such airs as his correspondents had omitted to gather.' There was of course no deciding as to the original form of an air on which no two harpers agreed, and Thomson could only adopt that which seemed to him the most simple and perfect. Very few if any had Welsh texts, or were at all vocable. To make them so, he in some cases omitted monotonous repetitions; in some repeated a strain; in most discarded the ornaments and divisions of the harpers; but no changes were made in the tunes except such as were absolutely necessary to 'make songs of them.'[1]

II. In regard to their texts, these three collections of melodies consisted of four classes: (1) without words; (2) with none in English; (3) with English texts, silly, vapid, or indecent, not to say obscene; (4) a few with unimpeachable words, even in which cases he mostly thought it well to add a new song.[2] In fact, in the first 24 Scotch airs, 16 have 2 songs each, most if not all written expressly for the work. A large number of eminent authors were employed by Thomson for this purpose.

When the melody was known to the poet, there was no difficulty in writing an appropriate song; when not, Thomson sent a copy of it with its character indicated by the common Italian terms, Allegro, etc., which were a sufficient guide. Burns was the principal writer. Allan Cunningham, in his 'Life and Works' of the poet, leaves the impression that Thomson was niggardly and parsimonious towards him. Thomson disdained to take any public notice of Cunningham's charges; but in a copy of the work in possession of his son-in-law, George Hogarth (1860), there are a few autograph notes to the point. Thus in July 1793, Burns writes:

'I assure you, my dear sir, that you truly hurt me with your pecuniary parcel. It degrades me in my own eyes. However, to return it would savour of affectation; but as to any more traffic of this debtor and creditor kind, I swear by that HONOUR which crowns the upright statue of ROBERT BURNS'S INTEGRITY—on the least motion of it I will indignantly spurn the by-past transaction, and from that moment commence entire stranger to you!'[3]

Thomson writes, Sept. 1, to Burns:—

'While the muse seems so propitious, I think it right to inclose a list of all the favours I have to ask of her—no fewer than twenty and three! ... most of the remaining airs ... are of that peculiar measure and rhythm that they must be familiar to him who writes for them.'

A comparison of dates removes the doubt in

[1] This of course detracts largely from the value of his labour. [G.]
[2] The same leaven of interference.
[3] This protest evidently refers to all songs written or to be written, and thus disposes of Cunningham's arguments.

relation to Moore, raised in the article on IRISH MUSIC. True, the completed volumes of Thomson's 'Irish Melodies' are dated 1814; but they were completed long before, except as to the instrumental accompaniments. Messrs. Power engaged Moore to write songs for their rival publication in 1806, at which time the poet was only known in Edinburgh as a young writer of indecent and satiric effusions. (See 'Edinburgh Review' of July 1806.)

III. As to the instrumental accompaniments, Thomson's plan was as new and original as it was bold. Besides the pianoforte accompaniment each song was to have a prelude and coda, and parts *ad libitum* throughout for violin, or flute, and violoncello, the composition to be entrusted to none but the first composers.

In the years 1791–3, Pleyel stood next to Haydn and Mozart; they in Vienna, be at that time much in London. Thomson engaged Pleyel for the work, but he soon ceased to write, and Thomson was compelled to seek another composer. Mozart was dead; Haydn seemed to occupy too lofty a position; and Kozeluch of Vienna was engaged. But the appearance of Napier's Collection of Scotch Songs with pianoforte accompaniments, written by Haydn during his first visit to London, showed Thomson that the greatest living composer did not disdain this kind of work. Thomson applied to him; and Haydn worked for him until about 1806. The star of Beethoven had now risen, and he did not disdain to continue the work. But he, too, died before Thomson's work was completed, and Bishop and George Hogarth made up the sixth volume of Scotch songs (1841).

The following list exhibits each composer's share in the work:—

SCOTCH SONGS.

Vol. I. originally all by Pleyel.

Vol. II. " " Kozeluch (?).

In the second edition of these (1803) Thomson substituted arrangements by Haydn for several which were 'less happily executed than the rest.'

Vols. III., IV. all by Haydn.

Vol. V. (Pref. dated June 1, 1818)	Haydn . . .	4	
	Beethoven .	26	
			30
Vol. VI. (dated Sept. 1841)	Haydn . . .	12	
	Beethoven .	13	
	Kozeluch . .	1	
	Hogarth . .	21	
	Bishop . . .	5	
			52

WELSH MELODIES.

The Preface is dated May, 1809.

Vol. I. Kozeluch	10	
Haydn	20	
		30
Vol. II. Kozeluch	15	
Haydn	17	
Kozeluch and Haydn	1	
		33
Vol. III. Haydn	4	
Beethoven	26	
		30

As a means of extending the knowledge of the Scotch melodies, Thomson, at the beginning of his intercourse with Pleyel and Kozeluch, ordered sonatas based upon such airs. Both composed works of this kind; but how many does not appear. It is evident from a letter of Beethoven to Thomson (Nov. 1, 1806) that besides arrangements of melodies, the latter had requested trios, quintets, and sonatas on Scotch themes from him also. Beethoven's price for compositions, which could only sell in Great Britain and Ireland, was such as could not be acceded to, and none were written. About 1818–20 he wrote variations on a dozen Scotch melodies, which Thomson published, but which never paid the cost of printing either in Great Britain or Germany. At the lowest estimate Beethoven received for his share in Thomson's publications not less than £550. George Hogarth, who married Thomson's daughter, told the writer that the Scotch songs only paid their cost.

In the winter of 1860–61 there appeared in Germany a selection of these songs from Beethoven's MSS., edited by Franz Espagne, in the preface to which he writes: 'The songs printed in Thomson's collection are, both as to text and music, not only incorrectly printed, but wilfully altered and abridged.' These groundless charges were made honestly, but with a most plentiful lack of knowledge. They need not be discussed here, as they were amply met and completely refuted in the Vienna 'Deutsche Musikzeitung' of Nov. 23 and Dec. 28, 1861. All Beethoven's Scotch and Irish songs are contained in Breitkopf's complete edition of his works, Series 24, Nos. 257–260. [A.W.T.]

THOMSON, JOHN, first Professor of Music at Edinburgh University, was the son of an eminent clergyman, and was born at Ednam, Kelso, Oct. 28, 1805. His father afterwards became minister of St. George's Church, Edinburgh. He made the acquaintance of Mendelssohn during the visit of the latter to Edinburgh in the summer of 1829, and showed him much attention, which Mendelssohn requited by a warm letter of introduction to his family in Berlin, in which he says of Thomson[1] 'he is very fond of music; I know a pretty trio of his composition and some local pieces which please me very well' (*ganz gut gefallen*). During his visit to Germany he studied at Leipzig, kept up his friendship with Mendelssohn, and made the intimate acquaintance of Schumann, Moscheles, and other musicians, and of Schnyder von Wartensee, whose pupil he became. In 1839 he was elected the first Reid Professor at Edinburgh, a result which was doubtless not uninfluenced by the warm testimonials from his Leipzig friends which he submitted. He gave the first Reid Concert on Feb. 12, 1841, and the book of words contains analytical remarks by him on the principal pieces—probably the first instance of such a thing. Thomson died May 6, 1841, deeply lamented. He wrote three operas or dramatic pieces, 'Hermann, or the Broken Spear,' 'The House of Aspen,' and 'The Shadow on the Wall.' The last two were brought out at the Royal English Opera (Lyceum), on

[1] He spells the name Thompson, but it must surely be the same man. See 'Die Familie Mendelssohn,' i. 243.

Oct. 27, 1834, and April 21, 1835 respectively, and had each a long run. Two of his songs, 'Harold Harfager,' and 'The Pirates' Serenade,' are mentioned as spirited and original. [G.]

THORNE, Edward H., born at Cranbourne, Dorsetshire, May 9, 1834, received his musical education at St. George's Chapel, Windsor, where he was articled to Sir George Elvey. In 1832 he was appointed to the Parish Church, Henley, and in 1862 to Chichester Cathedral, which appointment he resigned in 1870 in order to devote himself more closely to the more congenial work of teaching the pianoforte. Mr. Thorne removed to London, and has been successively organist at St. Patrick's, Brighton; St. Peter's, Cranley Gardens; and St. Michael's, Cornhill. His published works comprise several services, including a Magnificat and Nunc Dimittis for chorus, soli, and orchestra, written for the Festival of the Sons of the Clergy; the 125th Psalm; a festival march, toccata and fugue, funeral march, overture, and six books of voluntaries for the organ; some pianoforte pieces; several songs and part-songs; the 47th Psalm (for female voices), etc. His unpublished works include trios for piano-violin, and violoncello; sonatas for the violoncello, and the clarinet; the 57th Psalm for tenor solo, chorus, and orchestra; and many other compositions. [W.B.S.]

THORNE, John, of York, an eminent musician in the middle of the 16th century, is mentioned by Morley in his 'Introduction.' He was probably attached to York Cathedral. A 3-voice motet by him, 'Stella cœli,' is printed in Hawkins's History. He was also a skilled logician. He died Dec. 7, 1573, and was buried in York Cathedral. [W.H.H.]

THOROUGHBASS (Thoroughbase, Figured-Bass; Lat. *Bassus generalis, Bassus continuus*; Ital. *Continuo, Basso continuo*[1]; Germ. *Generalbass*; Fr. *Basse continue, Basse chiffrée*). An instrumental Bass-Part, continued, without interruption, throughout an entire piece of Music, and accompanied by Figures, indicating the general Harmony.

In Italy, the Figured-Bass has always been known as the Basso continuo, of which term our English word, Thorough (*i.e.* Through) bass, is a sufficiently correct translation. But, in England, the meaning of the term has been perverted, almost to the exclusion of its original intention. Because the Figures placed under a Thoroughbass could only be understood by a performer well acquainted with the rules of Harmony, those rules were vulgarly described as the Rules of Thoroughbass; and, now that the real Thoroughbass is no longer in ordinary use, the word survives as a synonym for Harmony—and a very incorrect one.

The invention of this form of accompaniment was long ascribed to Lodovico Viadana (1566-1644), on the authority of Michael Prætorius, Johann Cruger, Walther, and other German historians of almost equal celebrity, fortified by some directions as to the manner of its performance, appended to Viadana's 'Concerti ecclesiastici.' But it is certain that the custom of indicating the Intervals of a Chord by means of Figures placed above or below the Bass-note, was introduced long before the publication of Viadana's directions, which first appeared in a reprint of the 'Concerti' issued in 1612, and are not to be found in any earlier edition; while a true Thoroughbass is given in Peri's 'Euridice,' performed and printed in 1600; an equally complete one in Emilio del Cavaliere's Oratorio, 'La rappresentazione dell' anima e del corpo,' published in the same year; and another, in Caccini's 'Nuove Musiche' (Venice, 1602). There is, indeed, every reason to believe that the Invention of the Continuo was synchronous with that of the Monodic Style, of which it was a necessary contingent; and that, like Dramatic Recitative, it owed its origin to the united efforts of the enthusiastic reformers who met, during the closing years of the 16th century, at Giovanni Bardi's house in Florence. [See Viadana, Ludovico; Monodia; Recitative; also vol. ii. p. 98.]

After the general establishment of the Monodic School, the Thoroughbass became a necessary element in every Composition, written, either for Instruments alone, or for Voices with Instrumental Accompaniment. In the Music of the 18th century, it was scarcely ever wanting. In the Operas of Handel, Buononcini, Hasse, and their contemporaries, it played a most important part. No less prominent was its position in Handel's Oratorios; and even in the Minuets and Gavottes played at Ranelagh, it was equally indispensable. The 'Vauxhall Songs' of Shield, Hook, and Dibdin, were printed on two Staves, on one of which was written the Voice-Part, with the Melody of the Ritornelli, inserted in single notes, between the verses, while the other was reserved for the Thoroughbass. In the comparatively complicated Cathedral Music of Croft, Greene, and Boyce, the Organ-Part was represented by a simple Thoroughbass, printed on a single Stave, beneath the Vocal Score. Not a chord was ever printed in full, either for the Organ, or the Harpsichord; for the most ordinary Musician was expected to play, at sight, from the Figured-Bass, just as the most ordinary Singer, in the days of Palestrina, was expected to introduce the necessary accidental Sharps, and Flats, in accordance with the laws of Cantus Fictus. [See Musica Ficta.]

The Art of playing from a Thoroughbass still survives—and even flourishes—among our best Cathedral Organists. The late Mr. Turle, and Sir John Goss, played with infinitely greater effect from the old copies belonging to their Cathedral libraries, than from modern 'arrangements' which left no room for the exercise of their skill. Of course, such copies can be used only by those who are intimately acquainted with all the laws of Harmony: but, the application of those laws to the Figured Bass is exceedingly simple, as we shall now proceed to show.

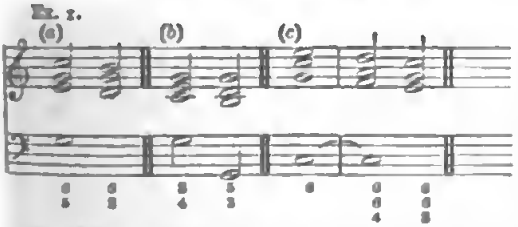
[1] Not to be mistaken for *Basso ostinato* (Fr. *Basse contrainte*) which indicates a Ground-Bass.

1. A wholesome rule forbids the insertion of any Figure not absolutely necessary for the expression of the Composer's intention.

2. Another enacts, that, in the absence of any special reason to the contrary, the Figures shall be written in their numerical order; the highest occupying the highest place. Thus, the full figuring of the Chord of the Seventh is, in all ordinary cases, $\frac{7}{5}_{3}$; the performer being left at liberty to play the Chord in any position he may find most convenient. Should the Composer write $\frac{3}{7}$, it will be understood that he has some particular reason for wishing the Third to be placed at the top of the Chord, the Fifth below it, and the Seventh next above the Bass; and the performer must be careful to observe the directions implied in this departure from the general custom.

3. In conformity with Rule 1, it is understood that all Bass-notes unaccompanied by a Figure are intended to bear Common Chords. It is only necessary to figure the Common Chord, when it follows some other Harmony, on the same Bass-note. Thus, at (*a*), in Example 1, unless the Common Chord were figured, the $\frac{6}{4}$ would be continued throughout the Bar; and in this case, two Figures are necessary for the Common Chord, because the Sixth descends to a Fifth, and the Fourth to a Third. At (*b*) two Figures are equally necessary; otherwise, the performer would be perfectly justified in accompanying the lower G with the same Chord or the upper one. Instances may even occur in which three Figures are needed, as at (*c*), where it is necessary to show that the Ninth, in the second Chord, descends to an Eighth, in the third. But, in most ordinary cases, a 3, a 5, or an 6, will be quite sufficient to indicate the Composer's intention.

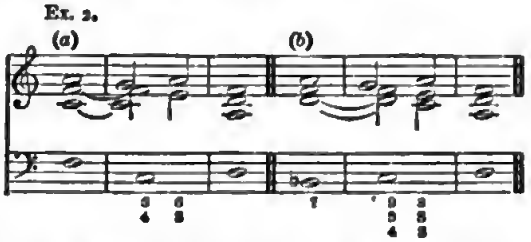
Ex. 1.



The First Inversion of the Triad is almost always sufficiently indicated by the Figure 6, the addition of the Third being taken as a matter of course; though cases will sometimes occur in which a fuller formula is necessary; as at (*a*), in Example 2, where the 3 is needed to show the Resolution of the Fourth, in the preceding Harmony; and at (*b*), where the 8 indicates the Resolution of the Ninth, and the 3, that of the Fourth. We shall see, later on, how it would have been possible to figure these passages in a more simple and convenient way.

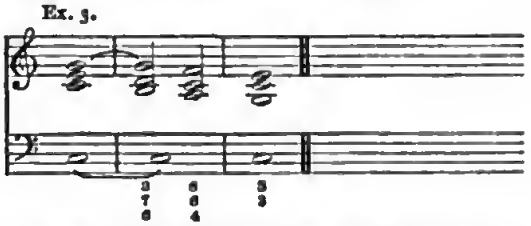
A small treatise which was once extraordinarily popular in England, and is even now used to the exclusion of all others, in many 'Ladies Schools,' foists a most vicious rule upon the Student, with regard to this Chord; to the effect that, when the Figure 6 appears below the Supertonic of the Key, a Fourth is to be added to the Harmony. We remember, when the treatise was at the height of its popularity, hearing Sir Henry Bishop inveigh bitterly against this abuse, which he denounced as subversive of all true musical feeling; yet the pretended exception to the general law was copied into another treatise, which soon became almost equally popular. No such rule was known at the time when every one was expected to play from a Thoroughbass. Then, as now, the Figure 6 indicated, in all cases, the First Inversion of the Triad, and nothing else; and, were any such change now introduced, we should need one code of laws for the interpretation of old Thorough-Basses, and another for those of later date.

Ex. 2.



The Second Inversion of the Triad cannot be indicated by less than two Figures, $\frac{6}{4}$. Cases may even occur, in which the addition of an 8 is needed; as, for instance, in the Organ-Point at (*a*), in Example 3; but these are rare.

Ex. 3.



In nearly all ordinary cases, the Figure 7 only is needed for the Chord of the Seventh; the addition of the Third and Fifth being taken for granted. Should the Seventh be accompanied by any Intervals other than the Third, Fifth, and Octave, it is, of course, necessary to specify them; and instances, analogous to those we have already exemplified when treating of the Common Chord, will sometimes demand even the insertion of a 3 or a 5, when the Chord follows some other Harmony, on the same Bass-note. Such cases are very common in Organ Points.

The Inversions of the Seventh are usually indicated by the formulæ, $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{4}{2}$; the Intervals needed for the completion of the Harmony being understood. Sometimes, but not very often, it will be necessary to write $\frac{6}{5}$, $\frac{6}{4}$. or $\frac{6}{4}$. In some rare cases, the Third Inversion is indicated by a simple 4: but this is a dangerous form of abbreviation, unless the sense of the passage be very clear indeed; since the Figure 4 is constantly used, as we shall presently see, to indicate another form of Dissonance. The Figure 2, used alone, is more common, and always perfectly intelligible; the 6 and the 4 being understood.

The Figures $\frac{9}{7}$, whether placed under the Dominant, or under any other Degree of the Scale, indicate a Chord of the Ninth, taken by direct percussion. Should the Ninth be accompanied by other Intervals than the Seventh, Fifth, or Third, such Intervals must be separately noticed. Should it appear in the form of a Suspension, its figuring will be subject to certain modifications, of which we shall speak more particularly when describing the figuring of Suspensions generally.

The formulæ $\frac{7}{4}$ and $\frac{9}{7}$ are used to denote the chord of the Eleventh—*i.e.* the chord of the Dominant Seventh, taken upon the Tonic Bass. The chord of the Thirteenth—or chord of the Dominant Ninth upon the Tonic Bass—is represented by $\frac{7}{6}$ or $\frac{9}{6}$ or $\frac{7}{6}$. In these cases, the 4 represents the Eleventh, and the 6 the Thirteenth: for it is a rule with modern Composers to use no higher numeral than 9; though in the older Figured Basses—such as those given in Peri's 'Euridice,' and Emilio del Cavaliere's 'La Rappresentazione dell' anima e del corpo,'—the numerals, 10, 11, 12, 13, and 14, are constantly used to indicate reduplications of the Third, Fourth, Fifth, Sixth, and Seventh, in the Octave above.

Accidental Sharps, Flats, and Naturals are expressed in three different ways. A ♯, ♭, or ♮, used alone—that is to say, without the insertion of a numeral *on its own level*—indicates that the Third of the Chord is to be raised or depressed a Semitone, as the case may be. This arrangement is entirely independent of other numerals placed *above* or *below* the Accidental Sign, since these can only refer to other Intervals in the Chord. Thus, a Bass-note with a single ♭ beneath it, must be accompanied by a Common Chord, with a flattened Third. One marked $\frac{6}{5}$ must be accompanied by the First Inversion of the Chord of the Seventh, with its Third flattened. It is true that, in some Thoroughbasses of the last century, we find the forms ♯3, ♭3, or ♮3; but the Figure is not really necessary.

A dash drawn through a 6, or 4, indicates that the Sixth or Fourth above the Bass-note, must be raised a Semitone. In some of Handel's Thoroughbasses, the raised Fifth is indicated by 5; but this form is not now in use.

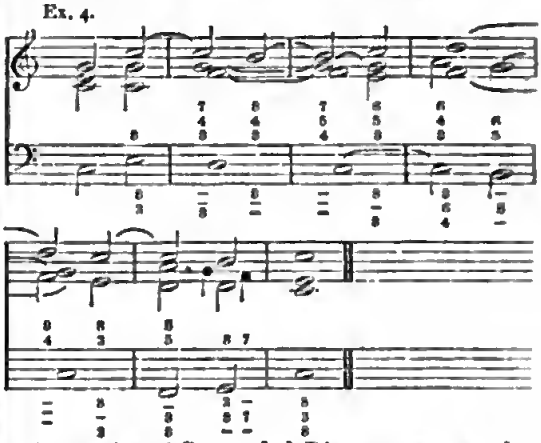
In all cases except those already mentioned, the necessary Accidental Sign must be placed before the numeral to which it is intended that it should apply; as ♭6, ♯7, ♮5, ♭3, ♭4, ♮1, ♮6, etc.; or, when two or more Intervals are to be altered, $\frac{♭8}{♭4}$, $\frac{♭6}{♭3}$, $\frac{♭7}{♭5}$, etc.; the Figure 3 being always suppressed in modern Thoroughbasses, and the Accidental Sign alone inserted in its place when the Third of the Chord is to be altered.

By means of these formulæ, the Chord of the Augmented Sixth is easily expressed, either in its Italian, French, or German form. For instance, with the Signature of G major, and E♭ for a Bass-note, the Italian Sixth would be indicated by 6, the French by $\frac{6}{4}$, the German by $♭\frac{6}{5}$, or $♭\frac{6}{3}$.

The employment of Passing-Notes, Appoggiaturas, Suspensions, Organ-Points, and other passages of like character, gives rise, sometimes, to very complicated Figuring, which, however, may be simplified by means of certain formulæ, which save much trouble, both to the Composer and the Accompanyist.

A horizontal line following a Figure, on the same level, indicates that the note to which the previous Figure refers is to be continued, in one of the upper Parts, over the new Bass-note, whatever may be the Harmony to which its retention gives rise. Two or more such lines indicate that two or more notes are to be so continued; and, in this manner, an entire Chord may frequently be expressed, without the employment of a new Figure. This expedient is especially useful in the case of Suspensions, as in Example 4, the full Figuring of which is shown above the Continuo, and, beneath it, the more simple form, abbreviated by means of the horizontal lines, the arrangement of which has, in some places, involved a departure from the numerical order of the Figures.

Ex. 4.

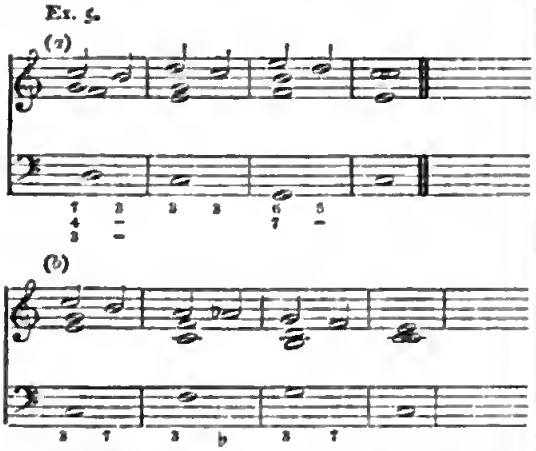


Any series of Suspended Dissonances may be expressed on this principle—purposely exaggerated in the example—though certain very common Suspensions are denoted by special formulæ which very rarely vary. For instance, 4 3 is always understood to mean $\frac{5}{4}\ \frac{5}{3}$—the Common Chord, with its Third delayed by a suspended Fourth—in contradistinction to $\frac{5}{4}\ \frac{5}{3}$ already mentioned; 9 8 means the Suspended Ninth resolving into the Octave of the Common Chord; $\frac{9}{4}\ \frac{8}{3}$ indicates the Double Suspension of the Ninth and Fourth, resolving into the Octave and Third; etc.

In the case of Appoggiaturas, the horizontal lines are useful only in the Parts which accompany the Discord. In the Part which actually contains the Appoggiatura, the absence of the Concord of Preparation renders them inadmissible, as at (*a*) in Example 5.

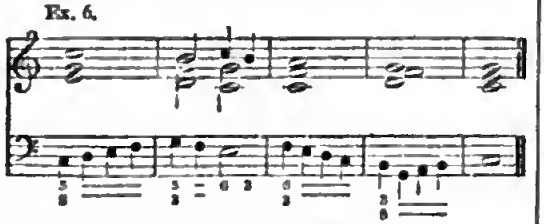
Passing-Notes, in the upper Parts, are not often noticed in the Figuring, since it is rarely necessary that they should be introduced into the Organ or Harpsichord Accompaniment; unless, indeed, they should be very slow, in which case they are very easily figured, in the manner shown at (*b*) in Example 5.

Ex. 5.



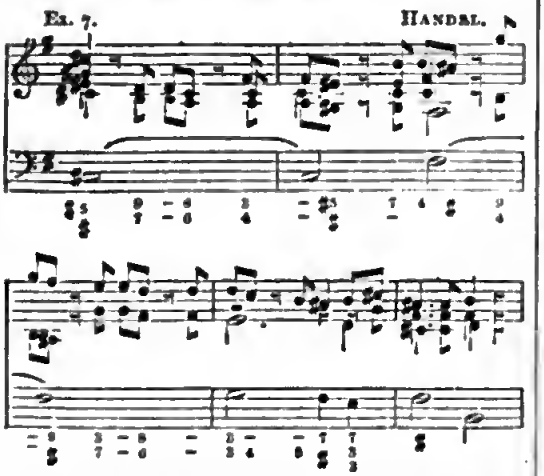
The case of Passing-Notes in the Bass is very different. They appear, of course, in the Continuo itself; and the fact that they really are Passing-Notes, and are, therefore, not intended to bear independent Harmonies, is sufficiently proved by a system of horizontal lines indicating the continuance of a Chord previously figured; as in Example 6, in the first three bars of which the Triad is figured in full, because its intervals are continued on the three succeeding Bass-Notes.

Ex. 6.



But in no case is the employment of horizontal lines more useful than in that of the Organ Point, which it would often be very difficult to express clearly without their aid. Example 7 shows the most convenient way of figuring complicated Suspensions upon a sustained Bass-Note.

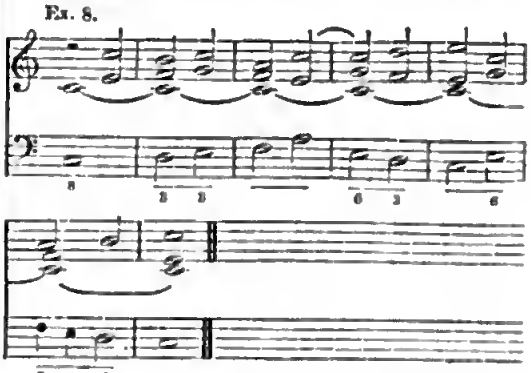
Ex. 7. HANDEL.



In the Inverted Pedal-Point, the lines are still more valuable, as a means of indicating the continuance of the sustained note in an upper Part;

as in Example 8, in which the Figure 8 marks the beginning of the C, which, sustained in the Tenor Part, forms the Inverted Pedal, while the horizontal line indicates its continuance to the end of the passage.

Ex. 8.

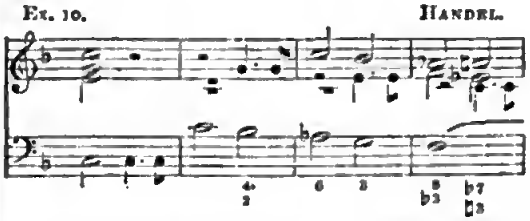


When, in the course of a complicated Movement, it becomes necessary to indicate that a certain phrase—such as the well-known Canto-Fermo in the 'Hallelujah Chorus'—is to be delivered in Unison,—or, at most, only doubled in the Octave—the passage is marked *Tasto Solo*, or, T. S.—i. e. 'with a single touch' (= key).[1] When the Subject of a Fugue appears, for the first time, in the Bass, this sign is indispensable. When it first appears in an upper Part, the Bass Clef gives place to the Treble, Soprano, Alto, or Tenor, as the case may be, and the passage is written in single Notes, exactly as it is to be played. In both these cases it is usual also to insert the first few Notes of the Answer, as a guide to the Accompanyist, who only begins to introduce full Chords when the figures are resumed. In any case, when the Bass Voices are silent, the lowest of the upper Parts is given in the Thoroughbass, either with or without Figures, in accordance with the law which regards the lowest sound as the real Bass of the Harmony, even though it may be sung by a Soprano Voice. An instance of this kind is shown in Example 9.

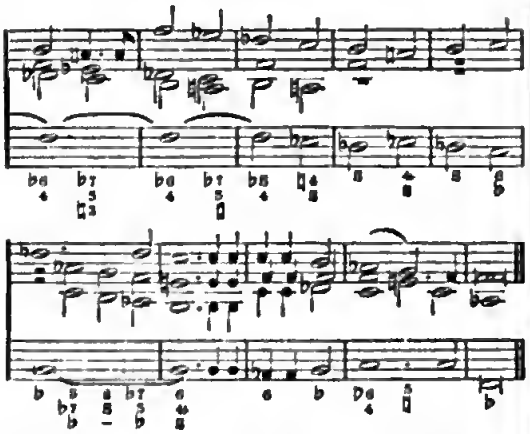
Ex. 9. HANDEL.

We shall now present the reader with a general example, serving as a practical application of the rules we have collected together for his guidance; selecting, for this purpose, the concluding bars of the Chorus, 'All we like sheep,' from Handel's 'Messiah.'

Ex. 10. HANDEL.



[1] As lately as the last century, the keys of the Organ and Harpsichord were called 'Touches' by English writers.



The Figuring here given contains nothing which the Modern Professor of Harmony can safely neglect to teach his pupils. The misfortune is, that pupils are too often satisfied with *writing* their exercises, and too seldom expected to *play* from a Thoroughbass at sight. Many young students could write the figured Chords correctly enough; but few care to acquire sufficient fluency of reading and execution to enable them to accompany a Continuo effectively, though this power is indispensable to the correct rendering, not only of the works of Handel and Bach, but even of the Oratorios and Masses of Haydn and Mozart—the latest great works in which the Organ Part is written on a single Stave. [W.S.R.]

THREE CHOIRS, OF GLOUCESTER, WORCESTER, AND HEREFORD, MEETINGS, OR FESTIVALS OF THE. These Meetings were first held in 1724, if not earlier, but became permanent in that year, when the Three Choirs assembled at Gloucester for the performance of cathedral service on a grand scale, with orchestral accompaniment. Their establishment was mainly promoted by Rev. Thomas Bisse, chancellor of Hereford, and brother of Dr. Philip Bisse, bishop of the diocese, and the proceeds were applied in aid of a fund for the relief of the widows and orphans of the poorer clergy of the three dioceses, or of the members of the three choirs.[1] In 1725 a sermon was preached at Worcester for the benefit of the charity, and in 1726 a remarkable one by the Rev. Thomas Bisse at Hereford. The meetings have since continued to be held, in unbroken succession, up to the present time, the 160th meeting having taken place at Gloucester in 1883. They are held alternately in each of the three cities, each having thereby in its turn a triennial festival. On their first establishment it was customary for the members of the Three Choirs to assemble on the first Tuesday in September, and unitedly to perform choral service on the following two days. Six stewards, two from each diocese, were appointed to superintend the distribution of the charity. Evening concerts were given, in the Shire Halls usually, on each of the two days. Purcell's Te Deum and Jubilate in D, and Handel's Utrecht Te Deum and Jubilate were constantly performed, and from 1748 the Dettingen Te Deum. Oratorios were given, as well as secular music, at the evening concerts, but it was not until 1759 that they were admitted into the cathedrals, when the 'Messiah' was performed in Hereford Cathedral, and continued to be the only oratorio so performed until 1787, when 'Israel in Egypt' was given in Gloucester Cathedral. In 1753 the festivals were extended to three days, and in 1836 to four days, at which they have ever since continued. It has always been the practice to hand over the collections made at the cathedral doors after the morning performances intact to the charity, the excess, if any, of expenditure over receipts from sale of tickets being made good by the stewards. The excess became eventually so permanent that in 1837 great difficulty was experienced in inducing gentlemen to undertake the office of steward, and the existence of the Meeting was seriously imperilled; but the difficulty has been since overcome by very largely increasing the number of stewards. The festivals are conducted by the organist of the cathedral in which they are successively held, the organists of the other two cathedrals officiating respectively as organist and pianoforte accompanist. Deviations from this practice have, however, sometimes occurred. For instance, Mr. (afterwards Dr.) Boyce conducted in 1737, and for several subsequent years; Dr. William Hayes (at Gloucester), in 1757 and 1760; and Dr. John Stephens (at Gloucester) in 1766. The last occasion upon which a stranger was called upon to conduct was in 1842, when, in consequence of the illness of the then organist of Worcester cathedral, the baton was placed in the hands of Mr. Joseph Surman. Until 1859 the first morning of the festival was devoted to the performance of cathedral service by the whole of the performers, but since that time the service has been performed at an early hour by the members of the Three Choirs only, to organ accompaniment, and an oratorio given later in the day. In 1875 an attempt was made, at Worcester, to alter the character of the performances in the cathedrals, by excluding oratorios and substituting church music interspersed with prayers. But this met with decided opposition and has not been repeated. The band at these festivals is composed of the best London professors, and the chorus comprises, in addition to the members of the Three Choirs, members of the local choral societies and others. The most eminent principal singers of the day are engaged for the solo parts. The pieces usually selected for performance at the Meetings were those which were most popular. But occasionally new and untried compositions were introduced. For instance, an anthem by Boyce, Worcester, 1743; anthems by Dr. Alcock and J. S. Smith, Gloucester, 1773; Clarke-Whitfeld's 'Crucifixion,' Hereford, 1822;

[1] The latter did not long continue to participate in the benefits of the charity; the relief is supposed to have been discontinued when their performances ceased to be gratuitous.

F. Mori's 'Fridolin,' Worcester, 1851; an anthem (1852) and Jubilate (1855) by G. T. Smith, Hereford; anthems by G. J. Elvey, Gloucester, 1853, and Worcester, 1857; and Sullivan's 'Prodigal Son,' Worcester, 1869; Beethoven's Mass in D, Mendelssohn's Lobgesang and Elijah, Spohr's Oratorios, and other favourite works. In later years new compositions were more frequently produced, and recently scarcely a year has passed without some new work being given. At the Gloucester Meeting of 1883 no fewer than three new works were performed for the first time, viz. sacred cantatas by Drs. Stainer and Arnold, and a secular choral work by Dr. Hubert Parry. This is not the place to discuss, from either an artistic or a financial point of view, the desirability of such a course, but it may be noted that at the Gloucester Festival of 1883 the excess of expenditure over receipts from sale of tickets exceeded 500*l*. [W.H.H.]

THURNAM, EDWARD, born at Warwick, Sept. 24, 1825, was organist of Reigate Parish Church from 1849, and from 1849 to 1876 conductor of the Reigate Choral Society, and also an able violinist, and the composer of a Cathedral Service, and several songs and pieces for various instruments, of considerable merit. He died Nov. 25, 1880. [W.H.H.]

THURSBY, EMMA, born at Brooklyn, New York, Nov. 17, 1857, is the daughter of an Englishman, and is descended by her mother from an old United States family. She received instruction in singing first from Julius Meyer and Achille Erani, then in 1873 at Milan from Lamperti and San Giovanni, and finally completed her studies in America under Madame Rudersdorff. In 1875 she undertook a tour through the United States and Canada. She made her *début* in England May 22, 1878, at the Philharmonic, with such success that she was engaged at a subsequent concert of the Society in the same season. She remained in England until the end of 1879, singing with acceptance at the Crystal Palace, the Popular Concerts, Leslie's Choir, etc., and in the summer of the same year sang in Paris and the French provinces. In 1880–81 she made an extended concert-tour through Germany, Austria, Holland, Belgium, Spain, Norway, Denmark, etc., and returned to America at the end of 82. In 1883 she was singing in the States and Canada.

Her voice is a soprano, of remarkable compass, ranging from middle C to E♭ above the lines; not large but rich; somewhat veiled, but noble and sympathetic. 'Miss Thursby's technique is extraordinary; her legato and staccato are models of certainty and correctness, her respiration is admirably managed, and her shake as rippling as it is long enduring.'[1] [A.C.]

TICHATSCHEK, JOSEPH ALOIS, born July 11, 1807, at Ober Weckelsdorf, in Bohemia. He began by studying medicine, but abandoned it for music, and received instruction in singing from Ciccimara, a favourite Italian singing master. In 1830 he became a chorus singer at the Kärnthnerthor theatre, was next appointed chorus inspector, played small parts, and afterwards, those of more importance, viz. Idreno ('Semiramide'), Alphonse ('Stumme'), and Raimbaud ('Robert'). He sang for two years at Gratz, and again at Vienna, as principal tenor. On Aug. 11, 1837, he made his *début* at Dresden as Gustavus III. (Auber), with such success as to obtain an engagement for the following year. At this period he attracted the attention of Schroeder-Devrient, who gave him the benefit of her advice and experience, with the result of a long and intimate friendship, which terminated only with her death. Until his retirement in 1870, he remained permanently in Dresden, where, on Jan. 16, as Idomeneo, he celebrated the 40th anniversary of his professional career, having previously, on Jan. 17, 1863, celebrated his 25th anniversary at Dresden, as Hernando Cortes (Spontini). His répertoire consisted of the tenor parts in the operas of Gluck, Mozart, Beethoven, Weber,[2] Marschner, Méhul, Boieldieu, Auber, Nicolo, Meyerbeer, Spontini, Flotow, Spohr, etc.; and on Oct. 20, 42, and Oct. 19, 45 respectively, was the original Rienzi, and Tannhäuser. In 1841 he sang for a few nights in German at Drury Lane Theatre as Adolar, Tamino, Robert, etc.; also at Liverpool and Manchester, and is thus described by a contemporary—'Herr Tichatschek has proved himself the hit of the season; he is young, prepossessing, and a good actor; his voice is excellent, and his style, though not wanting in cultivation, is more indebted to nature than art.'[3] [A.C.]

TIE. A curved line uniting two notes of the same pitch, whereby they form a single note which is sustained for the value of both. The tie is also called the Bind, and by some writers the Ligature, although this term properly refers to certain slurred groups of notes which occur in ancient music, [LIGATURE, vol. ii. p. 136.] It has already been described under the former heading, but to what was there stated it may be added, that ties are occasionally met with in pianoforte music where the note is actually repeated. [See BIND, vol. i. p. 242.] To effect this repetition properly some skill and care are required; the finger which strikes the first of the two tied notes is drawn inwards, and the following finger falls over it as closely and rapidly as possible, so as to take its place before the key has had time to rise to its full distance, and therefore before the damper has quite fallen. Thus there is no actual silence between the two sounds, the repetition takes place before the first sound has ceased, and an effect is produced which resembles the old effect of BEBUNG as nearly as the modern pianoforte can imitate it. [See vol. i. p. 160.] The particular occasions on which this effect is required are not indicated

[1] 'Illustrated Sporting and Dramatic News,' Oct. 18, 1879; and F. Gumbert, in the Neue Berliner Musikzeitung.

[2] On Oct. 13, 1842, he sang the part of Max on the occasion of the hundredth performance of 'Der Freischütz,' a part he sang no less than 108 times during his career up to 1863.

[3] 'Musical World,' June 17, 1841.

hy any specific sign, since an experienced performer can always judge from the nature of the passage. As a rule, it may be said that whenever two tied notes are written for which a single longer note might have been substituted, repetition is indicated—for the use of the tie proper is to express a note-value which *cannot* be represented hy a single note, *e. g.* five qnavers. Thus Ex. 1, which is an instance in point, might, if no repetition had been required, have heen written in qnavers, as in Ex. 2.

BEETHOVEN. Sonata, op. 106. Adagio.

Ex. 1.

Ex. 2.

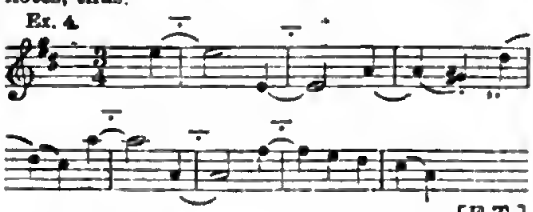
Another instance of the employment of this close repetition sometimes occurs when an unaccented note is tied to an accented one, as in Ex. 3. Here the rhythm would be entirely lost if the tied notes were sustained instead of repeated.

CHOPIN. Valse, op. 31, no. 1.

Ex. 3.

In the same sense it seems quite possible that the subject of the scherzo of Beethoven's Sonata for piano and violoncello, op. 69, and other similar phrases, may have been intended to he played with repetition; and in support of this view it may be mentioned that an edition exists of the Sonata Pastorale, op. 28, hy Cipriani Potter, who had opportunities of hearing Beethoven and becoming acquainted with his intentions, in which the analogous passage in the first movement is printed with what is evidently meant for a sign of separation hetween the tied notes, thus:—

Ex. 4.



[F.T.]

TIEDGE, CHRISTOPH AUGUST, born 1752, died March 8, 1841; a German elegiac poet and friend of Beethoven's, who in Rhineland dialect always called him 'Tiedsche,' and who set some lines to Hope—'an die Hoffnung'—from his largest and best poem, 'Urania,' to music twice, once in Eb, op. 32, and again in G, op. 94. Both are for voice and piano; the former dates from 1808, the latter from 1816. Tiedge's name occurs in the correspondence between Beethoven and Amalie Sebald, and there is a most interesting letter from Beethoven to him of Sept. 11, 1811, betokening great intimacy. (Thayer, iii. 179, 213, etc.) [G.]

TIERCE, *i. e. Tiers*, third. I. A name given to the interval of the Third, whether Major or Minor.

II. The fourth of the series of natural harmonics, being the Major Third in the third octave above the ground-tone or prime; its vihrations are five times as numerous as those of its prime.

III. An open metal organ stop of the same pitch as the similarly-named harmonic; *i.e.* if the note CC is held down and the Tierce-stop drawn, the E above middle C will be heard. That such a stop can only be used in combination with certain other harmonics, and then but sparingly, will be evident when it is remembered that if C, E, and G be held down there will be heard at the same time G sharp and B. Hence, the Tierce when found in a modern organ is generally incorporated as a rank of the Sesquialtera or Mixture, in which case it is of course combined with other harmonics, its near relations. Some organ-builders, however, altogether exclude it. A serious difficulty is now met with, if a Tierce be introduced; it is this—modern organs are tuned to 'equal temperament,' whereas the Tierce (whether a separate stop or a rank) certainly ought to be tuned to its prime in 'just intonation,' in which case tempered and natural thirds would be heard simultaneously when the Tierce is used. Much difference of opinion exists as to the utility or effect of this stop. [J. S.]

TIERCE DE PICARDIE. In Polyphonic Music, it is essential that every Composition should end with a Major Third, even though the Third of the Mode in which it is written should be Minor. The Third, thus made Major by an Accidental Sharp or Natural, is called the 'Tierce de Picardie.' It is not very easy to arrive at the origin of the term; though it may perhaps be accounted for by the proximity of Picardy to Flanders, in which country the characteristic Interval was in common use, at a very early period. Rousseau's explanation of the term (Dictionnaire, 'Tierce') is a very strange one, viz. that it was given 'in joke, because the use of the interval on a final chord is an old one in church music, and therefore frequent in Picardy, where there is music in many cathedrals and other churches'! [W.S.R.]

TIERSCH, OTTO, born Sept. 1, 1838, at Kalbsrieth in Thuringia, received instruction from Töpfer of Weimar, Billermann, Marx, and Erk; was then teacher in Stern's Conservatorium, and is now teacher of singing to the city of Berlin. His writings are practical, and concern themselves much with an endeavour to make the modern discoveries of Helmholtz and others, in acoustics, available in teaching singing. The principal are as follows. 'System und Method der Harmonielehre' (1868); 'Elementarhuch der musikalischen Harmonie und Modulationslehre' (1874); 'Kurzes praktisches generalbass Harmonielehre' (1876); the same for Counterpoint and Imitation (1879). The article on 'Harmonielehre' in Mendel's Lexicon is by him. [G.]

TIETJENS or TITIENS, THERESE CAROLINE JOHANNA, the great prima donna, was born at Hamburg, of Hungarian parents, according to some biographers in 1834, to others, in 1831. The latter date agrees best with subsequent facts, and also with the inscription on her tombstone, which states that she died in 1877, aged 46.

Her voice, even in childhood, gave so much promise of future excellence that she was educated for the lyric stage. She appeared for the first time at the Hamburg Opera, in 1849, as Lucrezia Borgia, and achieved an immediate success. She proceeded to Frankfort, and thence, in 1856, to Vienna, where, though not engaged as the leading prima donna, her performance of Valentine raised her at once to the highest rank.

The late Madame Jullien heard her at this time, and it was largely due to her glowing accounts that Mdlle. Tietjens was quickly engaged by Mr. Lumley for his last season at Her Majesty's Theatre in London; and when, on April 13, 1858, she appeared in 'The Huguenots,' her impersonation of Valentine achieved a success which increased with every repetition of the opera, and was the first link in that close union between the performer and the public which was only to be severed by death.

England from that time became her home. She remained at Her Majesty's Theatre during the successive managements of Mr. E. T. Smith and Mr. Mapleson, and after the burning of the theatre in 1867 followed the fortunes of the company to Drury Lane. She sang at Covent Garden during the two years' coalition of the rival houses in 69 and 70, returning to Drury Lane in 71, and finally, just before her death, to the new house in the Haymarket.

Her performances are still fresh in the memory of all opera and concert goers. Never was so mighty a soprano voice so sweet and luscious in its tone: like a serene, full, light, without dazzle or glare, it filled the largest arena without appearing to penetrate. It had none of a soprano's shrillness or of that peculiar clearness called 'silvery'; when it declined, as it eventually did, in power, it never became wiry. It had a mezzo-soprano quality extending to the highest register, perfectly even throughout, and softer than velvet. Her acting in no way detracted from her singing; she was earnest, animated, forcible, in all she did conscientious and hearty, but not electric. Her style of singing was noble and pure. When she first came to England her rapid execution left much to be desired; it was heavy and imperfect. Fluency and flexibility were not hers by nature, but by dint of hard work she overcame all difficulties, so as to sing with success in the florid music of Rossini and Bellini. Indeed she attempted almost everything, and is perhaps the only singer, not even excepting Malibran, who has sung in such completely opposite rôles as those of Semiramide and Fides. But her performance of light or comic parts was a mere *tour de force*; her true field was grand opera. As Lucrezia, Semiramide, Countess Almaviva, she was great; as Donna Anna and Valentine she was greater; best of all as Fidelio, and as Medea in Cherubini's opera, revived for her and not likely to be forgotten by any who heard it.

In the 'Freischütz,' as in 'Fidelio,' her appearance was unsuited to her part, but she sang the music as no one else could sing it. In her later years she set a good example by undertaking the rôle of Ortrud in 'Lohengrin.' The music however did not show her voice to advantage, and this was still more the case with the music of Fides, although her acting in both parts was very fine. Her répertoire also included Leonora ('Trovatore'), the Favorita, Alice, Lucia, Amalia ('Un Ballo in Maschera'), Norma, Pamina, Margherita, Marta, Elvira ('Ernani') Reiza ('Oberon'), and Iphigenia in Tauris.

Her voice was as well suited to sacred as to dramatic music, and she applied herself assiduously to the study of oratorio, for which her services were in perpetual request. Perhaps the hardest worked singer who ever appeared, she was also the most faithful and conscientious of artists, never disappointing her public, who knew that her name on the bills was a guarantee against change of programme, or apology for absence through indisposition. No doubt her splendid physique enabled her often to sing with impunity when others could not have done so, but her ceaseless efforts must have tended to break up her constitution at last. This great conscientiousness, as well as her genial sympathetic nature, endeared her to the whole nation, and, though there never was a 'Tietjens fever,' her popularity steadily increased and never waned. Her kindness and generosity to young and struggling artists and to her distressed countrymen knew no bounds and became proverbial.

The first symptoms of the internal disorder which proved fatal to her appeared in 1875, but yielded to treatment. They recurred during a visit to America in the next year, but were again warded off for the time, and throughout a subsequent provincial tour in this country she sang 'as well as she had ever done in her life.' In 1876 she had her last benefit concert, at the Albert Hall. In April 1877 her illness increased to an alarming extent, and her last stage-appearance was on May 19, as Lucrezia. 'She fainted twice during the performance, in her dressing-room; but she would appear, though she had to undergo a painful operation on the following Tuesday. 'If I am to die,' she said to a friend, 'I will play Lucrezia once more.' Those who then heard her will always recall her rendering of the despairing cry after Gennaro's death. She died Oct. 3, 1877, and was buried in Kensal Green Cemetery. On the day before, a messenger had arrived from the Queen and Princesses with special enquiries, which had greatly pleased her. Her death was felt as a national loss, and it may be long before any artist arises who can fill the place she filled so worthily and so well. [F.A.M.]

TIETZE. [See TITZE.]

TIGRANE, IL. An Italian opera, composed by Righini, 1800, the overture of which was at

one time a favourite in London. The discovery of the parts of this overture in his father's warehouse gave Schumann his first opportunity of conducting.[1] It has been lately re-scored, and published by Aibl of Munich. [G.]

TILMANT, THÉOPHILE, French conductor, born at Valenciennes July 8, 1799, and educated at the Paris Conservatoire, where he took the first violin prize in R. Kreutzer's class in 1818. He played with great fire and brilliancy, and had a wonderful instinct for harmony, though without much scientific knowledge. On the formation of the Société des Concerts in 1828 he was appointed vice-conductor, and also played solo in a concerto of Mayseder's. In 1834 he became vice- and in 1838 chief-conductor at the Théâtre Italien, where he remained till 1849. In 1838, with his brother Alexandre, a distinguished cellist (born at Valenciennes Oct. 2, 1808, died in Paris June 13, 1880), he founded a quartet-society, which maintained its popularity for some ten years or so. In 1849 he succeeded Labarre as conductor of the Opéra Comique, an enviable and responsible post, which he held for nearly 20 years. The composers whose operas he mounted found him earnest and conscientious, and he conducted with a fire and a dash perfectly irresistible, both there and at the Concerts du Conservatoire, which he directed from 1860 to 1863. In 1868 he left the Opéra Comique, and retired to Asnières, where he died May 7, 1878. He received the Legion of Honour in 1861. [G.C.]

TIMANOFF, VERA, a native of Russia, received pianoforte instruction in music from Liszt, and for a long time past has enjoyed a wide continental reputation. She made her début in England, August 28, 1880, at the Promenade Concerts, Covent Garden, where she fulfilled six nights' engagement under the conductorship of Mr. F. H. Cowen, and made a lively impression by her brilliant rendering of the works of her master and other pieces of the same school. On May 19, 1881, she played Chopin's Concerto in F minor at the Philharmonic, and 'by her brilliant execution of the florid passages, by the delicacy with which she rendered the fairylike fancies of the composer, and by the marked character resulting from her strong feeling for rhythm and accent, gave the concerto an adventitious interest.'[2] On May 13, 1882, she played at the Crystal Palace Liszt's 'Fantasia on the Ruins of Athens,' and on June 6 of the same year she gave a recital and was heard with pleasure in light pieces of Moskowski, Liszt, and Rubinstein. [A.C.]

TIMBALES is the French word for Kettle-drums. [See DRUM 2; vol. i. p. 463.] In that article, at p. 464 *b*, it is mentioned that Meyerbeer used 3 drums, G, C, and D, in No. 17 of the score of 'Robert le Diable'; but it was really written for 4 drums, in G, C, D, and E, and was so played at the Paris Académie, where it was produced. This real kettle-drum solo begins thus, and is probably a unique example of its kind:—

The printed score has only 3 drums, G, C, and D, to facilitate the performance in ordinary orchestras, the E being then played by the contrabasso. [V. de P.]

TIMBRE. A French word, originally signifying a bell, or other resonant metallic instrument, of which the sense was subsequently extended to denote peculiar ringing tones, and lastly employed by the older writers on Acoustics to indicate the difference between notes which, though of identical pitch, produce dissimilar effects upon the ear. The cause of this variety not being then understood, the vagueness which characterises the expression was hardly misplaced. But the researches of Helmholtz put an end to the ambiguity, by showing that difference of *timbre* was due to change in the upper-partial tones, or harmonics, which accompany the foundation-tone, or ground-tone, of a note or sound.

A somewhat better, but rather metaphorical phrase was afterwards suggested in Germany; by which varieties of timbre were termed *Klangfärbe* or Sound-colours. This term, in the outlandish shape of 'Clangtint,' was adopted by Tyndall and other writers as an English equivalent of the German word.

But a term has been latterly employed which must commend itself to all as at once a pure English word and a symbol to express the idea, now become definite; namely the word QUALITY. A sound may therefore be said in fair English to possess three properties, and no more—Pitch, Intensity, and Quality; respectively corresponding to the Frequency, the Amplitude, and the Form of the Sound-wave. In case this definition be objected to as unnecessarily geometrical, the Quality, or *Timbre*, of a note may be described as the sum of the associated vibrations which go to make up that complex mental perception.

'If the same note,' says Helmholtz,[3] 'is sounded successively on a pianoforte, violin, clarinet, oboe, or trumpet, or by the human voice, notwithstanding its having the same force and pitch, the musical tone of each is different, and we recognise with ease which of these is being used. Varieties of tone-quality seem to be infinitely numerous even in instruments; but the human voice is still richer, and speech employs these very qualitative varieties of tone in order to distinguish different letters. The different vowels belong to the class of sustained tones which can be used in music; while the character of consonants mainly depends on brief and transient noises.'

It is well known that he analysed these compound tones by means of Resonators, and subsequently reproduced them synthetically by a

[1] Wasielewski, p. 14. [2] Daily Telegraph. [3] 'Sensations of Tone,' Ellis's transl. p. 23.

system of electrically controlled tuning-forks. The full demonstration of these facts occupies the larger part of his classical work on 'Sensations of Tone,' and can hardly be given in a brief summary. Pure tones can be obtained from a tuning-fork held over a resonance tube, and by blowing a stream of air from a linear slit over the edge of a large bottle. The quality of tone in struck strings depends on (1) the nature of the stroke, (2) the place struck, and (3) the density, rigidity, and elasticity of the string. In bowed instruments no complete mechanical theory can be given; although Helmholtz's beautiful 'Vibration Microscope' furnishes some valuable indications. In violins, the various parts, such as the belly, back, and soundpost, all contribute to modify the quality; as also does the contained mass of air. By blowing across the *f*-hole of a Straduarius violin, Savart obtained the note *c'*; in a violoncello, F; and in a viola, a note one tone below that of the violin.

Open organ pipes, and conical double reed instruments, such as the oboe and bassoon, give all the notes of the harmonic series. Stopped pipes and the clarinet give only the partial tones of the uneven numbers. On this subject, neither Helmholtz nor any other observer has given more detailed information: indeed the distinguished German physicist points out that here there is still 'a wide field for research.'

The theory of vowel-quality, first enunciated by Wheatstone in a criticism on Willis's experiments, is still more complicated. Valuable as are Helmholtz's researches, they have been to some extent corrected and modified of late by R. Koenig in his 'Experiences d'Acoustique.'[1] The latter writer begins by stating that, according to the researches of Donders and Helmholtz, the mouth, arranged to produce a particular vowel-sound, has a powerful resonance-tone which is fixed for each vowel, whatever be the fundamental note. A slight change of pronunciation modifies the sound sufficiently to sustain the proposition made by Helmholtz of defining by these accessory sounds the vowels which belong to different idioms and dialects. It is therefore very interesting to determine the exact pitch of these notes for the different vowels. Helmholtz and Donders however differ considerably in their results. Koenig determines the accessory resonance-tones for the vowels as pronounced by the North-Germans as follows:—

OU	O	A	E	I
$B\flat_2$	$B\flat_3$	$B\flat_4$	$B\flat_5$	$B\flat_6$
225	450	900	1800	3600 vibrations.

The simplicity of these relations is certainly in their favour, and is suggested by M. Koenig as the reason why we find essentially the same five vowels in all languages, in spite of the undoubted powers which the human voice possesses of producing an infinite number and variety of such sounds. [W.H.S.]

[1] Quelques Expériences d'Acoustique, Paris 1882 (privately printed), Essay vi. p. 42.

TIME (Lat. *Tempus, Tactus*; Ital. *Tempo, Misura, Tatto*; Fr. *Mesure*; Germ. *Takt, Taktart, Taktordnung*).

No musical term has been invested with a greater or more confusing variety of significations than the word Time; nor is this vagueness confined to the English language. In the Middle Ages, as we shall show, its meaning was very limited; and bore but a very slight relation to the extended signification accorded to it in modern Music. It is now used in two senses, between which there exists no connection whatever. For instance, an English Musician, meeting with two Compositions, one of which is headed, 'Tempo di Valsa,' and the other, 'Tempo di Menuetto,' will naturally (and quite correctly) play the first in 'Waltz-Time'; that is to say, at the *pace* at which a Waltz is commonly danced; and the second, at the very much slower pace peculiar to the Minuet. But an Italian Musician will tell us that both are written in 'Tempo di tripla di semiminima'; and the English Professor will (quite correctly) translate this by the expression, 'Triple Time,' or '3-4 Time,' or 'Three Crotchet Time.' Here, then, are two Compositions, one of which is in 'Waltz-Time,' and the other in 'Minuet Time,' while both are in 'Triple Time'; the words 'Tempo' and 'Time' being indiscriminately used to indicate pace and rhythm. The difficulty might have been removed by the substitution of the term 'Movimento' for 'Tempo,' in all cases in which pace is concerned; but this word is very rarely used, though its French equivalent, 'Mouvement,' is not uncommon.

The word TEMPO having already been treated, in its relation to speed, we have now only to consider its relation to rhythm.

In the Middle Ages, the words 'Tempus,' 'Tempo,' 'Time,' described the proportionate duration of the Breve and Semibreve only; the relations between the Large and the Long, and the Long and the Breve, being determined by the laws of Mode,[2] and those existing between the Semibreve and the Minim, by the rules of Prolation.[3] Of Time, as described by mediæval writers, there were two kinds—the Perfect and the Imperfect. In Perfect Time, the Breve was equal to three Semibreves. The Signature of this was a complete Circle. In Imperfect Time—denoted by a Semicircle—the Breve was equal to two Semibreves only. The complications resulting from the use of Perfect or Imperfect Time in combination with the different kinds of Mode and Prolation, are described in the article NOTATION, and deserve careful consideration, since they render possible, in antient Notation, the most abstruse combinations in use at the present day.

In modern Music, the word Time is applied to rhythmic combinations of all kinds, mostly indicated by fractions ($\frac{3}{8}$ etc.) referring to the aliquot parts of a Semibreve—the norm by which

[2] Here, again, we meet with another curious anomaly; for the word 'Mode' is also applied, by mediæval writers, to the peculiar forms of Tonality which preceded the invention of the modern Scale.

[3] See MODE, PROLATION, and Vol. II. pp. 471 b–472 a.

the duration of all other notes is and always has been regulated. [See TIME-SIGNATURE.]

Of these combinations, there are two distinct orders, classed under the heads of Common (or Duple) Time, in which the contents of the Bar[1] —as represented by the number of its Beats— are divisible by 2; and Triple Time, in which the number of beats can only be divided by 3. These two orders of Time—answering to the Imperfect and Perfect forms of the earlier system —are again subdivided into two lesser classes, called Simple and Compound. We shall treat of the Simple Times first, begging the reader to remember, that in every case the rhythmic value of the Bar is determined, not by the number of notes it contains, but by the number of its Beats. For it is evident that a Bar of what is generally called Common Time may just as well be made to contain two Minims, eight Quavers, or sixteen Semiquavers, as four Crotchets, though it can never be made to contain more or less than four Beats. It is only by the number of its Beats, therefore, that it can be accurately measured.

I. Simple Common Times (Ital. *Tempi pari*; Fr. *Mesures à quatre ou à deux temps*; Germ. *Einfache gerade Takt*). The forms of these now most commonly used, are—

1. The Time called 'Alla Breve,' which contains, in every Bar, four Beats, each represented by a Minim, or its value in other notes.

This species of Time, most frequently used in Ecclesiastical Music, has for its Signature a Semicircle, with a Bar drawn perpendicularly through it[2] ( ); and derives its name from the fact that four Minims make a Breve.

2. Four Crotchet Time (Ital. *Tempo ordinario*;[3] Fr. *Mesure à quatre temps*; Germ. *Vierviertelteltakt*) popularly called Common Time, *par excellence*.

This kind of Time also contains four Beats in a Bar, each Beat being represented by a Crotchet—or its value, in other notes. Its Signature is an unbarred Semicircle ( ), or, less commonly, $\frac{4}{4}$.

3. The Time called Alla Cappella—sometimes very incorrectly misnamed Alla Breve—containing two Minim Beats in the Bar, and having for its Signature a barred Semicircle exactly similar to that used for the true Alla Breve already described (No. 1).

This Time—essentially modern—is constantly used for quick Movements, in which it is more convenient to beat twice in a Bar than four times. Antient Church Music is frequently translated into this time by modern editors, each bar of the older Notation being cut into two; but it is evidently impossible to call it 'Alla Breve,' since each bar contains the value not of a Breve but of a Semibreve only.

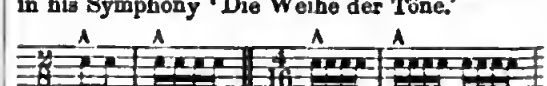
4. Two Crotchet or Two-four Time, sometimes, though very improperly, called 'French Common Time' (Ital. *Tempo di dupla*; Fr. *Mesure à deux temps*; Germ. *Zweivierteltakt*), in which each Bar contains two Beats, each represented by a Crotchet.

In very slow Movements, written in this Time, it is not at all unusual for the Conductor to indicate four Beats in the Bar instead of two; in which case the effect is precisely the same as that which would be produced by Four Crotchet Time, taken at the same rate of movement for each Beat. It would be an excellent plan to distinguish this slow form of $\frac{2}{4}$ by the Time-Signature, $\frac{4}{8}$; since this sign would indicate the subsidiary Accent to be presently described.

5. Eight Quaver Time (Germ. *Achtachteltakt*) —that is, eight Beats in a Bar, each represented by a Quaver—is not very frequently used: but an example, marked $\frac{8}{8}$, will be found in the PF. arrangement of the Slow Movement of Spohr's Overture to 'Faust.'

In the Orchestral Score, each Bar of this Movement is divided into two, with the barred Semicircle of Alla Cappella for its Time-Signature. It is evident that the gross contents of a Bar of this Time are equal, in value, to those of a Bar of $\frac{4}{4}$; but there is a great difference in the rendering, which will be explained later on.

6. Two Quaver Time (Germ. *Zweiachteltakt*, or *Viersechszehntheiltakt*), denoted by $\frac{2}{8}$ or $\frac{4}{16}$ is also very uncommon: but examples will be found in the Chorus of Witches in Spohr's Faust, and in his Symphony 'Die Weihe der Töne.'



The forms of Simple Common Time we have here described suffice for the expression of every kind of Rhythm characterised by the presence of

[1] Strictly speaking, the term 'Bar' applies only to the lines drawn perpendicularly across the Stave, for the purpose of dividing a Composition into equal portions, properly called 'Measures.' But, in common language, the term 'Bar' is almost invariably substituted for 'Measure,' and consequently used to denote not only the perpendicular lines, but also the Music contained between them. It is in this latter sense that the word is used throughout the present article.

[2] Not a 'capital O, for Common Time,' as neophytes sometimes suppose.

[3] Not to be mistaken for the 'Tempo ordinario' so often used by Handel, in which the term 'Tempo' refers to *pace*, and not to rhythm, or *measure*.

two, four, or eight Beats in a Bar, though it would be possible, in case of necessity, to invent others. Others indeed have actually been invented by some very modern writers, under pressure of certain needs, real or supposed. The one indispensable condition is, not only that the number of Beats should be divisible by 2 or 4, but that each several Beat should also be capable of subdivision by 2 or 4, *ad infinitum*.[1]

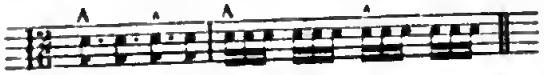
II. When, however, each Beat is divisible by 3, instead of 2, the Time is called Compound Common (Germ. *Gerade zusammengesetzte Takt*): Common, because each Bar contains two, four, or eight Beats; Compound, because these Beats are represented, not by simple, but by dotted notes, each divisible by three. For Times of this kind, the term Compound is especially well-chosen, since the peculiar character of the Beats renders it possible to regard each Bar as an agglomeration of so many shorter Bars of Triple Time.

The forms of Compound Common Time most frequently used are—

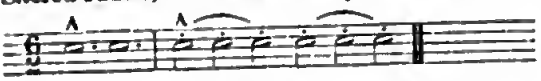
1*a* Twelve-four Time (Germ. *Zwölfvierteltakt*), $\frac{12}{4}$, with four Beats in the Bar, each Beat represented by a dotted Minim—or its equivalent, three Crotchets; used, principally, in Sacred Music.

2*a*. Twelve-eight Time (Ital. *Tempo di Dodiciupla*; Germ. *Zwölfachteltakt*), $\frac{12}{8}$, with four Beats in the Bar, each represented by a dotted Crotchet, or its equivalent, three Quavers.

3*a*. Twelve-sixteen Time, $\frac{12}{16}$; with four Beats in the Bar, each represented by a dotted Quaver, or its equivalent, three Semiquavers.



4*a*. Six-two Time, $\frac{6}{2}$; with two beats in each Bar; each represented by a dotted Semibreve—or its equivalent, three Minims; used only in Sacred Music, and that not very frequently.

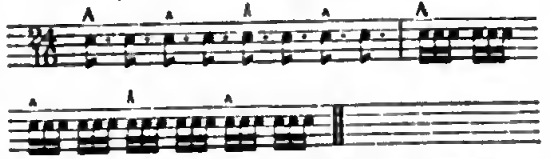


5*a*. Six-four Time, (Germ. *Sechsvierteltakt*), with two Beats in the bar, each represented by a dotted Minim—or its equivalent, three Crotchets.

6*a*. Six-eight Time (Ital. *Tempo di Sestupla*; Germ. *Sechsachteltakt*), with two Beats in the Bar, each represented by a dotted Crotchet—or its equivalent, three Quavers.

7*a*. Six-sixteen Time, $\frac{6}{16}$, with two Beats in the Bar, each represented by a dotted Quaver—or its equivalent, three Semiquavers.

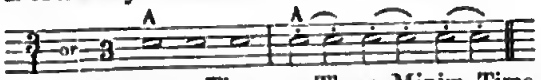
8*a*. Twentyfour-sixteen, $\frac{24}{16}$, with eight Beats in the Bar, each represented by a dotted Quaver—or its equivalent, three Semiquavers.



III. Unequal, or Triple Times (Ital. *Tempi dispari*; Fr. *Mesures à trois temps*; Germ. *Ungerade Takt*; *Tripel Takt*) differ from Common, in that the number of their Beats is invariably three. They are divided, like the Common Times, into two classes—Simple and Componnd—the Beats in the first class being represented by simple notes, and those in the second by dotted ones.

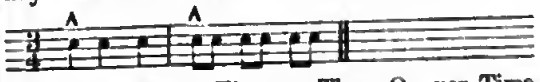
The principal forms of Simple Triple Time (Germ. *Einfache ungerade Takt*) are—

1*b*. Three Semibreve Time (Ital. *Tempo di Tripla di Semibrevi*), $\frac{3}{1}$, or 3, with three Beats in the Bar, each represented by a Semibreve. This form is rarely used in Music of later date than the first half of the 17th century; though, in Church Music of the School of Palestrina, it is extremely common.



2*b*. Three-two Time, or Three Minim Time (Ital. *Tempo di Tripla di Minime*) with three Beats in the Bar, each represented by a Minim, is constantly used, in Modern Church Music, as well as in that of the 16th century.

3*b*. Three-four Time, or Three Crotchet Time (Ital. *Tempo di Tripla di Semiminime*, *Emiolia maggiore*; Germ. *Dreivierteltakt*) with three Beats in the Bar, each represented by a Crotchet, is more frequently used, in modern Music, than any other form of Simple Triple Time.



4*b*. Three-eight Time, or Three Quaver Time (Ital. *Tempo di Tripla di Crome*, *Emiolia minore*; Germ. *Dreiachteltakt*) with three Beats in the Bar, each represented by a Quaver, is also very frequently used, in modern Music, for slow movements.

[1] This law does not militate against the use of Triplets, Sextoles, or other groups containing any odd number of notes, since these abnormal groups do not belong to the Time, but are accepted as infractions of its rules.

It is possible to invent more forms of Simple Triple Time (as $\frac{3}{16}$, for instance), and some very modern Composers have done so; but the cases in which they can be made really useful are exceedingly rare.

IV. Compound Triple Time (Germ. *Zusammengesetzte Ungeradetakt*) is derived from the simple form, on precisely the same principle as that already described with reference to Common Time. Its chief forms are—

1*c*. Nine-four Time, or Nine Crotchet Time (Ital. *Tempo di Nonupla maggiore*; Germ. *Neunvierteltakt*) contains three Beats in the Bar, each represented by a dotted Minim—or its equivalent, three Crotchets.

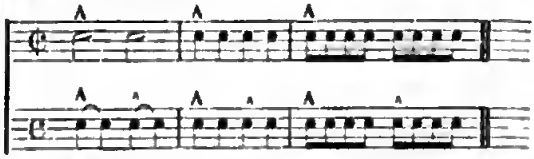
2*c*. Nine-eight Time, or Nine Quaver Time (Ital. *Tempo di Nonupla minore*; Germ. *Neunachteltakt*) contains three Beats in a Bar, each represented by a dotted Crotchet—or its equivalent, three Quavers.

3*c*. Nine-sixteen Time, or Nine Semiquaver Time (Germ. *Neunsechzehntheiltakt*), contains three Beats in the Bar, each represented by a dotted Quaver—or its equivalent, three Semiquavers.

It is possible to invent new forms of Compound Triple Time (as $\frac{9}{2}$); but it would be difficult to find cases in which such a proceeding would be justifiable on the plea of real necessity.

V. In addition to the universally recognised forms of Rhythm here described, Composers have invented certain anomalous measures which call for separate notice: and first among them we must mention that rarely used but by no means unimportant species known as QUINTUPLE Time ($\frac{5}{4}$ or $\frac{5}{8}$), with five Beats in the Bar, each Beat being represented either by a Crotchet or a Quaver as the case may be. As the peculiarities of this rhythmic form have already been fully described,[1] we shall content ourselves by quoting, in addition to the examples given in vol. iii. p. 61, one beautiful instance of its use by Brahms, who, in his 'Variations on a Hungarian Air,' Op. 21, No. 2, has fulfilled all the most necessary conditions, by writing throughout in alternate Bars of Simple Common and Simple Triple Time, under a double Time-Signature at the beginning of the Movement.

There seems no possible reason why a Composer, visited by an inspiration in that direction, should not write an Air in Septuple Time, with seven beats in a bar. The only condition needful to ensure success in such a case is, that the inspiration must come first, and prove of sufficient value to justify the use of an anomalous Measure for its expression. An attempt to write in Septuple Time, for its own sake, must inevitably result in an ignoble failure. The chief mechanical difficulty in the employment of such a Measure would lie in the uncertain position of its Accents, which would not be governed by any definite rule, but must depend, almost entirely, upon the character of the given Melody, and might indeed be so varied as to give rise to several different species of Septuple Time[2]—a very serious objection, for, after all, it is by the position of its Accents that every species of Time must be governed.[3] It was for this reason that, at the beginning of this article, we insisted upon the necessity for measuring the capacity of the Bar, not by the number of the notes it contained, but by that of its Beats: for it is upon the Beats that the Accents fall; and it is only in obedience to the position of the Beats that the notes receive them. Now it is a law that no two Accents—that is to say, no two of the greater Accents by which the Rhythm of the Bar is regulated, without reference to the subordinate stress which expresses the division of the notes into groups—no two of these greater Accents, we say, can possibly fall on two consecutive Beats; any more than the strong Accent, called by Grammarians the 'Tone,' can fall on two consecutive syllables in a word. The first Accent in the Bar—marked thus (ʌ) in our examples, corresponds in Music with what is technically called the 'Tone-syllable' of a word. Where there are two Accents in the Bar, the second, marked thus, (ʌ), is of much less importance. It is only by remembering this, that we can understand the difference between the Time called 'Alla Cappella,' with two Minim Beats in the Bar, and $\frac{4}{4}$, with four Crotchet Beats: for the value of the contents of the Bar, in notes, is exactly the same, in both cases; and in both cases, each Beat is divisible by 2, indefinitely. The only difference, therefore, lies in the distribution of the Accents; and this difference is entirely independent of the pace at which the Bar may be taken.



In like manner, six Quavers may be written,

[1] See QUINTUPLE TIME.

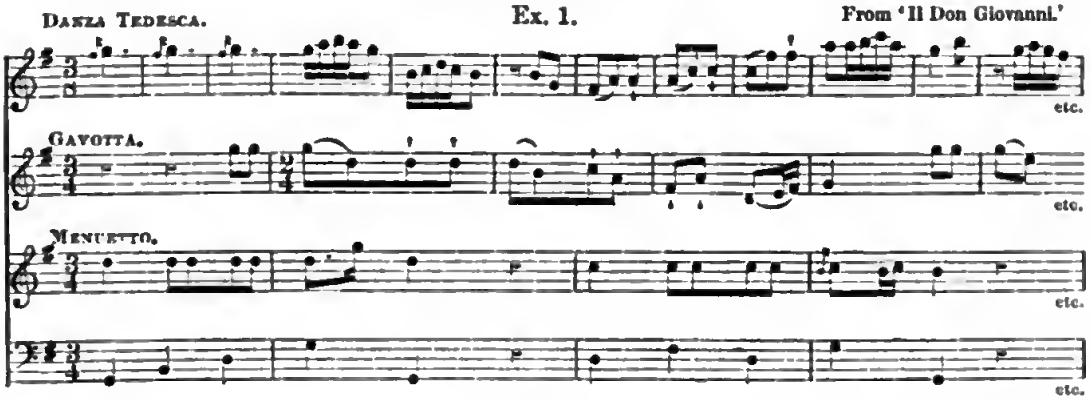
[2] See the remarks on an analogous uncertainty in Quintuple Time. Vol. iii. p. 61*b*.

[3] The reader will bear in mind that we are here speaking of Accent, *par et simple*, and not of emphasis. A note may be emphasised, in any part of the Bar; but the quiet dwelling upon it which constitutes true Accent—Accent analogous to that used in speaking—can only take place on the accented Beat, the position of which is invariable. Hence it follows that the most strongly accented notes in a given passage may also be the softest. In all questions concerning Rhythm, a clear understanding of the difference between Accent—produced by quietly dwelling on a note—and Emphasis—produced by forcing it, is of the utmost importance.

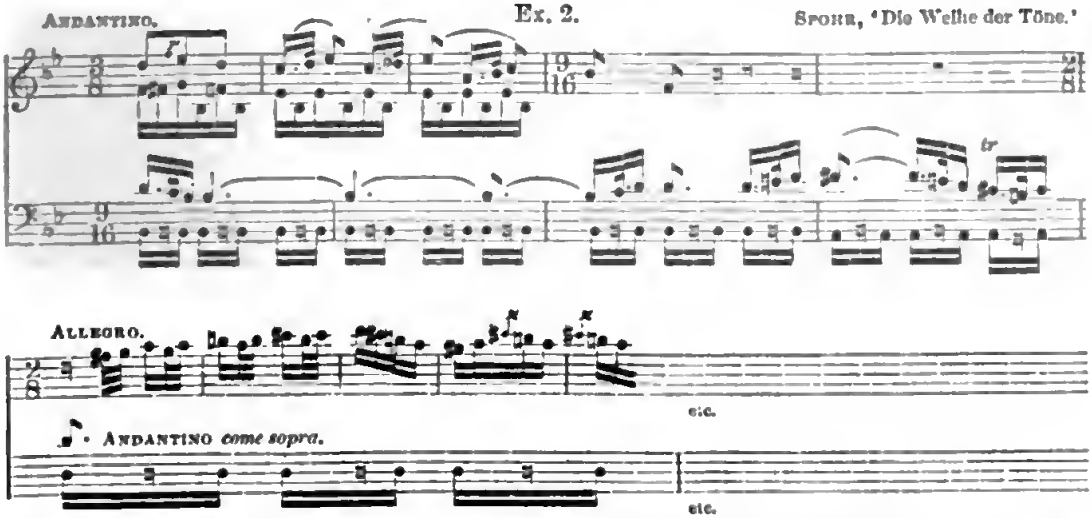
with equal propriety, in a Bar of $\frac{3}{4}$ or in one of $\frac{6}{8}$ Time. But the effect produced will be altogether different; for, in the first case, the notes will be grouped in three divisions, each containing two Quavers; while, in the second, they will form two groups, each containing three Quavers. Again, twelve Crotchets may be written in a Bar of $\frac{6}{2}$. or $\frac{12}{4}$ Time; twelve Quavers, in a Bar of $\frac{6}{4}$. or $\frac{12}{8}$; or twelve Semiquavers, in a Bar of $\frac{3}{4}$. or $\frac{6}{8}$; the division into groups of two notes, or three, and the effect thereby produced, depending entirely upon the facts indicated by the Time-Signature—in other words, upon the question whether the Time be Simple or Compound. For the position of the greater Accents, in Simple and Compound Time, is absolutely identical; the only difference between the two forms of Rhythm lying in the subdivision of the Beats by 2, in Simple Times, and by 3, in Compound ones. Every Simple Time has a special Compound form derived directly from it, with the greater Accents—the only Accents with which we are here concerned—falling in exactly the same places; as a comparison of the foregoing examples of Alla Breve and $\frac{12}{4}$, C and $\frac{12}{8}$, Alla Cappella and $\frac{6}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$, $\frac{4}{8}$ and $\frac{12}{16}$, $\frac{8}{8}$ and $\frac{24}{16}$, $\frac{2}{8}$ and $\frac{6}{16}$, $\frac{3}{2}$ and $\frac{9}{4}$, $\frac{3}{4}$ and $\frac{8}{9}$, $\frac{3}{8}$ and $\frac{9}{16}$, will distinctly prove. And this rule applies, not only to Common and Triple Time, but also to Quintuple and Septuple, either of which may be Simple or Compound at will. As a matter of fact, we believe we are right in saying that neither of these Rhythms has, as yet, been attempted, in the Compound form. But such a form is possible: and its complications would in no degree interfere with the position of the greater Accents.[1] For the strongest Accent will, in all cases, fall on the first Beat in the Bar; while the secondary Accent may fall, in Quintuple Time—whether Simple or Compound—either on the third or the fourth Beat; and in Septuple Time—Simple or Compound—on the fourth Beat, or the fifth—to say nothing of other places in which the Composer would be perfectly justified in placing it.[2]

In a few celebrated cases—more numerous, nevertheless, than is generally supposed—Com-

Ex. 1.



Ex. 2.



1 Compound Quintuple Rhythm would need, for its Time-Signature, the fraction $\frac{15}{8}$ or $\frac{15}{4}$: and Compound Septuple Rhythm, $\frac{21}{8}$ or $\frac{21}{4}$. Tyros are sometimes taught the perfectly correct, though by no means satisfactory 'rule of thumb,' that all fractions with a numerator greater than 5 denote Compound Times.

2 See TIME-BEATING.

posers have produced particularly happy effects by the simultaneous employment of two or more different kinds of Time. A very simple instance will be found in Handel's so-called 'Harmonious Blacksmith,' where one hand plays in Four-Crotchet Time (C), and the other in $\frac{24}{16}$. A more ingenious combination is found in the celebrated Movement in the Finale of the First Act of 'Il Don Giovanni,' in which three distinct Orchestras play simultaneously a Minuet in $\frac{3}{4}$ Time, a Gavotte in $\frac{2}{4}$, and a Waltz in $\frac{3}{8}$, as in Ex. 1 on previous page; the complexity of the arrangement being increased by the fact that each three bars of the Waltz form, in their relation to each single bar of the Minuet, one bar of Compound Triple Time ($\frac{9}{8}$); while in relation to each single bar of the Gavotte, each two bars of the Waltz form one bar of Compound Common Time ($\frac{6}{8}$).

A still more complicated instance is found in the Slow Movement of Spohr's Symphony, 'Die Weihe der Töne' (Ex. 2 on previous page); and here again the difficulty is increased by the continuance of the slow Tempo—*Andantino*—in the part marked $\frac{9}{16}$, while the part marked *Allegro* starts in *Doppio movimento*, each Quaver being equal to a Semiquaver in the Bass.

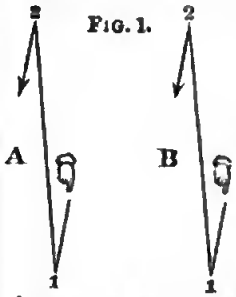
Yet these complications are simple indeed when compared with those to be found in Palestrina's Mass 'L'homme armé,' and in innumerable Compositions by Josquin des Pres, and other writers of the 15th and 16th centuries; triumphs of ingenuity so abstruse that it is doubtful whether any Choristers of the present day could master their difficulties, yet all capable of being expressed with absolute certainty by the various forms of Mode, Time, and Prolation, invented in the Middle Ages, and based upon the same firm principles as our own Time-Table. For, all the mediæval Composers had to do, for the purpose of producing what we call Compound Common Time, was to combine Imperfect Mode with Perfect Time, or Imperfect Time with the Greater Prolation; and, for Compound Triple Time, Perfect Mode with Perfect Time, or Perfect Time with the Greater Prolation. [W.S.R.]

TIME, BEATING. Apart from what we know of the manners and customs of Greek Musicians, the practice of beating Time, as we beat it at the present day, is proved, by the traditions of the Sistine Choir, to be at least as old as the 15th century, if not very much older. In fact, the continual variations of Tempo which form so important an element in the interpretation of the works of Palestrina and other mediæval Masters, must have rendered the 'Solfa'—or, as we now call it, the Bâton—of a Conductor indispensable; and in the Pontifical Chapel it has been considered so from time immemorial. When the Music of the Polyphonic School gave place to Choruses accompanied by a full Orchestra, or, at least, a Thoroughbass, a more uniform Tempo became not only a desideratum, but almost a necessity. And because good Musicians found no difficulty in keeping together, in Movements played or sung at an uniform pace from beginning to end, the custom of beating time became less general; the Conductor usually exchanging his desk for a seat at the Harpsichord, whence he directed the general style of the performance, while the principal First Violin—afterwards called the Leader—regulated the length of necessary pauses, or the pace of *ritardandi*, etc., with his Violin-bow. Notwithstanding the evidence as to exceptional cases, afforded by Handel's Harpsichord, now in the South Kensington Museum,[1] we know that this custom was almost universal in the 18th century, and the earlier years of the 19th—certainly as late as the year 1829, when Mendelssohn conducted his Symphony in C Minor from the Pianoforte, at the Philharmonic Concert, then held at the Argyle Rooms.[2] But the increasing demand for effect and expression in Music rendered by the full Orchestra, soon afterwards led to a permanent revival of the good old plan, with which it would now be impossible to dispense.

Our present method of beating time is directly derived from that practised by the Greeks: though with one very important difference. The Greeks used an upward motion of the hand, which they called the *ἄρσις* (*arsis*), and a downward one, called *θέσις* (*thesis*). We use the same. The difference is, that with us the Thesis, or down-beat, indicates the accented part of the Measure, and the Arsis, or up-beat, its unaccented portion, while with the Greeks the custom was exactly the reverse. In the Middle Ages, as now, the Semibreve was considered as the norm from which the proportionate duration of all other notes was derived. This norm comprised two beats, a downward one and an upward one, each of which, of course, represented a Minim. The union of the Thesis and Arsis indicated by these two beats was held to constitute a Measure—called by Morley and other old English writers a 'Stroake.' This arrangement, however, was necessarily confined to Imperfect, or, as we now call it, Common Time. In Perfect, or Triple Time, the up-beats were omitted, and three down-beats only were used in each Measure; the same action being employed whether it contained three Semibreves or three Minims.

When two beats only are needed in the bar, we beat them, now, as they were beaten in the time of Morley; the down-beat representing the Thesis, or accented part of the Measure, and the up-beat, the Arsis, or unaccented portion, as at (A) in the annexed diagram.[3] But it sometimes happens that Prestissimo Movements are taken at a pace too rapid to admit the delivery

FIG. 1.



[1] See vol. ii. p. 564, *note*. [2] See vol. ii. p. 263.

[3] The diagrams indicate a downward motion towards 1, for the beginning of the bar. The hand then passes through the other beats, in the order in which they are numbered, and, on reaching the last, is supposed to descend thence perpendicularly, to 1, for the beginning of the next bar.

of even two beats in a bar; and, in these cases, a single down-beat only is used, the upward motion of the Conductor's hand passing unnoticed, in consequence of its rapidity, as at (B).

When three beats are needed in the bar, the custom is, in England, to beat once downwards, once to the left, and once upwards, as at (A) in Fig. 2. In France, the same system is used in the Concert-room; but in the Theatre it is usual to direct the second beat to the right, as at B, on the ground that the Conductor's Bâton is thus rendered more easily visible to performers seated behind him. Both plans have their advantages and their disadvantages; but the fact that motions directed downwards, or towards the right, are always understood to indicate either primary or secondary accents, weighs strongly in favour of the English method.

But in very rapid Movements—such as we find in some of Beethoven's Scherzos—it is better

FIG. 2.

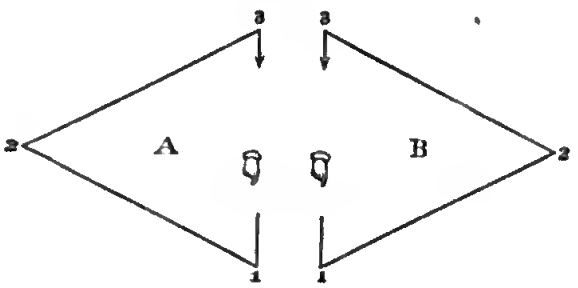
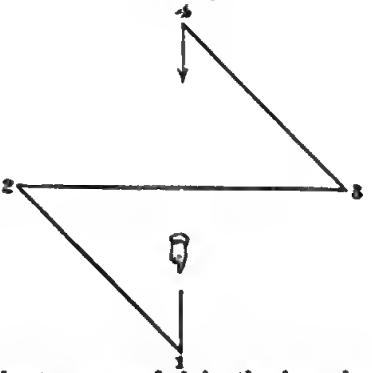


FIG. 3.

FIG. 4.

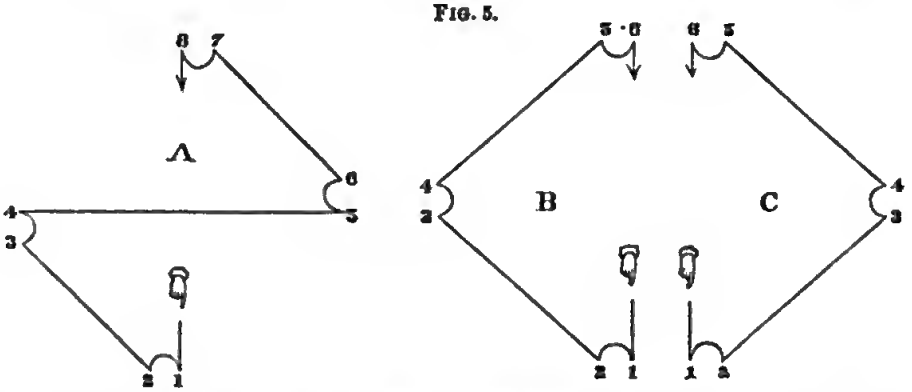


to indicate 3-4 or 3-8 Time by a single down-beat, like those employed in very rapid 2-4; only that, in this case, the upward motion which the Conductor necessarily makes in preparation for the downward beat which is to follow must be made to correspond as nearly as possible with the third Crotchet or Quaver of the Measure, as in Fig. 3.

When four beats are needed in the bar, the first is directed downwards; the second towards the left; the third towards the right; and the fourth upwards. (Fig. 4.)

It is not possible to indicate more than four full beats in a bar, conveniently. But it is easy to indicate eight in a bar, by supplementing each full beat by a smaller one in the same direction,

FIG. 5.



as at (A) in Fig. 5; or, by the same means, to beat six Quavers in a bar of very slow 3-4 Time, as at (B), or (C).

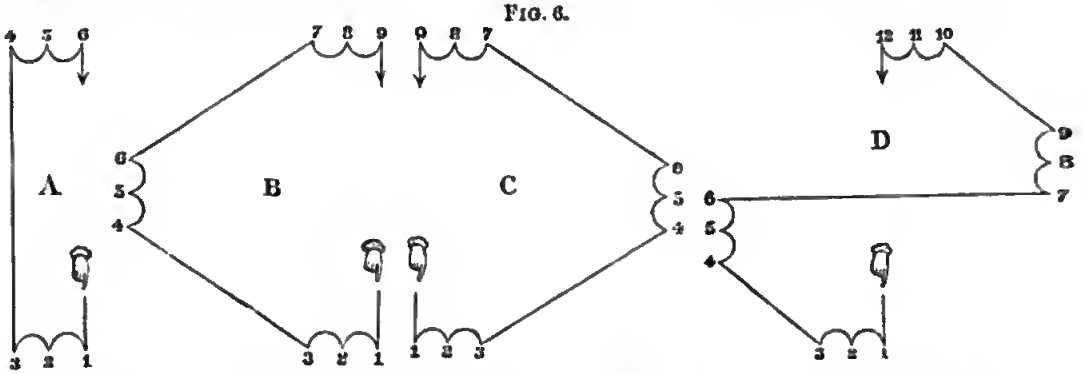
Compound Times, whether Common or Triple, may be beaten in two ways. In moderately quick Movements, they may be indicated by the same number of beats as the Simple Times from which they are derived: *e. g.* 6-8 Time may be beaten like 2-4; 6-4 like Alla Cappella; 12-8 like 4-4; 9-8 like 3-4; 9-16 like 3-8, etc., etc. But, in slower Movements, each constituent of the Compound Measure must be indicated by a triple motion of the Bâton; that is to say, by one full beat, followed by two smaller ones, in the same direction; 6-4 or 6-8 being taken as at (A) in Fig. 6; 9-4 or 9-8 as at (B); and 12-8 as at (C). The advantage of this plan is, that in all cases the greater divisions of the bar are indicated by full beats, and the subordinate ones by half-beats.

For the anomalous rhythmic combinations with five or seven beats in the bar, it is difficult to lay down a law the authority of which is sufficiently obvious to ensure its general acceptation. Two very different methods have been recommended; and both have their strong and their weak points.

One plan is, to beat each bar of Quintuple

Time in two distinct sections; one containing two beats, and the other, three: leaving the question whether the duple section shall precede the triple one, or the reverse, to be decided by the nature of the Music. For Compositions like that by Brahms (Op. 21, No. 2), quoted in the preceding article, this method is not only excellent, but is manifestly in exact accordance with the author's intention—which, after all, by dividing each bar into two dissimilar members, the one duple and the other triple, involves a compromise quite inconsistent with the character of strict Quintuple Rhythm, notwithstanding the use that has been made of it in almost all other attempts of like character. The only Composition with which we are acquainted, wherein five independent beats in the bar have been honestly maintained throughout, without any compromise

FIG. 6.

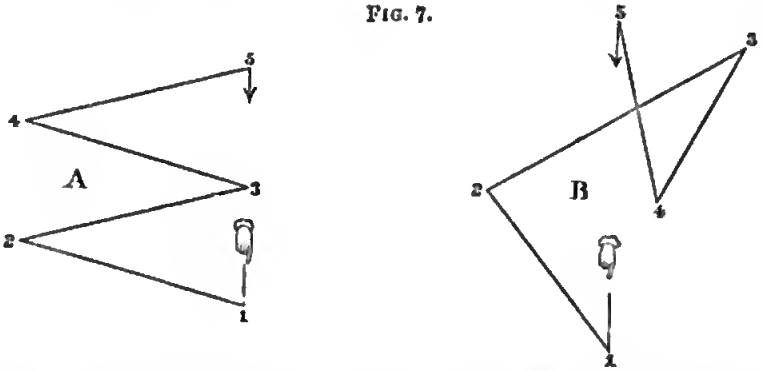


whatever, is Reeve's well-known 'Gypsies' Glee';[1] and, for this, the plan we have mentioned would be wholly unsuitable. So strictly impartial is the use of the five beats in this Movement, that it would be quite impossible to fix the position of a second Accent. The bar must therefore be expressed by five full beats; and the two most convenient ways of so expressing it are those indicated at (A) and (B) in Fig. 7.

This is undoubtedly the best way of indicating Quintuple Rhythm, in all cases in which the Composer himself has not divided the bar into two unequal members.

Seven beats in the bar are less easy to manage. In the first place, if a compromise be attempted, the bar may be divided in several different ways; *e.g.* it may be made to consist of one bar of 4-4, followed by one bar of 3-4; or, one bar of 3-4, followed by one bar of 4-4; or, one bar of 3-4, followed by two bars of 2-4; or, two bars of 2-4, followed by one of 3-4; or, one bar of 2-4, one of 3-4, and one of 2-4. But, in the absence

FIG. 7.



of any indication of such a division by the Composer himself, it is much better to indicate seven honest beats in the bar. (Fig. 8.)

Yet another complication arises, in cases in which two or more species of Rhythm are employed simultaneously, as in the Minuet in 'Don Giovanni,' and the Serenade in Spohr's 'Weihe der Töne.' In all such cases, the safest rule is, to select the shortest Measure as the norm, and to indicate each bar of it by a single down-beat. Thus, in 'Don Giovanni,' the Minuet, in 3-4 Time, proceeds simultaneously with a Gavotte in 2-4, three bars of the latter being played against two bars of the former; and also with a Waltz in 3-8, three bars of which are played against each single bar of the Minuet, and two against each bar of the Gavotte. We must, therefore, select the Time of the Waltz as our norm; indicating each bar of it by a single down-beat; in which case each bar of the Minuet will be indicated by three down-beats, each bar of the Gavotte by two, and each bar of the Waltz by one—an arrangement which no orchestral player can possibly misunderstand.

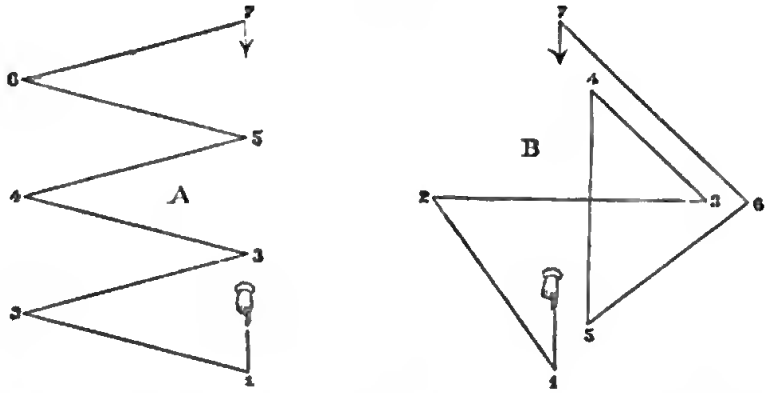
In like manner, Spohr's Symphony will be

[1] See vol. iii. p. 614.

most easily made intelligible by the indication of a single down-beat for each Semiquaver of the part written in 9-16 Time—a method which Mendelssohn always adopted in conducting this Symphony.[1]

This method of using down-beats only is also of great value in passages which, by means of complicated syncopations, or other similar expedients, are made to *go against the time*; that is to say, are made to sound as if they were written in a different Time from that in which they really stand. But, in these cases, the down-beats must be employed with extreme caution, and only by very experienced Conductors, since nothing is easier than to throw a whole Orchestra out of gear, by means used with the best possible intention of simplifying its work. A passage near the conclusion of the Slow Movement of Beethoven's 'Pastoral Symphony' will occur to the reader as a case in point.

FIG. 8.



The rules we have given will ensure mechanical correctness in beating Time. But, the iron strictness of a Metronome, though admirable in its proper place, is very far from being the only qualification needed to form a good Conductor, who must not only know how to beat Time with precision, but must also learn to beat it easily and naturally, and with just so much action as may suffice to make the motion of his Bâton seen and understood by every member of the Orchestra, and no more. For the antics once practised by a school of Conductors, now happily almost extinct, were only so many fatal hindrances to an artistic performance.

Many Conductors beat Time with the whole arm, instead of from the wrist. This is a very bad habit, and almost always leads to a very much worse one—that of dancing the Bâton, instead of moving it steadily. Mendelssohn, one of the most accomplished Conductors on record, was very much opposed to this habit, and reprehended it strongly. His manner of beating was excessively strict; and imparted such extraordinary precision to the Orchestra, that, having brought a long level passage—such, for instance, as a continued *forte*—into steady swing, he was sometimes able to leave the performers, for a considerable time, to themselves; and would often lay down his Bâton upon the desk, and cease to beat Time for many bars together, listening intently to the performance, and only resuming his active functions when his instinct told him that his assistance would presently be needed. With a less experienced chief, such a proceeding would have been fatal: but, when he did it—and it was his constant practice—one always felt that everything was at its very best.

It may seem strange to claim, for the mechanical process of time-beating, the rank of an element—and a very important element—necessary to the attainment of ideal perfection in art: yet Mendelssohn's method of managing the Bâton proved it to be one. He held 'Tempo rubato' in abhorrence; yet he indicated *nuances* of emphasis and expression—as opposed to the inevitable Accents described in the foregoing article—with a precision which no educated musician ever failed to understand; and this with an effect so marked, that, when even Ferdinand David—a Conductor of no ordinary ability—took up the bâton after him at the Gewandhaus, as he frequently did, the soul of the Orchestra seemed to have departed.[2] The secret of this may be explained in a very few words. He knew how to beat *strict* Time *with expression*; and his gestures were so full of meaning, that he enabled, and compelled, the meanest Ripieno to assist in interpreting his reading. In other words, he united, in their fullest degree, the two qualifications which alone are indispensable in a great Conductor—the noble intention, and the power of compelling the Orchestra to express it. No doubt, the work of a great Conductor is immeasurably facilitated by his familiarity with the Orchestra he directs. Its members learn to understand and obey him, with a certainty which saves an immensity of labour. Sir Michael Costa, for instance, attained a position so eminent, that for very many years there was not, in all England, an orchestral player of any reputation

[1] See the examples of these two passages, in the foregoing article (p. 121).

[2] We do not make this assertion on our own unsupported authority. The circumstance has been noticed, over and over again; and all who carefully studied Mendelssohn's method will bear witness to the fact.

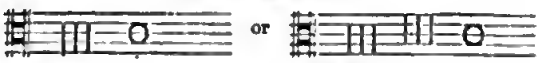
who did not comprehend the meaning of the slightest motion of his hand. And hence it was that, during the course of his long career, he was able to modify and almost revolutionise the method of procedure to which he owed his earliest successes. Beginning with the comparatively small Orchestra of Her Majesty's Theatre, as it existed years ago, he gradnally extended his sway, until he brought under command the vast body of 4000 performers assembled at the Handel Festivals at the Crystal Palace. As the number of performers increased, he fonnd it necessary to invent new methods of beating Time for them; and, for a long period, used an uninterrupted succession of consecntive down-beats with a freedom which no previons Conductor had ever attempted. By using down-beats with one hand, simultaneonsly with the orthodox form in the other, he once succeeded, at the Crystal Palace, ln keeping under command the two sides of a Douhle Chorus, when every one present capable of understanding the gravity of the situation believed an ignohle crash to be inevitable. And, at the Festival of 1883, his talented snccessor, Mr. Manns, succeeded, hy nearly similar means, in maintaining order under circnmstances of unexampled difficulty, caused by the sudden illness of the veteran chief whose place he was called upon to occnpy without dne time for preparation. In snch cases as these the Conductor's left hand ls an engine of almost unlimlted power, and, even in ordinary conduotlng, it may be made extremely useful. It may beat four in a bar, or, in unequal comhinatlons, even three, whlle the right hand beats two; or the reverse. For the purpose of emphasising the meanlng of the right hand, its action is invaluahle. And it may be made the Index of a hundred shades of dellcate expression. Experienced players display a wonderful instinct for the interpretation of the slightest action on the part of an experienced Condnctor. An intelligent wave of the bâton will often ensure an effective *sforzando*, even if it be not marked in the copies. A snccession of beats, beginning qnietly, and gradually extending to the hroadest sweeps the bâton can execute, will ensure a powerful *crescendo*, and the opposite process, an equally effective *diminuendo*, unnoticed by the transcriber. Even a glance of the eye will enable a careless player to take up a point correctly, after he has accidentally lost his place —a very common incident, since too many players trust to each other for counting silent bars, and consequently re-enter with an indecision which energy on the part of the Conductor can alone correct.

It still remains to speak of one of the most important duties of a Conductor—that of starting his Orchestra. And here an old-fashloned scruple frequently causes great nncertainty. Many Conductors think it beneath their dignity to start with a preliminary beat: and many more players thlnk themselves insnlted when snch a beat is given for their assistance. Yet the value of the expedient is so great, that it is madness to sacrifice it for the sake of idle prejudice. No doubt good Conductors and good Orchestras can start well enongh without it, in all ordinary cases; hnt it is never safe to despise legitimate help, and never disgraceful to accept it. A very fine Orchestra, playing Beethoven's Symphony in C minor for the first time under a Conductor with whose 'reading' of the work they were unacquainted, would probably escape a vulgar crash at starting, even without a preliminary beat; hut they would certainly play the first bar very badly: whereas, with such a beat to guide them, they would run no risk at all. For one preliminary beat suffices to indicate to a onltivated Musician the exact rate of speed at which the Conductor intends to take the Movement he ls starting, and enables him to fulfil his chief's intention with absolnte certainty. [W.S.R.]

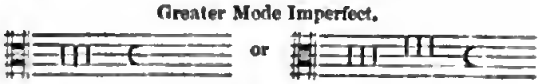
TIME-SIGNATURE (Lat. *Signum Modi, vel Temporis, vel Prolationis*; Germ. *Taktzeichen*). A Sign placed after the Clef and the Sharps or Flats which determine the Signature of the Key, in order to give notice of the Rhythm in which a Composition is written.

Our present Time-signatures are directly descended from forms invented in the Middle Ages. Mediæval Composers used the Circle—the most perfect of figures—to denote Perfect (or, as we should now say, Triple) Rhythm; and the Semicircle for Imperfect or Dnple forms. The Signatures used to distinguish the Greater and Lesser Modes,[1] Perfect or Imperfect—*Signa Modi*, Modal Signs—were nsually *preceded* by a gronp of Rests,[2] showing the number of Longs to which a Large was equal ln the Greater Mode, and the number of Breves which equalled the Long in the Lesser one—that is to say, three for the Perfect forms, and two for the Imperfect. Sometimes these Rests were figured once only: sometimes they were twlce repeated. The following forms were most commonly used:—

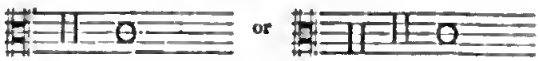
Greater Mode Perfect.



Greater Mode Imperfect.



Lesser Mode Perfect.



Lesser Mode Imperfect.

Combinations of the Greater and Lesser Modes, when both were Perfect, were indicated by a Point of Perfection, placed in the centre of the Circle, as at (*a*) in the following example. When the Greater Mode was Perfect, and the Lesser Imperfect, the Point was omitted, as at (*b*).

[1] See Mode.

[2] The reader must be careful to observe the position of these Rests; because it is only when they precede the Circle or Semicircle, that they are used as signs. When they follow it, they must be counted as marks of silence.

When both Modes were Imperfect, or the Greater Imperfect and the Lesser Perfect, the difference was indicated by the groups of Rests, as at (*c*) and (*d*).

(*a*) Both Modes Perfect.

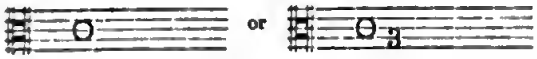
(*b*) Greater Mode Perfect, and Lesser Imperfect.

(*c*) Both Modes Imperfect.

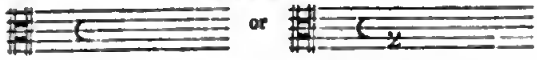
(*d*) Greater Modes Imperfect, and Lesser Perfect.

The Circle and the Semicircle, were also used either alone or in combination with the figures 3 or 2, as Signatures of Time, in the limited sense in which that term was used in the Middle Ages;[1] i.e. as applied to the proportions existing between the Breve and the Semibreve only—three to one in Perfect, and two to one in Imperfect forms.

Perfect Time.



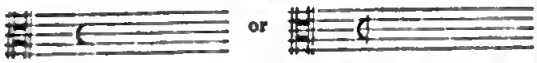
Imperfect Time.



The same signs were used to indicate the proportion between the Semibreve and the Minim, in the Greater and Lesser Prolation;[2] but generally with a bar drawn perpendicularly through the Circle or Semicircle, to indicate that the beats were to be represented by Minims; and sometimes, in the case of the Greater Prolation, with the addition of a Point of Perfection.

The Greater Prolation.

The Lesser Prolation.



Combinations of Mode, Time, and Prolation sometimes give rise to very complicated forms, which varied so much at different epochs, that even Ornitoparchus, writing in 1517, complains of the difficulty of understanding them.[3] Some writers used two Circles or Semicircles, one within the other, with or without a Point of Perfection in the centre of the smaller one. The inversion of the Semicircle (Ↄ) always denoted a diminution in the value of the beats, to the extent of one-half; but it was only at a comparatively late period that the doubled figure (Ↄ Ↄ) indicated an analogous change in the opposite direction. Again, the barred Circle or Semicircle always indicated Minim beats; but the unbarred forms, while indicating Semibreves, in Mode, and Time, were used, by the Madrigal writers, to indicate Crotchet beats, in Prolation.

The application of these principles to modern Time-signatures is exceedingly simple, and may be explained in a very few words. At present we use the unbarred Semicircle to indicate four Crotchet beats in a bar; the barred Semicircle to indicate four Minim beats, in the Time called *Alla breve*, and two Minim beats in *Alla Cappella*. Some German writers once used the doubled Semicircle, barred, (Ↄ|Ↄ) for *Alla breve*—which they called the *Grosse Allabrevetakt*, and the ordinary single form, barred, for Alla Cappella—*Kleine Allabrevetakt*: but this distinction has long since fallen into disuse.

The Circle is no longer used; all other forms of Rhythm than those already mentioned being distinguished by fractions, the denominators of which refer to the aliquot parts of a Semibreve, and the numerators, to the number of them contained in a bar, as $\frac{2}{4}$ (= 𝅗𝅥 𝅗𝅥), $\frac{3}{2}$ (= 𝅗𝅥 𝅗𝅥 𝅗𝅥), etc. And even in this we only follow the mediæval custom, which used the fraction $\frac{3}{2}$ to denote Triple Time, with three Minims in a bar, exactly as we denote it at the present day.

A complete list of all the fractions now used as Time-Signatures will be found in the article TIME, together with a detailed explanation of the peculiarities of each. [W.S.R.]

TIME TABLE. A Table denoting the forms and proportionate duration of all the notes used in measured Music.

The earliest known indication of a Time Table is to be found in the well-known work on *Cantus mensurabilis*, written by Franco of Cologne about the middle of the 11th century. Franco mentions only four kinds of notes, the Large (or Double Long), the Long, the Breve, and the Semibreve. Franchinus Gafurius, in his 'Practica musicæ,' first printed at Milan in 1496, describes the same four forms, with the addition of the Minim. These were afterwards supplemented by the Greater Semiminim, now called the Crotchet, and the Lesser Semiminim, or Quaver; and, later still, by the Semiquaver, the Demisemiquaver, and the Half-Demisemiquaver.

The modern Time Table, denoting the proportionate value of all these notes, is too well known in our schoolrooms to need a word of description here. [W.S.R.]

TIMIDAMENTE. The indication written by Beethoven in his MS. of the Mass in D at the well-known passage in the 'Agnus' where the trumpets produce their thrilling effect—'Ah Miserere!' etc.; but changed by the engravers of the first score and subsequent editions to 'Tramidamente.' The mistake was corrected in Breitkopf's critical edition. [G.]

TIMPANI is the Italian word for kettle-drums. Printers and copyists often substitute *y* for *i* in this word, which is a great fault, as the letter *y* does not exist in the Italian language. [V. de P.]

TINCTORIS, JOANNES DE, known in Italy as Giovanni del Tintore, and in England as John Tinctor, was born at Nivelle in Brabant

[1] See p. 17 b. [2] See PROLATION. [3] See vol. iii. p. 42.

in the year 1434 or 1435.[1] The peculiar form of his name has led to the supposition that he was the son of a dyer; but the custom of using the genitive case, when translating proper names into Latin, was so common in Flanders during the Middle Ages, that it cannot, in this instance, be accepted as a proof of the fact. All we really know of his social status is, that his profound learning and varied attainments were rewarded with honourable appointments, both in his own country and in Italy. In early youth he studied the Law; took the Degree of Doctor, first in Jurisprudence, and afterwards in Theology; was admitted to the Priesthood, and eventually obtained a Canonry in his native town. He afterwards entered the service of Ferdinand of Arragon, King of Naples, who appointed him his Chaplain and Cantor, and treated him with marked consideration and respect. At Naples he founded a public Music-School, composed much Music, and wrote the greater number of his theoretical works. He returned to Nivelle in 1490, and died there, as nearly as can be ascertained, in 1520. Franchinus Gafurius makes honourable mention of him in several places. None of his Compositions have been printed, but several exist in MS. among the Archives of the Pontifical Chapel. One of these, a 'Missa l'homme armé,' à 5, is remarkable for the number of extraneous sentences interpolated into the text. In the 'Sanctus' the Tenor is made to sing 'Cherubim ac Seraphim, cæterique spiritus angelici Deo in altissimis incessabili voce proclamant'; in the first 'Osanna,' the Altus sings 'Pueri Hebræorum sternentes vestimenta ramos palmarum Iesu filio David, clamabant'; and in the 'Benedictus,' the Tenor interpolates 'Benedictus semper sit filius Altissimi, qui de cœlis huo venit'; while, in each case, the other Voices sing the usual words of the Mass.[2] This senseless corruption of the authorised text, it will be remembered, was one of the abuses which induced the Council of Trent to issue the decree which resulted in the composition of the 'Missa Papæ Marcelli.'[3]

The theoretical works of J. de Tinctoris are more numerous and important, by far, than his Compositions. Their titles are 'Expositio manus,' 'Liber de natura et proprietate tenorum,' 'De notis ac pausis,' 'De regulari valore notarum,' 'Liber imperfectionum notarum,' 'Tractatus alterationum,' 'Super punctis musicalibus,' 'Liber de arte contrapuncti,' 'Proportionale musices,' 'Complexus effectuum musices,' and 'Terminorum musicæ diffinitorium.'

This last-named work will, we imagine, be invested with special interest for our readers, since it is undoubtedly the first Musical Dictionary that ever was printed. It is of such extreme rarity, that, until Forkel discovered a copy in the Library of the Duke of Gotha, in the latter half of the last century, it was altogether unknown. About the same time, Dr. Burney discovered another copy, in the Library of King George III, now in the British Museum.[4] The work is undated, and the place of publication is not mentioned; but there is reason for believing that it was printed at Naples about the year 1474. It contains 291 definitions of musical terms, arranged in alphabetical order, exactly in the form of an ordinary Dictionary. The language is terse and vigorous, and, in most cases, very much to the purpose. Indeed it would be difficult to overestimate the value of the light thrown, by some of the definitions, upon the Musical Terminology of the Middle Ages. Some of the explanations, however, involve rather curious anomalies, as for instance, 'MELODIA idem est quod armonia.'

Forkel reprinted the entire work in his 'Literatur der Musik,' p. 204 etc.; and his reprint has been republished, in the original Latin, under the editorship of Mr. John Bishop, of Cheltenham, by Messrs. Cocks & Co.[5]

No other work by J. de Tinctoris has ever been printed; though both Fétis and Choron are said to have once contemplated the publication of the entire series. [W.S.R.]

TIRABOSCHI, GIROLAMO, a well-known writer on Italian literature, born at Bergamo, Dec. 28, 1731, and educated by the Jesuits, to which order he at one time belonged. He was librarian of the Brera in Milan for some years, and in 1770 removed to a similar post at Modena. His 'Storia della Letteratura Italiana' (13 vols. quarto, 1772 to 1782) includes the history of Italian music. He published besides 'Biblioteca Modenese' (6 vols. 1781 to 86) the last volume of which, 'Notizie de' pittori, scultori, incisori, ed architetti, nati degli Stati del Sig. Duca di Modena,' has an appendix of musicians. Tiraboschi died June 3, 1797, at Modena. [F.G.]

TIRANA. An Andalusian dance of a very graceful description, danced to an extremely rhythmical air in 6-8 time. The words which accompany the music are written in 'coplas' or stanzas of four lines, without any 'estrevillo.' [See SEGUIDILLA, vol. iii. p. 457 *a*.] There are several of them in Preciso's 'Colleccion de Coplas,' etc. (Madrid, 1799), whence the following example is derived:—

> Tú eres mi primer amor,
> Tú me enseñaste á querer
> No me enseñes á olvidar,
> Que no lo quiero aprender.[6]

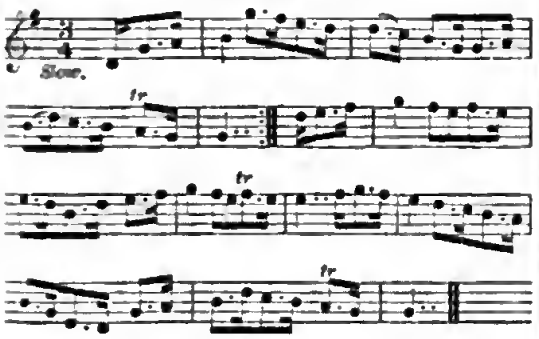
Tiranas are generally danced and sung to a guitar accompaniment. The music of one ('Si la mar fuera de tinta') will be found in 'Arias y Canciones Nacionales Españoles' (London, Lonsdale, 1871). [W.B.S.]

TIRARSI, DA, 'to draw out.' Tromhe, or Corni, da tirarsi, i.e. Trumpets or Horns with slides, are found mentioned in the scores of Bach's Kirchencantatas, usually for strengthening the voices. See the Bachgesellschaft volumes, ii. pp. 293, 317, 327; x. 189, etc. etc. [G.]

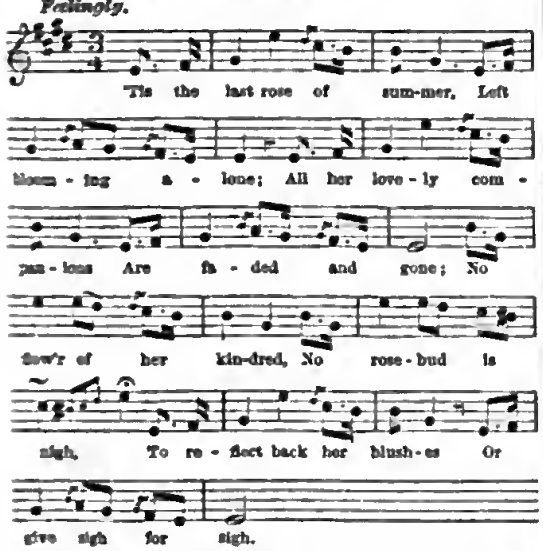
[1] Not, as some historians have supposed, in 1450.
[2] See vol. ii. pp. 228 *b*, 229 *a*.
[3] See vol. iii. p. 263.
[4] King's Lib. 68. e. 12.
[5] At the end of 'Hamilton's Dictionary of 2000 Musical Terms.'
[6] Translation:—Thou art my first love, Thou taughtest me to love, Teach me not to forget, For I do not wish to learn it.

'TIS THE LAST ROSE OF SUMMER. A song written by Thomas Moore to the tune of 'The Groves of Blarney'; this again being possibly a variation of an older air called 'The Young Man's dream,' which Moore has adapted to the words 'As a beam on the face of the waters may glow.' Blarney, near Cork, became popular in 1788 or 1789, and it was then that the words of 'The Groves of Blarney' were written by R. A. Millikin, an attorney of Cork. The tune may be older, though this is not at all certain: it is at all events a very beautiful and characteristic Irish melody. We give it in both its forms, as it is a good example of the way in which Moore, with all his taste, often destroyed the peculiar character of the melodies he adapted.[1]

The Groves of Blarney.



The Last Rose of Summer.



Beethoven (20 Irische Lieder, No. 6) has set it, in E♭, to the words 'Sad and luckless was the season.' Mendelssohn wrote a fantasia on the air, published as op. 15,[2] considerably altering the notation; and Flotow has made it the leading motif in the latter part of 'Martha.' Berlioz's enthusiasm for the tune equals his contempt for the opera. 'The delicious Irish air was so simply and poetically sung by Patti, that its fragrance alone was sufficient to disinfect the rest of the work.'[3] [G.]

TITZE, or TIETZE, LUDWIG, member of the Imperial chapel and of the Tonkünstler-Societät, and Vice-Pedell of the University of Vienna, born April 1, 1797, died Jan. 11, 1850. Possessor of a sympathetic and highly-trained tenor voice, with a very pure style of execution, Titze was universally popular. He sang at the Concerts Spirituels, and acted as choir-master, Karl Holz being leader, and Baron Lannoy conductor. Between 1822 and 1839 he appeared at 26 concerts of the Tonkünstler-Societät, singing the tenor solos in such works as Handel's 'Solomon,' 'Athaliah,' 'Jephthah,' and 'Messiah,' and Haydn's 'Creation' and 'Seasons,' associated in the latter with Staudigl after 1833. From 1822 he also sang at innumerable concerts and soirées of the Gesellschaft der Musikfreunde. His special claim to distinction, however, was his production of Schubert's songs at these soirées. He sang successively, 'Rastlose Liebe' (1824 and 31); 'Erlkönig' (1825); 'Der Einsame' (1826); 'Nachthelle' (1827); 'Norman's Gesang' (March 8, 1827, accompanied by Schubert on the PF., and 1839); 'Gute Nacht' (1828); 'Der blinde Knabe,' and 'Drang in die Ferne' (1829); 'Liebesbotschaft,' and 'Auf dem Strome' (1832); 'An mein Herz,' 'Sehnsucht,' and 'Die Sterne' (1833); besides taking his part in the quartets 'Geist der Liebe' (1823 and 32); 'Die Nachtigall' (1824); 'Der Gondelfahrer' (1825); and the solo in the 'Song of Miriam' (1832). At the single concert given by Schubert, March 26, 1828, he sang 'Auf dem Strome,' accompanied on the French horn by Lewy, jun., and on the PF. by Schubert. These lists show that Schubert's works were not entirely neglected in Vienna. His name appears in the programmes of the Gesellschaft soirées 88 times between 1821 and 1840. [C.F.P.]

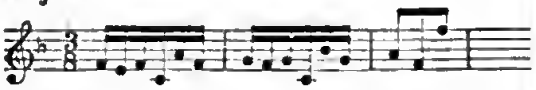
TOCCATA (Ital.), from *toccare*, to touch, is the name of a kind of instrumental composition originating in the beginning of the 17th century. As the term Sonata is derived from the verb *suonare*, to sound, and may thus be described as a sound-piece, or *Tonstück*, so the similarly formed term Toccata represents a touch-piece, or a composition intended to exhibit the touch and execution of the performer. In this respect it is somewhat synonymous with the prelude and fantasia; but it has its special characteristics, which are so varied as to make them difficult to define clearly. The most obvious are a very flowing movement in notes of equal length and a homophonous character, there being often indeed in the earlier examples but one part throughout, though occasionally full chords were employed. There is no decided subject which is made such by repetition, and the whole has the air of a

[1] The writer is indebted to Mr. T. W. Joyce for the above information. See too Mr. and Mrs. S. C. Hall's 'Ireland,' i. 49, and Lover's 'Lyrics of Ireland.'

[2] Of the date of this piece no trace is forthcoming. It probably belongs to his first English visit. Its publication (by Spina) appears to date from Mendelssohn's visit to Vienna, *en route* to Italy.

[3] 'Lettres intimes,' p. 283.

showy improvisation. Giovanni Gabrieli (1557–1613) and Claudio Merulo (1533–1604) were the first writers of any importance who used this form, the Toccatas of the latter being scarcely so brilliant as those of the former, though more elaborate. Frescobaldi, Luigi Rossi, and Scherer developed the idea and sometimes altered the character of the movement, using chords freely and even contrapuntal passages. It was Bach however who raised the Toccata far beyond all previous and later writers. The Toccatas to his Fugues for Clavecin are in some cases a chain of short movements of markedly different tempi and styles. The fourth of those in the Peters volume of 'Toccatas and Fugues' is the only one which answers to the description given above, the others being almost overtures. That to the G minor Fugue in No. 211 of the same edition is very extended. His organ Toccatas are very grand, one of the finest being that in F on this subject[1]—



the semiquaver figure of which is treated at great length alternately by the two hands in thirds and sixths over a pedal bass, and then by the pedals alone. Another in C (Dörffel, 830) is equally brilliant. Bach sometimes begins and ends with rapid cadenza-like passages in very short notes divided between the two hands, as in the well-known Toccata in D minor, with its fugue, which Tausig has arranged as a piano solo.[2]

Probably from the fact of its faint individuality the Toccata has in later times had but a flickering vitality, and has found scant favour with composers of the first rank. A collection of six Toccatas for piano published by Mr. Pauer has resuscitated as prominent specimens one by F. Pollini (not the famous one of his 32) in G, and others by Czerny, Onslow, Clementi, etc. That by Pollini is of the form and character of a Bourrée, and the others would be better named Etudes in double notes, having all definite subjects and construction. The same may be said of Schumann's Toccata in C (op. 7), which is a capital study for practice, and is in sonata form. Contemporary musicians have given us two or three specimens of real Toccatas worth mention, prominent among them being that in G minor by Rheinberger, which is a free fugue of great boldness and power. The same composer has used the diminutive term TOCCATINA for one of a set of short pieces; and another instance of the use of this term is the Toccatina in Eb by Henselt, a short but very showy and difficult piece. Dupont has published a little PF. piece entitled TOCCATELLA. Toccatas by Walter Macfarren and A. H. Jackson may close our list of modern pieces bearing that name. [See TOUCH; TUCKET.] [F.C.]

[1] (Dörffel's Cat. 816). In the old editions of this, Schumann has pointed out a host of errors. See 'Gesammelte Schriften,' iv. 59.

[2] Both these—in D and F—are entitled 'Præludium (Toccata).' Three Toccatas—in F with a fugue, in D minor, and in E with two fugues—are printed in vol. 15 of the Bachgesellschaft edition.

TODI, MARIA FRANZISCA (or LUIGIA, according to a contemporary Berlin opera-book, and to the inscription on some of her portraits), was a famous mezzo-soprano singer, born in Portugal about the year 1748. She received her musical education from David Perez, at Lisbon. When, in her seventeenth year, she first appeared in public, she at once attracted notice by the beautiful, though somewhat veiled, quality of her voice. She made her *début* in London in 1777, in Paisiello's 'Due Contesse,' but was not successful. Her voice and style were unsuited to comic opera, which, from that time, she abandoned. At Madrid, in the same year, her performance of Paisiello's 'Olimpiade' won warm admiration, but her European fame dates from 1778, when her singing at Paris and Versailles created a lasting sensation. She returned for one year to Lisbon, but in 1781 was at Paris again. In 1782 she engaged herself for several years to the Berlin Opera, at a yearly salary of 2000 thalers. But the Prussian public thought her affected and over-French in manner, and at the end of a year she gave up her engagement and returned to Paris, where she always found an enthusiastic welcome. Madame Mara was also in Paris, and the two queens of song appeared together at the Concert Spirituel. The public was divided into 'Maratistes' and 'Todistes,' and party spirit ran as high as between the 'Gluckistes' and 'Piccinnistes,' or the adherents of Cuzzoni and Faustina. The well-known retort shows that the contest was not conducted without wit:—'Laquelle etoit la meilleure? C'est Mara. C'est bien Todi (bientôt dit).'

Mara excelled in *bravura*, but Todi would seem to have been the more pathetic. Their rivalry gave rise to the following stanza—

> Todi, par sa voix touchante,
> De doux pleurs mouille mes yeux;
> Mara, plus vive, plus brillante,
> M'étonne, me transporte aux cieux.
> L'une ravit et l'autre enchante,
> Mais celle qui plaît le mieux
> Est toujours celle qui chante.

Todi returned to Berlin in 1783, where she sang the part of Cleofide in 'Lucio Papirio.' The king wished her to remain, but she had already signed an engagement for St. Petersburg. There her performance of Sarti's 'Armida' was an immense success. She was overwhelmed with presents and favours by the Empress Catherine, between whom and the *prima donna* there sprang up a strange intimacy. Todi acquired over Catherine an almost unbounded influence, which she abused by her injustice to Sarti, the imperial Chapelmaster, whom she disliked. Seeing that she was undermining his position at court, Sarti revenged himself by bringing Marchesi to St. Petersburg, whose wonderful vocal powers diverted some part of the public admiration from Todi. Todi retorted by procuring Sarti's dismissal. This ugly episode apart, she is asserted to have been amiable and generous.

Meanwhile the king of Prussia was tempting her back to Berlin, and, as the Russian climate was telling on her voice, she, in 1786, accepted his offers,

and was far more warmly received than upon her first visit. With the exception of six months in Russia, she remained at Berlin till 1789, achieving her greatest triumphs in Reichardt's 'Andromeda' and Neumann's 'Medea.' In March 1789 she reappeared in Paris, and among other things sang a scena composed for her by Cherubini, 'Sarete alfin contenti,' eliciting much enthusiasm. After a year's visit to Hanover she proceeded to Italy, and sang with great success. In 1792 she returned to Lisbon, where, in the following year, she died.

It is strange that Todi should have made no impression in this country, for there seems no doubt that she was one of the best singers of her time, equal in many respects, superior in some, to Mara, who was much admired here. Lord Mount-Edgecumbe speaks of her as having 'failed to please here,' and Burney, later in her career, writes of her, 'she must have improved very much since she was in England, or we treated her very unworthily, for, though her voice was thought to be feeble and seldom in tune while she was here, she has since been extremely admired in France, Spain, Russia, and Germany, as a most touching and exquisite performer.'

There is a pretty and scarce portrait of her in character, singing, called 'L'Euterpe del Secolo XVIII' (1791). She was twice married, and left to her husband and her eight children, who survived her, a sum of 400,000 francs, besides jewels and trinkets worth a fortune. [F.A.M.]

TOD JESU, DER, *i.e.* the Death of Jesus—the 'Messiah' of Germany, a 'Passions-Cantate,' words by Ramler, music by Graun. It was first performed in the Cathedral of Berlin, on Wednesday before Easter, March 26, 1755, and took such hold as to become an essential part of the Passion week at Berlin. It is still given there at least twice a year. In England I can find no record of its complete performance. There are three editions of the full score—1760, 1766, 1810; and PF. arrangements without number, beginning with one by J. Adam Hiller, 1783, and ending with one in Novello's 8vo. series. [G.]

TOFTS, Mrs. Catherine, 'little inferior, either for her voice or her manner, to the best Italian women,'[1] was the first of English birth who sang Italian Opera in England. A subscription concert was instituted in November 1703 at the Theatre in Lincoln's Inn Fields, where Mrs. Tofts sang several songs, both Italian and English.[2] In the following year she continued to sing at the 'Subscription Music.' On January 29, Margherita de l'Epine sang for the first time, at Drury Lane. On the second appearance of this, Tofts's future rival, a disturbance occurred at the Theatre, while she was singing, which 'was suspected[3] to have been created by her emissaries,' a suggestion which she denied in the 'Daily Courant,' Feb. 8, 1704. In the same year she sang and played the part of Pallas in Weldon's 'Judgment of Paris.'

In 1705 came the first attempt to plant Italian, or pssudo-Italian, Opera in England; and to the success of this endeavour Mrs. Tofts and her rival were the chief contributors, the former playing successively the chief parts in 'Arsinoe,' 'Camilla,' 'Rosamond,' 'Thomyris,' and 'Love's Triumph.' 'Mrs. Tofts,[3] who took her first grounds of musick here in her own country, before the Italian taste had so highly prevailed, was then not an adept in it; yet whatever defect the fashionably skilful might find in her manner, she had, in the general sense of her spectators, charms that few of the most learned singers ever arrive at. The beauty of her fine proportioned figure, and the exquisitely sweet, silver tone of her voice, with that peculiar rapid swiftness of her throat, were perfections not to be imitated by art or labour.' At a very early stage of her short but brilliant career, she drew a salary of £500,[4] higher than that which was paid to any other member of the company,—a sure test of the estimation in which she was held by the management and the public: at the same time, Valentini and de l'Epine only drew £400 apiece, and the Baroness, £200. At another time, this salary was commuted[4] into a share in the profits of the theatre. Again, we find her[4] offering to sing for 20 guineas a night, or 'in consideration the year is so far advanced' for 400 guineas till the 1st of July, provided she was allowed to sing in another play, to be produced elsewhere, if not on an opera night. These were high terms in 1708. She sang also at the concerts at Court. Meanwhile, she was no stranger to the quarrels and disputes which seem to have prevailed at the Opera then as in later times. There was a warm correspondence[4] about a bill of 80 guineas, for Camilla's dress, which Rich declined to pay; but Camilla refused to appear in 'Thomyris' till it was paid; and Rich then compromised the matter. She further demanded[4] an allowance for 'locks for hair, jewells, ribbons, muslin for vails, gloves, shoes, washing of vails, etc.,' for which she modestly affirmed that '£100 was not sufficient for the season.'

Were it not that similar complaints and demands were common from other singers, there would seem to be here some foundation for the charge brought against Mrs. Tofts in the epigram, attributed to Pope:—

So bright is thy beauty, so charming thy song,
As had drawn both the beasts and their Orpheus along;
But such is thy avarice, and such is thy pride,
That the beasts must have starved, and the poet have died!

She must however have had a great passion for money, and a great disregard of the means of raising it, if Lady Wentworth's contemporary account may be trusted. 'Mrs. Taufs,' says that delightful writer and most eccentric speller, 'was on Sunday last at the Duke of Somerset's, where there were about thirty gentlemen, and every kiss was one guinea; some took three, others four, others five at that rate, but none less than one.'[5]

1 Hawkins. 2 Burney. 3 Cibber's Apology. 4 Coke Papers, in the writer's possession.
5 Letter, March 17, 1709, in 'Wentworth Papers,' p. 66.

This unfortunate singer, the first Englishwoman distinguished in Italian Opera, lost her reason early in 1709. In a most ungenerous vein Steele alludes to her affliction,[1] and attributes it to the habit she had acquired of regarding herself as really a queen, as she appeared on the stage, a habit from which she could not free herself. Burney supposes that this was an exaggeration, by means of which the writer intended only to 'throw a ridicule on opera quarrels in general, and on her particular disputes at that time with the Margarita or other female singers.' Hawkins says that she was cured, temporarily at least, and 'in the meridian of her beauty, and possessed of a large sum of money, which she had acquired by singing, quitted the stage (1709), and was married to Mr. Joseph Smith, afterwards English consul at Venice. Here she lived in great state and magnificence, with her husband, for a time; but her disorder returning' (which, if true, upsets Burney's theory), 'she dwelt sequestered from the world in a remote part of the house, and had a large garden to range in, in which she would frequently walk, singing and giving way to that innocent frenzy which had seized her in the earlier part of her life.' She was still living about the year 1735.[2]

Her voice did not exceed in compass[3] that of an ordinary soprano, and her execution, as shown by the *printed* airs which she sang, 'chiefly consisted in such passages as are comprised in the shake, as indeed did that of most other singers at this time.' It may be observed, however, that all singers 'at this time' added a good deal to that which was 'set down for them' to execute; and probably she did so too.

It is somewhat strange that, of a singer so much admired as Mrs. Tofts undouhtedly was, no portrait should be known to exist, either painted or engraved. [J.M.]

TOLBECQUE, a family of Belgian musicians, who settled in France after the Restoration. The original members were four brothers:—the eldest, ISIDORE JOSEPH (born at Hanzinne Ap. 17, 1794, died at Vichy May 10, 1871), was a good conductor of dance-music. JEAN BAPTISTE JOSEPH (born at Hanzinne in 1797, died in Paris, Oct. 23, 1869), violinist, composer, and excellent conductor, directed the music of the court balls during Louis Philippe's reign, and also those at Tivoli when those public gardens were the height of the fashion. He composed a quantity of dance-music—quadrilles, valses, and galops—above the average in merit; an opéra-comique in one act 'Charles V. et Duguesclin' (Odéon, 1827), with Gilbert and Guiraud; and with Deldevez, 'Vert-Vert' (Opéra, 1851), a 3-act ballet, his most important work. He was a member of the Société des Concerts du Conservatoire from its foundation in 1859. The third brother, AUGUSTE JOSEPH, also born at Hanzinne, Feb. 28, 1801, died in Paris, May 27, 1869. A pupil of Rudolph Kreutzer, he took the first violin prize at the Conservatoire in 1821, made some mark as a virtuoso, was an original member of the Société des Concerts, and one of the best violinists at the Opéra, and for several seasons was well known in London, where he played first violin at Her Majesty's Theatre. The youngest, CHARLES JOSEPH, born May 27, 1806, in Paris, where he died Dec. 29, 1835, was also a pupil of R. Kreutzer, and an original member of the Société des Concerts. He took a prize at the Conservatoire in 1824, and became conductor at the Variétés in 1830. In this capacity he composed pretty songs and pieces for interpolation in the plays, several of which attained some amount of popularity.

The Tolbecque family is at this moment represented by AUGUSTE, son of Auguste Joseph, a distinguished cellist, born in Paris, March 30, 1830. He took the first cello prize at the Conservatoire in 1849, and has published some 15 works of various kinds for his instrument, including 'La Gymnastique du Violoncelle' (op. 14), an excellent collection of exercises and mechanical studies. He is also a clever restorer of old instruments, and formed a collection, which he sold to the Brussels Conservatoire in 1879. His son, JEAN, born at Niort, Oct. 7, 1857, took the first cello prize at the Paris Conservatoire in 1873, and has studied the organ with César Franck. [G.C.]

TOLLET, THOMAS, composed and published about 1694, in conjunction with John Lenton, 'A Consort of Musick in three parts,' and was author of 'Directions to play on the French flageolet.' He was also a composer of act tunes for the theatre, but is best known as composer of 'Tollet's Ground,' printed in the Appendix to Hawkins's History. [W.H.H.]

TOMASCHEK, WENZEL, composer, born April 17, 1774, at Skutsch in Bohemia. He was the youngest of a large family, and his father, a well-to-do linen-weaver, having been suddenly reduced to poverty, two of his brothers, a priest and a public official, had him educated. He early showed talent for music, and was placed at Chrudim with Wolf, a well-known teacher, who taught him singing and the violin. He next wished to learn the piano and organ, and his brother the priest sent him a spinet, on which he practised day and night. The Minorite fathers of Iglau offered him a choristership, with instruction in theory. On the breaking of his voice in 1790, he went to Prague to study philosophy and law, supporting himself the while by giving lessons. All his spare time, even the hours of rest, was spent in studying the works of Marpurg, Kirnberger, Mattheson, Türk, and Vogler, and he thus laid a solid foundation of scientific knowledge. Neither did he neglect practical music, but made himself familiar with the works of Mozart and Pleyel, and became acquainted with Winter, Kozeluch, and above all, Beethoven, who exercised a life-long influence over him. In his autobiography, published in a volume called 'Lihussa' (1845, etc.), Tomaschek writes, 'It was in 1798, when I was studying

[1] Tatler, No. 20, May 26, 1709.
[2] Hawkins. Burney says (probably a misprint) in 1755.
[3] Burney.

law, that Beethoven, that giant among players, came to Prague. At a crowded concert in the Convict-hall he played his Concerto in C (op. 15), the Adagio and Rondo grazioso from the Sonata in A (op. 2), and extemporised on a theme from Mozart's Clemenza di Tito, "Ah tu fosti il primo oggetto." His grand style of playing, and especially his bold improvisation, had an extraordinary effect upon me. I felt so shaken that for several days I could not bring myself to touch the piano; indeed it was only my inextinguishable love for the art, that, after much reasoning with myself, drove me back to the instrument with even increased industry.' Before long, however, the critical faculty returned. After hearing Beethoven twice more, he says, 'This time I was able to listen with greater calmness of mind, and though I admired as much as ever the power and brilliancy of his playing, I could not help noticing the frequent jumps from subject to subject which destroyed the continuity and gradual development of his ideas. Defects of this kind often marred those most magnificent creations of his superabundant fancy.' 'Had Beethoven's compositions (only a few of which were then printed) claimed to be classical standard works as regards rhythm, harmony, and counterpoint, I should perhaps have been discouraged from carrying on my self-cultivation; but as it was, I felt nerved to further effort.' Three years later Tomaschek declared Beethoven to have still further perfected his playing. He himself about this time published some 'Ungarische Tänze' (without ever having heard a Hungarian air) and Hölty's 'Elegie auf eine Rose,' an early specimen of programme-music. Twelve waltzes had a great success at the Prague Carnival of 1797; but these he burnt. He was known as a pianist, and esteemed as a teacher by the principal nobility, but hesitated between the profession of music and an official career. Meantime Count Bucquoi von Longueval offered him the post of composer in his household, with such a salary as to place him at ease in money-matters; and this he accepted. Prague continued to be his home, but he made occasional journeys, especially to Vienna. In November 1814 he paid Beethoven a visit, of which he has left an account ('Libussa,' 1846) in the form of a conversation. He tells us that Meyerbeer and other artists had put themselves at Beethoven's disposal, for the performance of the 'Battle of Vittoria,' and that Meyerbeer played the big drum. 'Ha! ha! ha!' exclaims Beethoven, 'I was not at all pleased with him; he could not keep time, was always coming in too late, and I had to scold him well.[1] Ha! ha! ha! I dare say he was put out. He is no good. He has not pluck enough to keep time.' Pluck was a quality which Meyerbeer never possessed, even at the time of his greatest successes. A fortnight later Tomaschek repeated the visit, and describes it in even greater detail ('Libussa' 1847). Meyerbeer's 'Two Caliphs' was then being performed, and on Tomaschek saying that it began with a Hallelujah and ended with a Reqniem, Beethoven remarked, 'Yes, it is all up with his playing.' And again, 'He knows nothing of instrumental music; singing he does understand, and that he should stick to. Besides, he knows but little of composition. I tell you he will come to no good.' Beethoven's prophecy was not fulfilled; but these notes are interesting records of his opinions, and show a high esteem for Tomaschek.

Tomaschek's house became the centre of musical life in Prague, and the list of his pupils includes Dreyschock, Kittl, Kuhe, Schulhoff, Bocklet, Dessauer, Worzischek, and Würffel. In 1823 he married Wilhelmine Ebert, remaining in Count Bucquoi's service, though with a house of his own, where he was much visited by strangers, especially by English. He was hospitable and pleasant except on the subject of music, on which he was given to laying down the law. In person he was tall, and of a military carriage. The superficial was his abhorrence. Even in his smaller works there was a technical completeness, which procured him the title of the 'Schiller of music.' His church music includes a Missa Solennis in Eb, and several Requiems, but his predilection was for dramatic music, to which he was led by its connection with the Ballad and the Lied. He set several of Goethe's and Schiller's poems, and also old Czech songs from the Königinhof MS.[2]

Tomaschek played his setting of Goethe's poems before the poet himself at Eger, and was very kindly received. His opera 'Seraphine' (1811) was well received at the National Theatre in Prague, in spite of a poor libretto; but in spite of this success he declined to permit the appearance of two other operas, 'Alvara' and 'Sakuntala.' He left *scenas* from Goethe's 'Faust,' and from 'Wallenstein,' 'Maria Stuart,' and the 'Braut von Messina,' as well as other vocal compositions, which were presented with his other remains to the Bohemian National Museum in Prague, by his nephew Freiherr von Tomaschek.

Besides a quantity of smaller works, chiefly Lieder, Tomaschek published 110 with opus numbers, including the interesting 'Eklogues' (op. 35, 39, 47, 51, 53, 66 and 83) and 'Dithyramb' (op. 65, Prague, Berra), which would still repay the attention of pianists. It is unfortunate for Tomaschek's fame that his works were contemporaneous with Beethoven's, but they exercised a material influence on such an artist as Robert Schumann. Is it too much to hope that these lines may direct some musicians to an unjustly forgotten composer?

Tomaschek died April 3, 1850, and was buried in the churchyard of Koschir, near Prague. [F.G.]

TOMASINI, Luigi (Aloysius), eminent violinist, and distinguished member of Prince Esterhazy's band under Haydn, born 1741 at Pesaro. In 1757 he became a member of Prince Paul Anton's household at his palace of Eisenstadt in

[1] This looks as if Beethoven, even in 1814, could bear pretty well on occasion.

[2] The authenticity of which has been disproved by Sembora, the great authority on Czech literature.

Hungary, and on Haydn's undertaking the Vice-Capellmeistership in 1761, was nt once promoted hy him to be first violin. He was afterwards leader, and director of the chamber-music, with a largely increased salary. Prince Nicholas (successor to Paul Anton) left him a pension in 1790, bot Tomasini remained in the service till his death, April 25, 1808. He was on the most intimate terms with Haydn, who wrote all his quartets with a view to Tomasini's playing, and remarked to him, 'Nobody plays my quartets so much to my satisfaction as you do.' He only once appeared in public in Vienna, at a concert of the Tonkünstler-Societät (1775), of which he had been a member from its foundation in 1771. In all probability Haydn gave him instruction in composition. He published violin-concertos, quartets, duos, concertants (dedicated to Haydn), etc. For the Prince he wrote '24 Divertimenti per il Paridon (barytone), violino, e violoncello,' now in the archives of the Gesellschaft der Musikfreunde in Vienna. A few of Haydn's violin-concertos were written expressly for Tomasini ('fatto per il Luigi'). Besides two daughters, who sang in the church and opera at Eisenstadt, Tomasini had two talented sons. The eldest,

Luigi, born 1779, at Esterhaz, an excellent violinist, was received into the chapel in 1796, dismissed several times for incorrigible levity, but as often readmitted at Haydn's request. The latter speaks of his 'rare genius,' and so did Hummel. He played in Vienna in 1796 and 1801 at the Tonkünstler-Societät, and in 1806 at the Augarten concerts. In 1808 he had to fly, for having married, without the Prince's leave, Sophie Groll, a singer in the chapel, but he secured an appointment as Concertmeister to the Duke of Mecklenburg-Strelitz. In 1812 he and his wife gave a concert in Berlin, when Luigi played Beethoven's concerto, and his wife, a pupil of Righini's, was much applauded. In 1814 he gave a concert in the court theatre in Vienna, after which he wholly disappears. His brother,

Anton, born 1775 at Eisenstadt, played in the chapel as an amateur from 1791 to 96, when he became a regular member. His instrument was the viola. He married the daughter of a Polish General in 1803, in which year he also became a member of the Tonkünstler-Societät. He resembled his brother both in talent and disposition, and, like him, was several times dismissed, and taken on again with increased salary. In 1820 he became leader of the band, and died at Eisenstadt June 12, 1824. [C.F.P.]

TOMKINS. A family which, in the 16th and 17th centuries, produced many good musicians.

Rev. Thomas Tomkins was chanter and minor canon of Gloucester Cathedral in the latter part of the 16th century. He contributed to 'The Triumphes of Oriana,' 1600, the madrigal 'The faunes and satirs tripping,' commonly attributed to his more celebrated son and namesake.

John Tomkins, Mus. Bac., one of his sons, was probably a chorister of Gloucester Cathedral. He afterwards became a scholar of King's College, Cambridge, of which in 1606 he was appointed organist. He resigned in 1622 upon being chosen organist of St. Paul's Cathedral. In 1625 he was appointed gentleman extraordinary of the Chapel Royal 'for the next place of an organist there,' and in 1625 became Gospeller. He died Sept. 27, 1638, and was buried at St. Paul's. Some anthems by him are contained in Barnard's MS. collection. His son, Robert, was in 1641 one of the King's musicians.

Thomas Tomkins, Mus. Bac., another son of Thomas, was a pupil of Byrd, and graduated at Oxford, July 11, 1607. He soon afterwards became organist of Worcester Cathedral. On Aug. 2, 1621, he was sworn in as one of the organists of the Chapel Royal upon the death of Edmond Hooper. In 1622 he published 'Songs of 3, 4, 5 and 6 parts,' containing 28 madrigals and anthems of a high degree of excellence. He died in June, 1656, and was buried at Martin Hussingtree, Worcestershire. A collection of his church music, comprising 5 services and 68 anthems, was published in 1664 under the title of 'Musica Deo Sacra & Ecclesiæ Anglicanæ; or, Musick dedicated to the Honor and Service of God, and to the Use of Cathedral and other Churches of England, especially to the Chappel Royal of King Charles the First.' A second impression appeared in 1668.

Many MSS. of his music are found in the Tudway collection, at Ely, Ch. Ch. Oxford, etc. At St. John's Coll. Oxford, there is a volume written by him and Este, containing, among other remarkable things, the bass part of a Service by Tallis for 5 voices, otherwise unknown. [See Tallis, vol. iv. p. 54 *a*.]

Giles Tomkins, a third son, succeeded his brother, John, as organist of King's College, Cambridge, in 1622. He afterwards became organist of Salisbury Cathedral, which appointment he held at the time of his death in 1668.

Nathaniel Tomkins, born 1584, son of a gentleman of Northampton, chorister of Magdalen College, Oxford, from 1596 to 1604, clerk there from 1604 to 1606, and usher of the College School from 1606 to 1610, and Abraham Tomkins, chorister of the same College from 1611 to 1617, were probably members of another branch of the same family. [W.H.H.]

TONAL FUGUE (Fr. *Fugue du Ton*; Germ. *Einfache Fuge, Fuge des Tones*). A form of Fugue, in which the Answer (*Comes*), instead of following the Subject (*Dux*) exactly, Interval for Interval, sacrifices the closeness of its Imitation to a more important necessity—that of exact conformity with the organic constitution of the Mode in which it is written; in other words, to the Tonality of its Scale. [See Subject.]

This definition, however, though sufficient to distinguish a Tonal Fugue from a Real one of the same period and form, gives no idea whatever of the sweeping revolution which followed the substitution of the later for the earlier method. A technical history of this revolution, though giving no more than a sketch of the phases through which it passed, between the death of Palestrina and the maturity of Handel

and Sebastian Bach, would fill a volume. We can here only give the ultimate results of the movement; pausing first to describe the position from which the earliest modern Fuguists took their departure.

The Real Fugue of the Polyphonic Composers, as perfected in the 16th century, was of two kinds — Limited, and Unlimited. With the Limited form — now called Canon — we have, here, no concern.[1] The Unlimited Real Fugue started with a very short Subject, adapted to the opening phrase of the verbal text — for it was always vocal — and this was repeated note for note in the Answer, but only for a very short distance. The Answer always began before the end of the Subject; but, after the exact Imitation carried on through the first few notes, the part in which it appeared became 'free,' and proceeded whither it would. The Imitation took place generally in the Fifth above or the Fourth below; sometimes in the Fourth above, or Fifth below, or in the Octave; rarely, in Unlimited Real Fugue, in any less natural Interval than these. There was no Counter-Subject; and, whenever a new verbal phrase appeared in the text, a new musical phrase was adapted to it, in the guise of a Second Subject. But it was neither necessary that the opening Subject should be heard simultaneously with the later ones; nor, that it should reappear, after a later one had been introduced. Indeed, the cases in which these two conditions — both indispensable, in a modern Fugue — were observed, even in the slightest degree, are so rare, that they may be considered as infringements of a very strict rule.

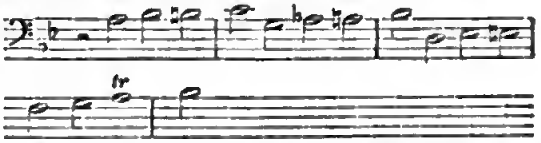
The form we have here described was brought to absolute perfection in the so-called 'School of Palestrina,' in the latter half of the 16th century. The first departure from it — rendered inevitable by the substitution of the modern Scale for the older Tonalities — consisted in the adaptation of the Answer to the newer law, in place of its subjugation, by aid of the Hexachord, to the Ecclesiastical Modes. [See HEXACHORD.] The change was crucial. But it was manifest that matters could not rest here. No sooner was the transformation of the Answer recognised as an unavoidable necessity, than the whole conduct of the Fugue was revolutionised. In order to make the modifications through which it passed intelligible, we must first consider the change in the Answer, and then that which took place in the construction of the Fugue founded upon it — the modern Tonal Fugue.

The elements which enter into the composition of this noble Art-form are of two classes; the one, comprising materials essential to its existence; the other consisting of accessories only. The essential elements are (1) The Subject, (2) The Answer, (3) The Counter-Subject, (4) The Codetta, (5) The Free Part, (6) The Episode, (7) The Stretto, and (8) The Pedal-Point, or Organ-Point. The accessories are, Inversions of all kinds, in Double, Triple, or Quadruple Counterpoint; Imitations of all kinds, and in all possible Intervals, treated in Direct, Contrary, or Retrograde Motion, in Augmentation, or Diminution; Modulations; Canonic passages; and other devices too numerous to mention.

Among the essential elements, the first place is, of course, accorded to the Subject; which is not merely the Theme upon which the Composition is formed, but is nothing less than an epitome of the entire Fugue, which must contain absolutely nothing that is not either directly derived from, or at least more or less naturally suggested by it.

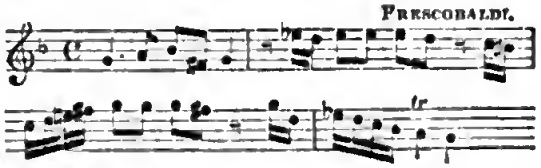
The qualities necessary for a good Subject are both numerous and important. Cherubini has been laughed at for informing his readers that 'the Subject of a Fugue ought neither to be too long, nor too short': but, the apparent Hibernianism veils a valuable piece of advice. The great point is, that the Subject should be complete enough to serve as the text of the discourse, without becoming wearisome by repetition. For this purpose, it is sometimes made to consist of two members, strongly contrasted together, and adapted for separate treatment; as in the following Subject, by Telemann, in which the first member keeps up the dignity of the Fugue, while the second provides perpetual animation.

Sometimes the construction of the Subject is homogeneous, as in the following by Kirnberger; and the contrast is then produced by means of varied Counterpoint.



Many very fine Subjects — perhaps, the finest of all — combine both qualities; affording sufficient variety of figure when they appear in complete form; and, when separated into fragments, serving all necessary purposes, for Episodes, Stretti, etc., as in the following examples —

PRESCOBALDI.



'Preserve him for the glory of Thy name.' HANDEL.

From the Sonata in A. PADRE MARTINI.

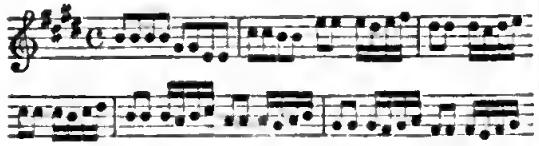
[1] Those who wish to trace the relation between the two will do well to study the 'Messa Canonica,' edited by La Fage, and by him attributed to Palestrina, or the 'Missa Canonica' of Fux, side by side with Palestrina's 'Missa ad Fugam'; taking the two first-named works as examples of Limited, and the third of Unlimited Real Fugue.

MENDELSSOHN (Op. 35, No. 4).

Sometimes, the introduction of a Sequence, or the figure called ROSALIA, affords opportunities for very effective treatment.

EBERLIN.

Sebastian Bach constantly made use of this device in his Pedal Fugues, the Subjects of which are among the longest on record. There are few Subjects in which this peculiarity is carried to greater excess than in that of his Pedal-Fugue in E Major.



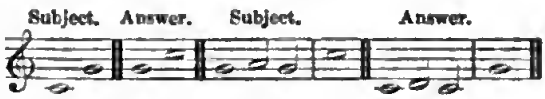
Very different from these are the Subjects designed by learned Contrapuntists for the express purpose of complicated devices. These are short, massive, characterised by extremely concordant Intervals, and built upon a very simple rhythmic foundation. Two fine examples are to be found in Bach's 'Art of Fugue'; and the 'Et vitam' of Cherubini's 'Credo' in G for 8 voices.

J. S BACH.

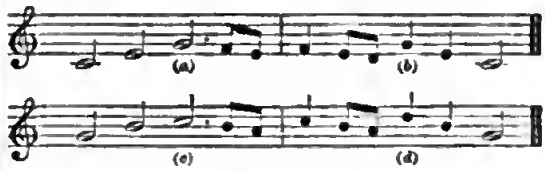
CHERUBINI.

Next in importance to the Subject is the Answer; which, indeed, is neither more nor less than the Subject itself, presented from a different point of view. We have already said that the Tonal Answer must accommodate itself, not to the Intervals of the Subject, but, to the organic constitution of the Scale. The essence of this accommodation consists in answering the Tonic by the Dominant, and the Dominant by the Tonic: not in every unimportant member of the Subject—for this would neither be possible nor desirable—but in its more prominent divisions. The first thing is to ascertain the exact place at which the change from Real to Tonal Imitation must be introduced. For this process there are certain laws. The most important are—

(1) When the Tonic appears in a prominent position in the Subject, it must be answered by the Dominant; all prominent exhibitions of the Dominant being answered in like manner by the Tonic. The most prominent positions possible are those in which the Tonic passes directly to the Dominant, or the Dominant to the Tonic, without the interpolation of any other note between the two; and, in these cases, the rule is absolute.

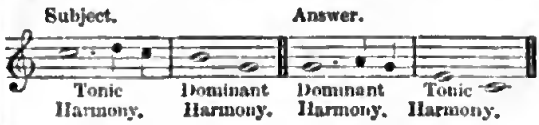


(2) When the Tonic and Dominant appear in less prominent positions, the extent to which Rule 1 can be observed must be decided by the Composer's musical instinct. Beginners, who have not yet acquired this faculty, must carefully observe the places in which the Tonic and Dominant occur; and, in approaching or quitting those notes, must treat them as fixed points to which it is indispensable that the general contour of the passage should accommodate itself.

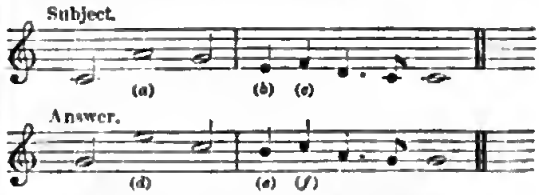


(a) Dominant, answered by Tonic, at (c).
(b) Dominant, answered by Supertonic, at (d).

(3) The observance of Rules 1 and 2 will ensure compliance with the next, which ordains that all passages formed on a Tonic Harmony, in the Subject, shall be formed upon a Dominant Harmony in the Answer, and *vice versâ*.

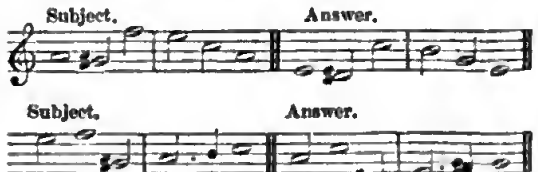


(4) The Third, Fourth, and Sixth of the Scale should be answered by the Third, Fourth, and Sixth of the Dominant, respectively.



(a) Sixth of Tonic. (b) Third of Tonic. (c) Fourth of Tonic.
(d) Sixth of Dominant (e) Third of Dominant.
(f) Fourth of Dominant.

(5) The Interval of the Diminished Seventh, whether ascending or descending, should be answered by a Diminished Seventh.

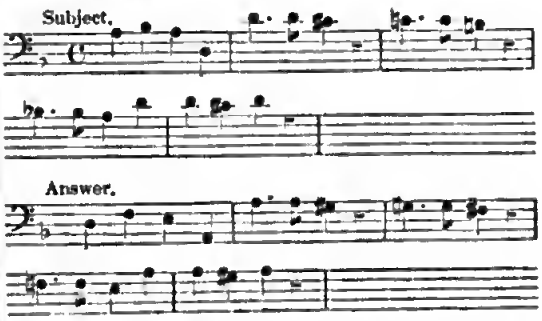


(6) As a general rule, all Sevenths should be answered by Sevenths; but a Minor Seventh, ascending from the Dominant, is frequently answered by an ascending Octave; in which case, its subsequent descent will ensure conformity with Rule 4, by making the Third of the Dominant answer the Third of the Tonic.

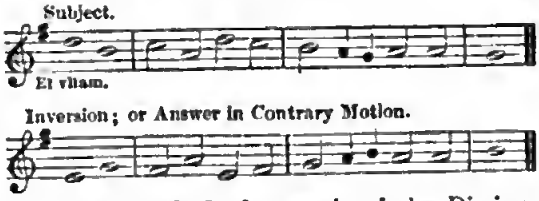
(7) The most difficult note of the Scale to answer is the Supertonic. It is frequently necessary to reply to this by the Dominant; and when the Tonic is immediately followed by the Supertonic, in the Subject, it is often expedient to reiterate, in the Answer, a note, which, in the original idea, was represented by two distinct Intervals; or, on the other hand, to answer, by two different Intervals, a note which, in the Subject, was struck twice. The best safeguard is careful attention to Rule 3, neglect of which will always throw the whole Fugue out of gear.

(a) Tonic, answered by Dominant, at (c).
(b) Supertonic, answered by Dominant, at (d).

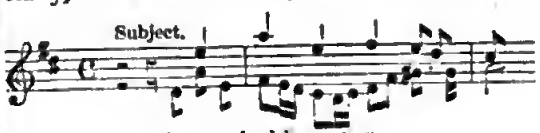
Simple as are the foregoing Rules, great judgment is necessary in applying them. Of all the qualities needed in a good Tonal Subject, that of suggesting a natural and logical Tonal Answer is the most indispensable. But some Subjects are so difficult to manage that nothing but the insight of genius can make the connection between the two sufficiently obvious to ensure its recognition. The Answer is nothing more than the pure Subject, presented under another aspect: and, unless its effect shall exactly correspond with that produced by the Subject itself, it is a bad answer, and the Fugue in which it appears a bad Fugue. A painter may introduce into his picture two horses, one crossing the foreground, exactly in front of the spectator, and the other in such a position that its figure can only be truly represented by much foreshortening. An ignorant observer might believe that the proportions of the two animals were entirely different; but they are not. True, their actual measurements differ; yet, if they be correctly drawn, we shall recognise them as a well-matched pair. The Subject and its Answer offer a parallel case. Their measurement (by Intervals) is different, because they are placed in a different aspect; yet, they must be so arranged as to produce an exactly similar effect. We have shown the principle upon which the arrangement is based to be simply that of answering the Tonic by the Dominant, and the Dominant by the Tonic, whenever these two notes follow each other in direct succession; with the farther proviso, that all passages of Melody formed upon the Tonic Harmony shall be represented by passages formed upon the Dominant Harmony, and *vice versâ*. Still, great difficulties arise, when the two characteristic notes do not succeed each other directly, or, when the Harmonies are not indicated with inevitable clearness. The Subject of Handel's Chorus, 'Tremble, guilt,' shows how the whole swing of the Answer sometimes depends on the change of a single note. In this case, a perfectly natural reply is produced, by making the Answer proceed to its second note by the ascent of a Minor Third, instead of a Minor Second, as in the Subject—*i.e.* by observing Rule 4, with regard to the Sixth of the Tonic.



The Great Masters frequently answered their Subjects in Contrary Motion, giving rise to an apparently new Theme, described as the Inverted Subject (*Inversio*; *Rivolta*, *Rivolzimento*; *Umkehrung*). This device is usually employed to keep up the interest of the Composition, after the Subject has been discussed in its original form: but some Masters bring in the Inverted Answer at once. This was a favourite device with Handel, whose Inverted Answers are so natural, as to be easily mistaken for regular ones. The following example is from Cherubini's 'Credo' already mentioned.



Another method of answering is by Diminution, in which each note in the Answer is made half the length of that in the Subject. This, when cleverly done, produces the effect of a new Subject, and adds immensely to the spirit of the Fugue; as in Bach's Fugue in E, No. 33 of the XLVIII, bars 26-30; in the Fugue in C♯ minor, No. 27 of the same set; and, most especially, in Handel's Chorus, 'Let all the Angels.'

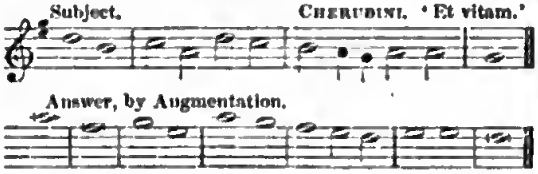


Answer, by Diminution.

Allied to this, though in the opposite direction, is a highly effective form of treatment by Augmentation, in which each note in the Answer is twice the length of that in the Subject, or in Double Augmentation, four times its length. The object of this is, to give weight to massive passages, in which the lengthened notes produce the effect of a *Canto fermo*. See Bach's Fugue

† The 'Answer' here might with equal propriety be considered as the 'Subject'; in which case the answer would be by Augmentation.

in D♯ minor, no. 8, in the XLVIII, and many other celebrated instances.



By these and similar expedients, the one Subject is made to produce the effect of several new ones; though the new *Motivo* is simply a modified form of the original.

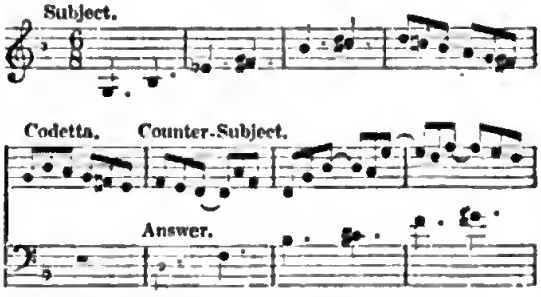
But a good Subject must not only suggest a good Answer: it must also suggest one or more subsidiary Themes so constructed as to move against it, in Double Counterpoint, as often as it may appear.[1] These secondary Themes are called Counter-Subjects (*Contra-Subjectum*; *Contra-Tema*; *Contra-subjekt*; *Contre-sujet*). The Counter-Subject or Counter-Subjects, however numerous they may be, must not only move in Double Counterpoint with the Subject, but all must be capable of moving together, in Triple, Quadruple, or Quintuple Counterpoint, as the case may be. Moreover, after the Subject has once been proposed, it must nevermore be heard, except in company with at least one of its Counter-Subjects. The Counter-Subjects usually appear, one by one, as the Fugue develops; as in Bach's Fugue in C♯ Minor—No. 4 of the XLVIII. Less frequently, one, two, or even three Counter-Subjects appear with the Subject, when first proposed, the Composition leading off, in two, three, or four Parts, at once. It was an old custom, in these cases, to describe the Fugue as written upon two, three, or four Subjects. These names have sometimes been erroneously applied even to Fugues in which the Counter-Subjects do not appear until the middle of the Composition, or even later. For instance, in Wesley and Horn's edition of Bach's XLVIII, the Fugue in C♯ minor is called a 'Fugue on 3 Subjects,' although the real Subject starts quite alone, the entrance of the first Counter-Subject taking place at bar 35, and that of the second at bar 49. Cherubini very justly condemns this nomenclature, even when the Subject and Counter-Subjects begin together. 'A Fugue,' he says, 'neither can nor ought to have more than one principal Subject for its exposition. All that accompanies this Subject is but accessory, and neither can nor ought to bear any other name than that of Counter-Subject. A Fugue which is called a Fugue on two Subjects, ought to be called a Fugue on one Subject, with one Counter-Subject,' etc. etc. It is highly desirable that the nomenclature thus recommended should be adopted: but there is no objection to the terms Single and Double Fugue, as applied respectively to Fugues in which the principal Counter-Subject appears after or simultaneously with the Subject; for, when the two Motivi begin together, the term 'Double' is surely not out of place. When two Counter-Subjects begin together with the Subject, the Fugue may fairly be called Triple; when three begin with it, it may be called Quadruple; the number of possible Counter-Subjects being only limited by that of the Parts, with, of course, the necessary reservation of one Part for the Subject. A Septuple Fugue, therefore, is a Fugue in seven Parts, written upon a Subject, and six Counter-Subjects, all beginning together.

The Old Masters never introduced a Counter-Subject into their Real Fugues. Each Part, after it had replied to the Subject, was free to move wherever it pleased, on the appearance of the Subject in another Part. But this is not the case in the modern Tonal Fugue. Wherever the Subject appears, one Part, at least, must accompany it with a Counter-Subject; and those Parts only which have already performed this duty become free—that is to say, are permitted, for the moment, to fill up the Harmony by unfettered Counterpoint.

When the Subject and Counter-Subject start together, the Theme is called a Double-Subject; as in the last Chorus of Handel's 'Triumph of Time and Truth,' based on the Subject of an Organ Concerto of which it originally[2] formed the concluding Movement; in the 'Christe' of Mozart's Requiem; and in the following from Haydn's 'Creation.'

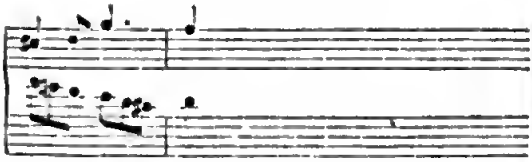
It is very important that the Subject and Counter-Subject should move in different figures. A Subject in long-sustained notes will frequently stand out in quite a new aspect, when contrasted with a Counter-Subject in Quavers or Semiquavers. In Choral Fugues the character of the Counter-Subject is usually suggested by a change in the feeling of the words. For instance, the words of the Chorus, 'Let old Timotheus,' in 'Alexander's Feast,' consist of four lines of Poetry each sung to a separate Motivo.

In order that the Subject may be more naturally connected with its first Counter-Subject, it is common to join the two by a Codetta (Fr. *Queue*; Germ. *Nachsatz*), which facilitates the entrance of the Answer, by carrying the leading Part to a note in harmonious continuity with it. The following Codetta is from the celebrated Fugue called 'The Cat's Fugue,' by D. Scarlatti.



[1] See Counter-Subject, vol. i. p. 409.

[2] See the original MS., in the British Museum, George III. MSS. 310 [274. d.]



The alternation of the Subject with the Answer—called its Repercussion (Lat. *Repercussio*; Ital. *Repercussione*; Germ. *Wiederschlag*)—is governed by necessary, though somewhat elastic laws. Albrechtsberger gives twenty-four different schemes for a Fugue in four Parts only, showing the various order in which the Voices may consistently enter, one after the other. The great desideratum is, that the Answer should follow the Subject, directly; and be followed, in its turn, by an immediate repetition of the Subject, in some other Part: the process being continued, until all the Parts have entered, in turn, with Subject and Counter-Subject, alternately, and thus become entitled to continue, for a time, as Free Parts. But the regularity of this alternation is not always possible, in Choral Fugues, the management of which must necessarily conform to the compass of the Voices employed. For instance, in Brahms's 'Deutsche Requiem,' there are two Subjects, each embracing a range of no less than eleven notes—a fatal hindrance to orthodox fugal management.

When the Subject has been thus clearly set forth, so as to form what is called the Exposition of the Fugue, the order of its Repercussion may be reversed; the Answer being assigned to the Parts which began with the Subject, and *vice versâ*: after which the Fugue may modulate at pleasure. But, in common language, the term Subject is always applied, whether accurately or not, to the transposed Theme, even though it may appear in the aspect proper to the Answer.

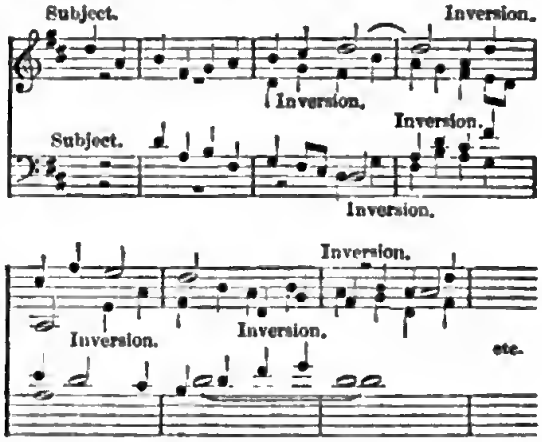
As the Fugue proceeds, the alternation of Subject and Answer is frequently interrupted by Episodes (Ital. *Andamenti*; Fr. *Divertissements*), founded on fragments of the Subject, or its Counter-Subjects, broken up, in the manner explained on page 135; on fragments of contrapuntal passages, already presented, or on passages naturally suggested by these. Great freedom is permitted in these accessory sections of the Fugue, during the continuance of which almost all the Parts may be considered as Free, to a certain extent. Nevertheless, the great Fugnists are always most careful to introduce no irrelevant idea into their Compositions; and every idea not naturally suggested by the Subject, or by the contrapuntal matter with which it is treated, must necessarily be irrelevant. It is indeed neither possible nor desirable, that every Part should be continuously occupied by the Subject. When it has proposed this, or the Answer, or one of the Counter-Subjects deduced from them, it may proceed in Single or Double Counterpoint with some other Part. But, after a long rest, it must always re-enter with the Subject, or a Counter Subject; or, at least, with a contrapuntal fragment with which one or the other of them has been previously accompanied, and which may, therefore, be fairly said to have been suggested by the Subject, in the first instance. And thus it is, that even the Episodes introduced into a really good Fugue form consistent elements of the argument it sets forth. In no Fugue of the highest order is a Part ever permitted to enter, without having something important to say.

After the Exposition has been fully carried out, either with or without the introduction of Episodes, the subsequent conduct of the Fugue depends more on the imagination of the Composer than on any very stringent rule of construction; though the great Fugnists have always arranged their plans in accordance with certain well-recognised devices, which are universally regarded as common property, even when traceable to known Masters. And here it is that the ingenious Devices (Fr. *Artifices*; Germ. *Kunsteleien*) described at page 135 as accessory elements of the Fugue, are first seriously called into play. The Composer may modulate at will, though only to the Attendant Keys of the Scale in which his Subject stands. He may present his Subject, or Counter-Subject, upside-down—*i. e.* inverted by Contrary Motion; or backwards, in 'Imitatio cancrizans'; or, 'Per recte et retro'—half running one way, and half the other; or, by single or double Augmentation, in notes twice, or four times, as long as those in the original; or by Diminution, in notes half the length. Or, he may introduce a new Counter-Subject, or even a *Canto fermo*. In short, he may exercise his ingenuity in any way most congenial to his taste, provided only that he never forgets his Subject. The only thing to be desired is, that the Artifices should be well chosen: not only suggested by the Subject, but in close accordance with its character and meaning. It is quite possible to introduce too many Devices; and the Fugue then becomes a mere dry exhibition of learning and ingenuity. But the Great Masters never fall into this error. Being themselves intensely interested in the progress of their work, they never fail to interest the listener. Among the most elaborate Fugues on record are those in Sebastian Bach's 'Art of Fugue,' in which the Subject given on page 136 is treated with truly marvellous ingenuity and erudition. Yet, even these are in some respects surpassed by the 'Et vitam venturi,' which forms the conclusion of Cherubini's Credo, *Alla Cappella*, for eight Voices, in Double Choir, with a Thorough-Bass. The Subject (quoted on page 136) is developed by the aid of five distinct Counter-Subjects, three of which enter simultaneously with the Subject itself; the First after a Minim-rest; the Second after three Minims; the Third after two bars: the Subject itself occupying three bars and one note of *Alla Breve* Time. It may therefore justly be called a Quadruple Fugue. The two remaining Counter-Subjects enter at the fifth and sixth bars, respectively; and, because the first proposal of the Subject comes to an end before their appearance, Cherubini, though giving them the title of Counter-Subjects, does not number them, as he did the

first three, bnt calls one *l'autre*, and the other *le nouveau contre-sujet*. The *Artifices* begin at the fourth bar, with an Imitation of the Third Counter-Subject in the Unison, and continue thence to the end of the Fugue, which embodies 243 bars of the finest contrapuntal writing to be found within the entire range of modern Music.

When the capabilities of the Subject have been demonstrated, and its various Counter-Subjects discussed, it is time to bind the various members of the Fugue more closely together, in the form of a Stretto[1] (Lat. *Restrictio*; Ital. *Stretto, Restretto*; Germ. *Engführung*; Fr. *Rapprochement*), or passage in which the Subject, Answer, and Counter-Subjects, are woven together, as closely as possible, so as to bind the whole into a knot. Aptitnde for the formation of an artful Stretto is one of the most desirable qualities in a good Fugal Subject. Some Subjects will weave together, with marvellous ductility, at several different distances. Others can with difficulty be tortnred into any kind of Stretto at all. Sebastian Bach's power of intertwining his Subject and Counter-Subjects seems little short of miraculous. The first Fugue of the XLVIII, in C major, contains seven distinct Stretti, all differently treated, and all remarkable for the closeness of their involntions. Yet, there is nothing in the Subject which would lead us to snppose it capable of any very extraordinary treatment. The secret lies rather in Bach's power over it. He just chose a few simple Intervals, which would work well together; and, this done, his Subject became his slave. Almost all other Fugues contain a certain nnmber of Episodes; hnt here there is no Episode at all: not one single bar in which the Subject, or some portion of it, does not appear. Yet, one never tires of it, for a moment; thongh, as the Answer is in Real Fugue, it presents no change at all, except that of Key, at any of its nnmerous recurrences. Some wonderfully close Stretti will also be found in Bach's 'Art of Fugue'; in Handel's 'Amen Chorus'; in Chernhini's 'Et vitam,' already described; in the 'Et vitam' of Sarti's 'Credo,' for eight Voices, in D; and in many other great Choral Fugues hy Masters of the 18th century, and the first half of the 19th, including Mendelssohn and Spohr. Some of these Stretti are found on a Dominant, and some on a Tonic Pedal. In all, the Subject is made the principal featnre in the contrapuntal labyrinth. The following example, from the 'Gloria' of Purcell's English 'Juhilate,' composed for S. Cecilia's Day, 1694, is exceptionally interesting. In the first place, it introduces a new Subject—a not uncommon cnstom with the earlier Fugnists, when new words were to be treated—and, without pausing to develop its powers by the usual process of Repercussion, presents it in Stretto at once. Secondly, it gives the Answer, by Inversion, with such easy grace, that one forgets all about its ingenulty, though it really blends the learning of Polyphony with the symmetry of modern Form in a way which ought to make us very proud of our great Master, and the School of which he was so bright an ornament. For, when Purcell's 'Te Deum' and 'Jubilate' were written, Sebastian Bach was just nine years old.

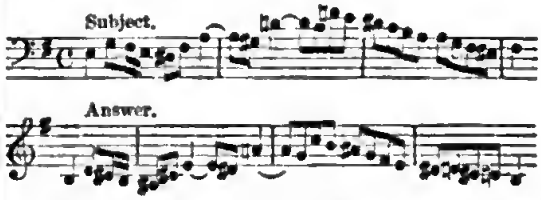
1 From *stringere*, to bind.



With the Stretto or Organ-Point the Fugue is generally hrought to a conclusion, and, in many examples, hy means of a Plagal Cadence.

Having now traced the course of a fully developed modern Tonal Fugue, from its Exposition to its final Chord, it remains only to say a few words concerning some well-recognised exceptions to the general form.

We have said that the modern Fugue sprang into existence through the recognition of its Tonal Answer, as an Inevitahle necessity. Yet there are Snhjects—and very good ones too—which, admitting of no natural Tonal Answer at all, must necessarily be treated in Real Fugue: not the old Real Fugue, formed upon a few slow notes treated in close Imitation; hut, a form of Composition corresponding with the modern Tonal Fugue in every respect except its Tonality. Such a case is Mendelssohn's Fugue in E minor (op. 35, no. 1), in which the Answer is the Subject exactly a fifth higher.



Again, a Fugue is sometimes written upon, or combined with, a *Canto fermo*; and the resulting conditions very nearly resemble those prevailing on board a Flag-Ship in the British Navy; the functions of the Subject being typified by those of the Captain, who commands the ship, and the privileges of the *Canto fermo*, hy those of the Admiral, who commands the Captain. Sometimes the Subject is made to resemhle the *Canto fermo* very closely only in notes of shorter duration; sometimes it is so constructed as to move in Douhle Counterpoint against it. In neither case is it always easy to determine which

is the real Subject; but attention to the Exposition will generally decide the point. Should the *Canto fermo* pass through a regular Exposition, in the alternate aspects of Dux and Comes, it may be fairly considered as the true Subject, and the ostensible Subject must be accepted as the principal Counter-Subject. Should any other Theme than the *Canto fermo* pass through a more or less regular Exposition, that Theme is the true Subject, and the *Canto fermo* merely an adjunct. Examples of the first method are comparatively rare in Music later than the 17th century. Instances of the second will be found in Handel's 'Utrecht Te Deum and Jubilate,' 'Hallelujah Chorus,' 'The horse and his rider,' Funeral, and Foundling Anthems; and in J. S. Bach's 'Choral Vorspiele.'

Other exceptional forms are found in the 'Fugue of Imitation,' in which the Answer is neither an exact reproduction of the Subject, nor necessarily confined to Imitation in any particular Interval; the Fughetta, or Little Fugue, which terminates at the close of the Exposition; and the Fugato, or Pezzo Fugato, which is not really a Fugue, but only a piece written in the style of one. But these forms are not of sufficient importance to need a detailed description. [W.S.R.]

TONALITY is the element of key, which in modern music is of the very greatest importance. Upon the clearness of its definition the existence of instrumental music in harmonic forms of the Sonata order depends. It is defined by the consistent maintenance for appreciable periods of harmonies, or passages of melody, which are characteristic of individual keys. Unless the tonality is made intelligible, a work which has no words becomes obscure. Thus in the binary or duplex form of movement the earlier portion must have the tonality of the principal key well defined; in the portion which follows and supplies the contrast of a new and complementary key, the tonality of that key, whether dominant or mediant or other relative, must be equally clear. In the development portion of the movement various keys succeed each other more freely, but it is still important that each change shall be tonally comprehensible, and that chords belonging to distinct keys shall not be so recklessly mixed up together as to be undecipherable by any process of analysis—while in the latter portion of the movement the principal key again requires to be clearly insisted on, especially at the conclusion, in such a way as to give the clearest and most unmistakeable impression of the tonality; and this is commonly done at most important points by the use of the simplest and clearest successions of harmony. Chords which are derived from such roots as dominant, subdominant, and tonic, define the tonality most obviously and certainly; and popular dance-tunes, of all times, have been generally based upon successions of such harmonies. In works which are developed upon a larger scale a much greater variety of chords is used, and even chords belonging to closely related keys are commonly interlaced without producing obscurity, or weakening the structural outlines of the work; but if chords are closely mixed up together without system, whose roots are only referable to keys which are remote from one another, the result is to make the abstract form of the passage unintelligible. In dramatic music, or such music as depends for its coherence upon words, the laws which apply to pure instrumental music are frequently violated without ill effects, inasmuch as the form of art then depends upon different conditions, and the text may often successfully supply the solution for a passage which in pure instrumental music would be unintelligible. [C.H.H.P.]

TONE, in the sense of Quality, the French *timbre*, is distinguished as harsh, mild, thin, full, hollow, round, nasal, metallic or woody; and most persons agree in assigning these epithets to varieties of tone as usually heard. No valid reason was forthcoming for the cause of these varieties until Helmholtz, in 'Die Lehre der Tonempfindungen,' settled its physical basis, demonstrating and explaining it by his theory of tone sensations. Since the publication of that great work the why and wherefore of differences of quality may be learned by all enquirers, without any preliminary knowledge of mathematics; and as there are admirable translations of Helmholtz's great work, in French by M. Guéroult, and in English by Mr. A. J. Ellis, those who wish to pursue the study of the subject will find no insurmountable hindrance to doing so.

If, as Helmholtz points out, the same note is sounded successively on a pianoforte, a violin, clarinet, oboe or trumpet, or by the human voice, though the pitch be the same and the force equal, the musical tone of each is different and may be at once recognised without seeing the instrument or singer. These varieties of quality are infinitely numerous, and we can easily distinguish one voice from another in singing or speaking even by memory, at distances of time and space; and by the delicate shades of quality in vowel tone we perceive that each individual is furnished with a distinct vocal instrument. This infinite gradation of tone is due to the fact that simple tones are very rarely heard, but that in nearly every musical sound, though accepted by the ear as one note, several notes are really heard in combination, and it is the different relative numbers and intensities of the notes combined that cause the sensation of different quality. In the analysis of the combination the lowest tone is called the 'Prime' or 'Fundamental,' and the higher ones, the 'Upper Partials.'[1] The running off into upper partial tones is to be attributed, as Mr. Hermann Smith discovered, to the energy with which the sounding medium, whatever it may be, is agitated. The Æolian Harp is a beautiful instance of the influence of varying energy. In it several strings are tuned to one pitch, but they are not equally sub-

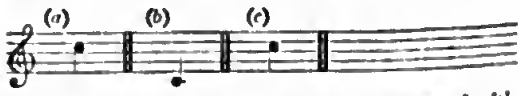
[1] We abstain from reference to the much-debated combination or differential tones which the ear can perceive lower in pitch than the fundamental.

mitted to the force of the wind, and in consequence we hear lower or higher notes in combinations of concord or dissonance, as the strings vibrate in longer or shorter sections due to the less or greater power of the wind, and its point of impact on the string.[1] The pulsations known as Beats, which may be heard by touching and holding down almost any key of a pianoforte not recently tuned, affect the ear by their frequency. If unapparent or nearly so, Helmholtz characterises the sound as 'continuous,' if perceptibly apparent as 'discontinuous,' and while continuity is harmonious and gratifies the ear, discontinuity is discordant and more or less pains the ear according to the frequency of the disconnection. Now the prime and upper partials which in strings, narrow tubes, reeds and the human voice form a musical note, proceed in a regular succession, the Arithmetical Progression of 1, 2, 3, 4, 5, 6, etc. This succession may also be expressed in ratios which show by fractions the vibrating divisions of the string. We express the same succession by Unison, Octave, Twelfth, Double Octave, etc. Up to 8, which is the Third Octave from the Prime or Fundamental, the successive combination of these increasing divisions of the string (or of the air column) is sufficiently continuous or free from prominent beats to satisfy the ear as harmonious, but that point passed, the greater frequency of beats caused by the increasing nearness of the successive partials causes a disagreeable sensation which is extreme when a string vibrating in 12 sections and another vibrating in 13, are sounding together. The reader must take for granted that for simple tones the particles vibrate like the bob of a pendulum. For compound tones the form of the vibration is very different. The particular form in any case depends upon the number and intensity of the partials or simple tones of which it is compounded, and produces the effect called quality of tone. There is another circumstance called 'phase,' depending upon the points of their vibrations in which two partials coincide, when compounded; this alters the form of vibration in the compound tone, but has no perceptible effect on its quality.

We have so far touched upon the voice, and those instruments of strings, reeds, and narrow pipes which may have a regular series of harmonic proper tones; there are however irregular causes of musical or partially musical sound with inharmonic proper tones, not following an arithmetical order of succession: among these are wide pipes, stretched membranes (as drums), plates (as gongs), elastic rods (as tuning-forks), and the various metal and wooden harmonicas. The use of nearly all these varieties is in consequence much restricted in our modern European music. As to Resonance, any elastic body fastened so as to be permitted to vibrate will have its own proper tones, and will respond sympathetically to the influence of other periodic vibrations, as may be commonly observed with violins, pianofortes harps, and other stringed instruments, where the comparatively faint sound of the strings is materially reinforced by the responsive sound-board.

In many wind instruments the phenomena of Harmonics become of the first importance. In these they are caused by increase of pressure or force of blowing; and, in point of fact, as each higher note is gained by the rejection of a lower factor of sound, the quality of each note changes and gains in brilliancy as it ascends in pitch. In stringed instruments it is sufficient to touch the vibrating string gently with the finger, to damp all those simple vibrations which have segmental curves or loops at the point touched; while at the apparent resting-places from vibration which are called nodes, the simple vibrations meeting there continue to sound with undiminished loudness. The quality is changed from the full sounding note; the vibrating complex being simpler, sounds sweeter and purer, until in the very highest harmonics the difference to the ear between string and wind seems almost lost. The greater consistency of metal assists the maintenance of a state of vibrating motion once assumed, and from this what we characterise as metallic tone is the comparatively steady lasting of the high upper partial tones, but with the possible fault of becoming tinkling. In the less elastic mass of wood, the upper partials rapidly die away. Unless this decrease be too rapid the ear delights in the greater prominence gained for the prime and its nearer upper partials. If too rapid we characterise the tone as woody.

In the Pianoforte we meet with the readiest application of the terms 'metallic' and 'woody.' Modern pianos, where the framing which holds the strings and bears their draught is of iron, frequently have a 'metallic' tone from the higher elasticity of the framing, which being metal does not allow the high upper partials of the string to die away so soon as they did in the older pianos of iron and wood or of wood alone, the inferior elasticity of which permitted them to become extinct sooner and the string to pass more quickly into longer segments of vibration. The extreme influence of metal may be to maintain a 'ringing' or even a 'tinkling' tone; from the wood we get a 'dull' or 'woody' quality. There are however other conditions to be presently referred to. To show the strength of the octave harmonic in a good pianoforte you will rarely find the tuner adjust the pitch note C (*a*) to its corresponding tuning-fork. He prefers the middle C (*b*) an octave lower, because its first upper partial (c) beats, for a certain space of time, more



distinctly with the fork than the fundamental with which it is in unison. The scheme of strengthening the octave harmonic by an additional octave string is certainly a work of supererogation! But one

[1] The peculiar, touching, character of the Æolian harp harmony is determined by the frequent presence of the Harmonic Seventh, an interval rejected in our music and replaced by sharper dissonant sevenths of an entirely different tone character.

very important factor in pianoforte tone is the hammer, both in its covering and in its striking place against the string. Helmholtz shows that a soft hammer causes softer or rounder tone because the greater continuity of contact of the soft material damps the very high upper partials, while the less continuity of contact of a hard-surfaced hammer allows small sections of the string to sound on. Strength of blow causes loudness by increasing the amplitude or greater vibrating excursion of the string, while it also expends more energy and increases the number of upper partials in the tone. Weakness of blow is, of course, of reverse influence. The striking-place, or point of contact of hammer and string, affects the tone variously. Experience teaches that it should be upon a nodal point, although many pianoforte makers neglect an accurate adjustment of the striking line, to the detriment of purity of tone. If the string could be struck exactly at the half of its length between the bridges, a kind of clarinet tone o 'great beauty would be obtained. On the other hand, by striking very near the wrestplank bridge, and thus favouring the very high partials at the expense of the lower ones, an approximation to the oboe tone would be gained. The so-called 'Lute' stop, in the harpsichord, is a practical illustration of this change of quality. The best fundamental tone in combination with the best sounding partials is obtained at the eighth of the string; at the ninth the tone hardens by diminution of the power of the prime, which is proved by the hammer requiring more 'toning' or softening. The high upper partials continue to come into greater prominence as we ascend to the tenth and higher, for which reason, to get brighter trebles, pianoforte makers have adopted the device of bringing the striking-place inwards as they ascend, with a loss of equality of tone. In the old keyboard instruments which preceded the pianoforte, and indeed in the early pianofortes, no attention was paid to accuracy of striking-place. In Harpsichords and spinets the strings were usually touched somewhere between the half and the tenth of the length; but the small diameter of the strings favoured the due formation of agreeable upper partials.[1]

The framing and weight of stringing have much to do with the bars attached to the under side of the belly or soundboard of a pianoforte. These bars cross the direction of the grain of the Spruce Fir of which the belly is made, and promote the elasticity of this most important tone reinforcer. Without the Resonance table the strings would offer scarcely any sound, and without the elasticity gained by the bars their high upper partials would be imperfectly reflected, or immediately lost. The hard wood bridge carries the complete pulsations of the strings to the soundboard by alternating greater and less pressures. On the whole no other musical instrument is capable of the infinite variety of the tone qualities of the pianoforte, as various as the wonderfully nervous touch of the ends of the fingers of the player, which differs in every individual so that no two persons produce quite the same tone from the pianoforte unless they may be said to agree in the bad tone obtained by inelastic thumping.

We can compare, although remotely, the violin with the pianoforte in some of the fundamental principles of tone-production, but in many respects these instruments are very different. For instance, in the tone-production, the string clings to the bow until it is suddenly detached, when it rebounds and is caught by the bow again. Thus a peculiar vibrational form ensues, in which, according to Helmholtz, the prime or fundamental tone is stronger than in the pianoforte, while the first upper partials are comparatively weak. The sixth to the tenth are much stronger, which gives the bowed instruments their cutting character—the 'scolding violins,' as old Thomas Mace called them when they were beginning to supersede the viols and lutes. Any scratching of the bow is immediately shown by sudden jumps or displacements of the compound figure of vibration. The form of this figure is however tolerably independent of the place of bowing, usually at about one-tenth of the length of the string. The quality becomes somewhat duller as we approach the fingerboard, and brighter as we approach the bridge, at least for forte passages. We have resemblances to the pianoforte in the pressure of stopping in the violin by the finger, in the pianoforte by a firm wrestplank bearing; by this power the production and continuity of the upper partials is assisted and maintained. The 'bass bar' in the violin answers to the more complex barring of the piano, by screwing the belly up to the required pitch of elasticity for the reinforcement of the upper partials. Lastly, the bowing has some analogy to the touch of the pianoforte player; in that quality of individuality which extinguishes or subordinates the mechanical in performance.

Recent researches have proved that the orchestral division of wood and brass in wind instruments is nominal, or nearly nominal, only. The material affects the tone of those instruments by the rigidity or elasticity which it offers for enclosing columns of air. The cause of the difference of the quality of tone is the shape of the air column as it approximates to a cylindrical or conical form, and is wide or narrow for the production of the proper tones; the upper partials as determining the quality, and in combinations as harmonics. The production of the tone—whether by double reed (as in the oboe), by single reed (as in the clarinet), or by *embouchure* (as in the flute); the hypothetical air reed in flue organ pipes, and the action of the lips as vibrating membranes in the cupped mouthpieces of horns, trumpets, trombones, etc.—has its place in the determination of quality; so much so, that to preserve the colour of tone in the orchestra, clarinets and oboes have not been improved, as the flute

[1] The effect of the striking is due, generally, to the intensity of motion of the simple vibrations, and the corresponding increase or decrease of the partials, at the point of excitement by the hammer, thus affecting the composition of the musical tone. Helmholtz (Ellis) p. 122.

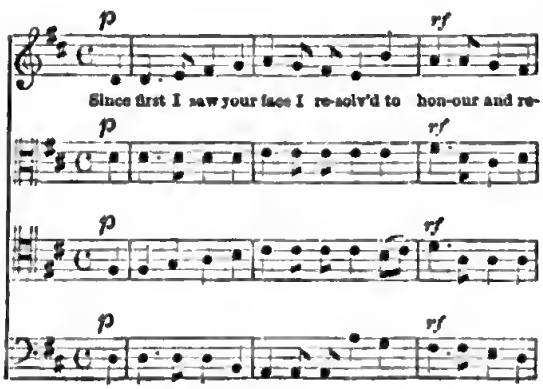
has been, lest their distinctive qualities of tone should be destroyed. But orchestral qualities, considered as a whole, do slowly change. It would not now be possible to restore the orchestral colouring of Handel or Bach.

The most strident reed-tone is heard in the harmonium. In that variety called the American organ, the force of the high upper partials engendered by the action of the reed, is qualified by altering its position and form. It is impossible in a dictionary article to carry out the discussion of various qualities of tone, even as far as the subject is already known; the writer can only refer the inquirer to the best existing sources of our knowledge: to the great work of Helmholtz already referred to—especially in Mr. Ellis's translation, which contains appendices of great importance; to the writings of Dr. Stone and M. Mahillon on wind instruments; to Mr. Walter Broadwood's translation of an essay by Theobald Boehm, on the flute, and to some interesting articles 'In the Organ and in the Orchestra,' written by Mr. Hermann Smith, and published in 'Musical Opinion.' The writer can only lay claim to independent investigation as regards the pianoforte and its congeners. [See TIMBRE.] [A.J.H.]

TONES or TUNES, GREGORIAN. The most typical examples of the Church MODES, which are described at p. 340 *b* of vol. ii. [See also GREGORIAN TONES, in Appendix.] [G.]

TONIC SOL-FA is the name of a method of teaching singing which has become popular in England during the last thirty years. It is the method now most generally used in primary schools, and is adopted widely for the training of popular choirs. Its leading principle is that of 'key relationship' (expressed in the word 'Tonic'), and it enforces this by the use of the ancient sound-names, *do, re, mi*, etc., as visible, as well as oral, symbols. These names are first put before a class of beginners in the form of a printed picture of the scale, called a 'Modulator.' For simplicity's sake they are spelt English-wise, and *si* is called *te* to avoid having two names with the same initial letter. In the first lessons the teacher practises the class in the singing of the sounds as he points to the name of each, first taking the *do, me, soh*, of the common chord, making his pupils feel the special character of each sound, its distinguishing melodic effect, and afterwards training them to recognise the intermediate sounds in the same way. It is on this 'feeling' of the different character of each sound, the difference due to its place in the scale, that the greatest stress is laid. When the pupil has caught the perception of these differences, and has learnt to associate the difference of the feeling with the difference of the name, he has grasped, in its essential principle, the secret of singing at sight.—The central column only of the modulator is used at first. The lateral columns are for teaching and explaining change of key. The *fe, se*, etc. represent the occasionally used 'chromatic' sounds, *i. e.* 'flats' and 'sharps' not involving modulation into a new key. The names of the sounds are so placed on the modulator as to show, accurately, the true positions of the sounds in the natural (untempered) scale. When the class can, with some readiness, sing the sounds as the teacher points to them on the modulator, they are introduced to exercises printed in a notation formed out of the initials of the scale-names; d standing for *doh*, r for *ray*, etc. The duration of each sound is indicated by the linear space it occupies, each line of print being spaced out into divisions by bars and dots. A 'rest' is shown by a blank space, the prolongation of a sound by a line (—) occupying the space. Sounds in upper and lower octaves are distinguished by small figures: thus, d^1, r^1, etc. signify an upper octave; d, r, etc. a lower. The following is an example of a vocal score:—

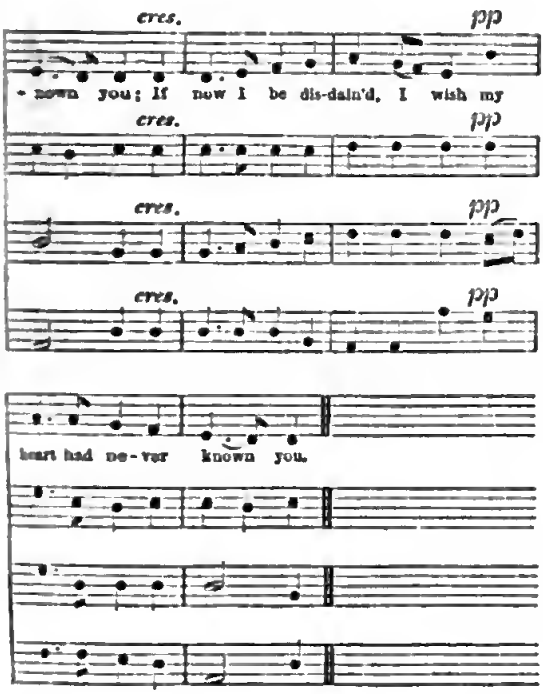
d^1		f^1	
t	—	m^1	— l
l	=	r^1	— s
s	—	DOH^1	— f
		TE	— m
f	ta		le
m	—	LAH	= r
	la	se	
r	—	SOH	— d
		ba fe	t_1
d	—	FAH	
t_1	—	ME	— l_1
		ma	re
l_1	=	RAY	— s_1
		de	
s^1	—	DOH	— f_1
		t_1	— m_1
f^1			
m_1	—	l_1	= r_1
r_1	—	s_1	— d_1
			t_2
d_1	—	f_1	
t_2	—	m_1	— l_2

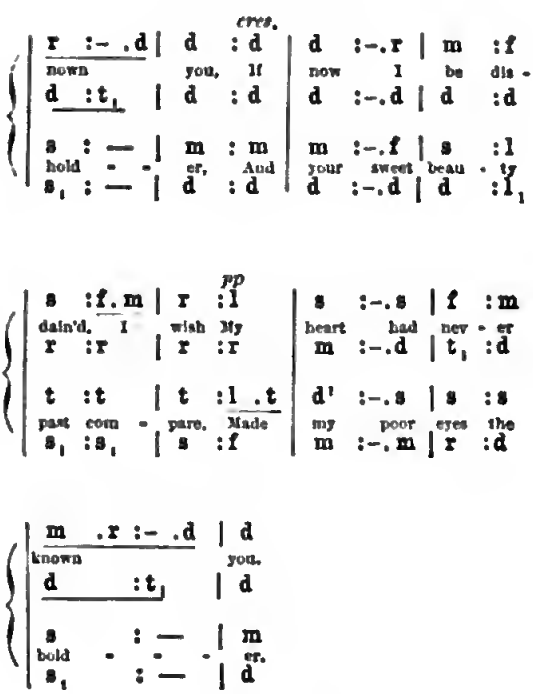


Key D. M. 60. THOMAS FORD.

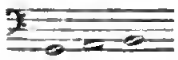
TREBLE.	p :d	d	: – .r	m	:f
ALTO.	1. Since :d	first d	I : – .d	saw d	your :d
TENOR.	:m	m	: f	s	:l
BASS.	2. The :d	sun, d	whose : – .d	beams d	most :l_1

s	:f	.m	|	r	:l							rf s	:– s	| f	:m
face,	I	re -		solv'd	To							hon -	our	and	re-
r	:r	.r	|	r	:r							m	:–.d	| t_1	:d
t	:t	.t	|	t	:l .t							d'	:–.s	| s	:s
glo -	ri -	ous		are,	Re -							ject -	eth	no	be-
s_1	:s_1	.s_1	|	s	:f							m	:–.m	| r	:d



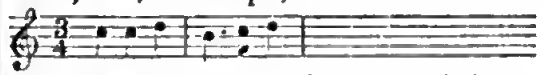


The method is, it will be seen, identical in principle with the old system known by the name of the 'MOVEABLE DO,' and the notation is only so far new in that symbols are written down which have been used, orally, for some eight centuries. The syllables attributed to Guido, *circa* 1024 [see HEXACHORD], were a notation, not of absolute pitch, but of tonic relation; his *ut, re, mi,* etc., meaning sometimes


, sometimes

and so on, according as the tonic changed its pitch; and this ancient use of the syllables to represent, not fixed sounds, but the sounds of the scale, has been always of the greatest service in helping the singer, by association of name with melodic effect, to imagine the sound. The modern innovation of a 'fixed Do' is one of the many symptoms (and effects) of the domination of instruments over voices in the world of modern music.[1]

The Tonic Sol-fa method, indeed, though spoken of as a novelty, is really a reversion to ancient practice, to a principle many centuries old. Its novelty of aspect, which is undeniable, results from its making this principle more prominent, by giving it visual, as well as oral, expression; that is, by using the old sound-names as written symbols. Those who follow the old Italian and old English practice of the 'Moveable Do' are, in effect, Tonic Sol-faists. The question of notation is a distinct one, and turns on considerations of practical convenience. The argument for adhering to the old tonic use of the syllables rests broadly on the ground that the same thing should be called by the same name; that, for example, if



is to be called *do, do, re* | *si, do, re,* it is not reasonable that

the essential effect of which on the ear is the same—for the tune is the same, and the tune is all that the ear feels and remembers—should be called by another set of names, *si, si, do* | *la, si, do.* And, conversely, it is not reasonable that if, for example, in the passage

the last two sounds are called *do, la,*—the same sounds should be also called *do, la,* in the passage

where they sound wholly different; the identity of pitch being as nothing compared to the change of melodic effect—a change, in this case, from the plaintive to the joyous. It is on this perception of the 'mental effect' of the sounds of the scale that the Tonic Sol-fa teacher relies as the means of making the learner remember and reproduce the sounds. And it is this that constitutes the novelty of the system as an instrument of teaching.

[1] Sir John Herschel said in 1868 (Quarterly Journal of Science, art. 'Musical Scales')—'I adhere throughout to the good old system of representing by Do, Re, Mi, Fa, etc., the scale of natural notes in *any key whatever*, taking *Do* for the key-note, whatever that may be, in opposition to the practice lately introduced (and soon I hope to be exploded), of taking *Do* to represent one fixed tone C,—the greatest retrograde step, in my opinion, ever taken in teaching music, or any other branch of knowledge.'

To make the beginner feel these effects for himself is the teacher's first object. As a help to such perception a set of descriptive names are used in the earliest lessons. The pupil is told he may think of the *do* as the 'strong' tone, of the *me* as the 'steady' or 'calm' tone, of the *lah* as the 'sad' tone, and so on; these epithets giving, in a rough way of course, some indication of the 'mental effect.' When in this way the pupil has learnt to associate the names with the several sounds, he refers the letters on the printed page to a mental picture of the modulator, and though the music does not 'move up and down,' as in the Staff notation, the syllable-initials suggest to him the names; he sees these names, mentally, in their places on the scale, and with the remembrance of the name comes the remembrance of the sound.

This constant insistance on the scale and nothing but the scale carries the singer with ease over the critical difficulties of modulation. He has been taught to follow with his voice the teacher's pointer as it moves up and down the modulator. When it touches *soh* (see the modulator above) he sings soh. It moves to the *doh* on the same level to the right, and he sings the same sound to this new name. As he follows the pointer up and down the new scale he is soon taught to understand that a new sound is wanted to be the *te* of the new *doh*, and thus learns, by the 'feeling' of the sounds, not by any mere machinery of symbols, what modulation is. When he has been made familiar with the change from scale to scale on the modulator, he finds in the printed music a sign to indicate every change of key. Thus the changes between tonic and dominant in the following chant are shown as follows (taking the soprano part only):—

Key E♭. Key B♭.

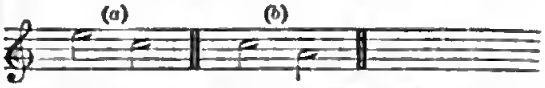
| s | d' : l | s :— || ^{m}l | t : d' | d' : t | d' :— ||

t. Key E♭.

$^{d'}$s | f : m | l :— || s | r : m | r : r | d :— ||

the ^{m}l meaning that the singer is to sing the sound which is the *me* of the scale in which he began, but to call it *lah* while singing it, and sing onwards accordingly. When the key changes again to the original tonic he is informed of it by the ^{d}s, which means that he is to sing again the sound he has just sung as *doh*, but to think of it and sing it as *soh*. These indications of change of key give the singer direct notice of what, in the Staff notation, he is left to find out inferentially from the occurrence of a sharp or flat in one of the parts, or by comparing his own part with the others. To make these inferences with any certainty requires a considerable knowledge of music, and if they are not made with certainty the 'reading' must be mere guess-work. Remembering that in music of ordinary difficulty—say in Handel's choruses—the key changes at an average every eight or ten bars, one can easily see what an advantage the Tonic Sol-faist has in thus being made at every moment sure of the key he is singing in. The method thus sweeps out of the beginner's way various complications which would puzzle him in the Staff notation—'signatures,' 'sharps and flats,' varieties of clef. To transpose, for instance, the above chant into the key of F, all that is needed is to write 'Key F' in place of 'Key E♭.' Thus the singer finds all keys equally easy. 'Accidentals' are wholly unknown to him, except in the comparatively rare case of the accidental properly so called, that is, a 'chromatic' sound, one not signifying change of key.[1]

These advantages can, it is true, be in part secured by a discreet use of the 'tonic' principle,—a 'moveable *do*'—with the staff notation. But the advocates of the letter notation urge that the old notation hampers both teacher and learner with difficulties which keep the principle out of view: that the notes of the staff give only a fictitious view of interval. To the eye, for instance, a major third (*a*) looks the same as a minor third (*b*); which of the two is meant can



only be determined by a process of reasoning on the 'signature.' A like process is needed before the reader can settle which sound *of the scale* any note represents. In the above chant, for example, before the singer can sing the opening phrase he must know that the first sound is the *soh* of the key. The staff notation shows him a mark on a particular line, but it is only after he has made certain inferences from the three 'flats' on the left that he can tell where the sound is in the scale. How much better, the Sol-faists say, to let him know this at once, by simply printing the sound as *soh*. Why impede the singer by troubling him with a set of signs which add nothing to his knowledge of the facts of music, and which are only wanted when it is desired to indicate absolute pitch, a thing which the sight-reader is not directly concerned with?

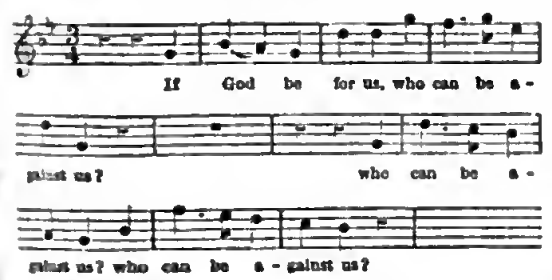
The question of the utility of a new notation is thus narrowed to a practical issue: one which may be well left to be determined by teachers themselves. It is of course chimerical to suppose that the ancient written language of music could be now 'disestablished,' but musicians need not object to, they will rather welcome, any means of removing difficulties out of the learner's way. The universal language of music—and we are apt to forget how much we owe to the fact that it is universal—may well be said to be almost a miracle of adaptation to its varied uses; but it is

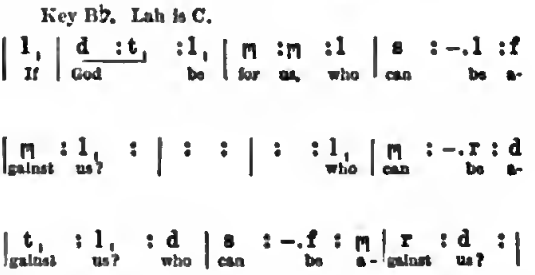
[1] In the Soprano part, for instance, of the Messiah choruses there are but three real 'accidentals.'

worth observing that there is an essential difference between the sight-reader's and the player's use of any system of musical signs. The player has not to think of the sounds he makes before he makes them. When he sees, say, the symbol

its meaning to him is not, in practice, 'imagine such and such a sound,' but 'do something on your instrument which will make the sound.' To the pianist it means 'touch a certain white key lying between two black keys'; to the violoncellist, 'put the middle finger down on the first string,' and so on. The player's mental judgment of the sound only comes in after it has been produced. By this he 'checks' the accuracy of the result. The singer, on the contrary, knows nothing of the mechanical action of his own throat: it would be useless to say to him, 'make your vocal chords perform 256 vibrations in a second.' He has to think of the sound first; when he has thought of it, he utters it spontaneously. The imagination of the sound is all in all. An indication of absolute pitch only is useless to him, because the melodic effect, the only effect the memory can recall, depends not on absolute but on relative pitch. Hence a 'tonic' notation, or a notation which can be used tonically, can alone serve his purpose.

An exposition of the details of the method would be here out of place, but one or two points of special interest may be noticed.[1] One is the treatment of the minor scale — a crux of all Sol-fa systems, if not of musical theory generally. Tonic Sol-faists are taught to regard a minor scale as a variant of the *relative* major, not of the tonic major, and to sol-fa the sounds accordingly. The learner is made to feel that the special 'minor' character results from the dominance of the *lah*, which he already knows as the plaintive sound of the scale. The 'sharpened sixth' (reckoning from the *lah*), when it occurs, is called *ba* (the only wholly new sound-name used (see the modulator, above), and the 'leading' tone is called *se*, by analogy with *te* (Italian *si*) of the major mode. Thus the air is written and sung as follows:—



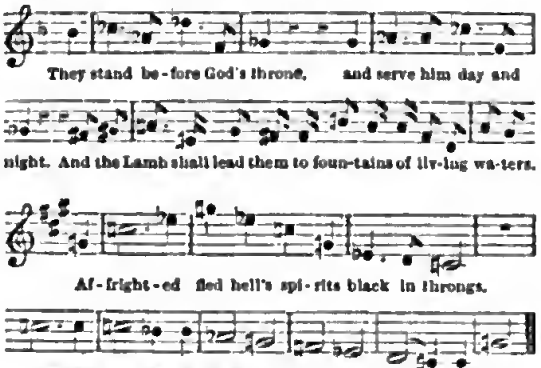


Experience appears to show that, for sight-reading purposes, this is the simplest way of treating the minor mode. Some musicians object to it on the ground that, as in a minor scale the lowest (and highest) sound is essentially a tonic, in the sense that it plays a part analogous to that of the *do* in a major scale, calling it *la* seems an inconsistency. But this seems a shadowy objection. The only important question is, what sign, for oral and ocular use, will best help the singer to recognise, by association with mental effect, one sound as distinguished from another? Experience shows that the Tonic Sol-fa plan does this effectually. The method is also theoretically sound. It proceeds on the principle that similarity of name should accord with similarity of musical effect. Now as a fact the scale of A minor is far more closely allied to the scale of C major than it is to the scale of A major. The identity of 'signature' itself shows that the substantial identity of the two first-named scales has always been recognised. But a proof more effective than any inference from signs and names is that given by the practice of composers in the matter of modulation. The scales most nearly related must evidently be those between which modulation is most frequent; and changes between tonic major and *relative* minor (type, C major to and from A minor) are many times more frequent than the changes between tonic major and *tonic* minor (type, C major to and from C minor). In Handel's music, for instance, the proportion is some nine or ten to one.[2] If therefore the Tonic Sol-faist, in passing from C major to A minor, changed his *doh*, he would be adopting a new set of names for what is, as near as may be, the same set of sounds.

The examples above given show the notation as applied to simple passages; the following will show how peculiar or difficult modulations may be rendered in it:—

[1] The best summary account of this system for the musician is given in 'Tonic Sol Fa,' one of the 'Music Primers' edited by Dr. Stainer (Novello).

[2] In 'Judas' the transitions from major to relative minor, and from minor to relative major, are, as reckoned by the writer, 67 in number; the transitions from major to tonic minor, and from minor to tonic major, being only 7. The practice of centuries in points of technical nomenclature cannot, of course, be reversed, but it is plain that the phrase 'relative' minor is deceptive. The scale called 'A minor' would be more reasonably called (as its signature in effect calls it) C minor. It has not been sufficiently noticed that the different kinds of change from minor to major are used by composers to produce strikingly different effects. The change to relative major (*e.g.* A minor to C major) is the ordinary means of passing, say, from the dim to the bright—from pathetic to cheerful. But the change to tonic major (A minor to A major) is a change to the intensely bright—to jubilation or triumph. A good instance is the beginning of the great fugue in 'Judas,' 'We worship God'—a point of extraordinary force. Another is the well-known choral finale in 'Mosè in Egitto,' 'Dal tuo stellato soglio,' where, after the repetition in three successive verses of the change from C minor to E♭ major, giving an effect of repose ful serenity, the culminating effect, the great burst of triumph in the last verse, is given by the change from C minor to C major. Other instances are the passage in 'Elijah'—'His mercies on thousands fall'—and the long prepared change to the tonic major which begins the finale of Beethoven's C minor Symphony.



Key G♭.

{ m | f :-.r | s :-.t, | d : | :d
| r :-.r | f :-.t, | d : | :d.r

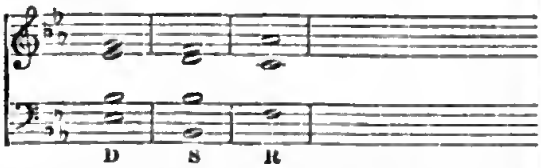
G: Seven removes.

| ma r., l, :d.t,, t, | m.r,r:t,.s, | r.d ‖

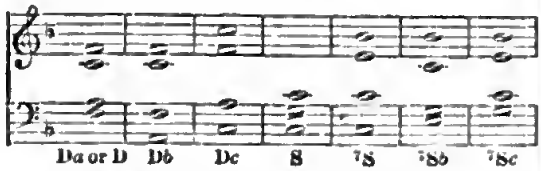
Key E♭. Lah is C.

{ m | l :—|—:d' | m' :d' | l :m
| d :-.t, | l, :—| : | : | l :—|—:l
| l .— | s :s | f :— | m :—
| r :—| d :-| t, :—| l, :l, | m —‖

In the teaching of Harmony the Tonic Sol-fa method puts forward no new theory, but it uses a chord-nomenclature which makes the expression of the facts of harmony very simple. Each chord is represented by the initial letter, printed in capitals, of the sol-fa name of its essential root, thus—



the various positions of the same chord being distinguished by small letters appended to the capital, thus—



Harmony being wholly a matter of relative, not absolute pitch, a notation based on key-relationship has obvious advantages as a means of indicating chord-movements. The learner has from the first been used to think and speak of every sound by its place in a scale, and the familiar symbols m, f, etc. convey to him at once all that is expressed by the generalising terms 'mediant,' 'subdominant,' etc. Another point in the method, as applied to Harmony teaching, is the prominence given to training the ear, as well as the eye, to recognise chords. Pupils are taught, in class, to observe for themselves how the various consonances and dissonances sound; and they are practised at naming chords when sung to them.

The Tonic Sol-fa method began to attract public notice about the year 1850. Its great success has been mainly due to the energy and enthusiasm of Mr. John Curwen, who died in June 1880, after devoting the best part of his life to the work of spreading knowledge of music among the people. Mr. Curwen [see CURWEN, Appendix], born in 1816, was a Nonconformist minister, and it was from his interest in school and congregational singing that he was led to take up the subject of teaching to sing at sight. His system grew out of his adoption of a plan of Sol-faing from a modulator with a letter notation, which was being used with success for teaching children some forty years ago, by a benevolent lady living at Norwich. He always spoke of this lady, Miss Elizabeth Glover (d. 1867), as the originator of the method. Her rough idea developed under his hand into a complete method of teaching. He had a remarkable gift for explaining principles in a simple way, and his books strike the reader throughout by their strong flavour of common sense and incessant appeal to the intelligence of the pupil. They abound with acute and suggestive hints on the art of teaching: and nothing, perhaps, has more contributed to the great success of the method than the power which it has shown of making teachers easily. A wide system of examinations and graduated 'certificates,' a college for training teachers, and the direction of a large organisation were Mr. Curwen's special work. [See TONIC SOL-FA COLLEGE.] For some time the system was looked on with suspicion and disfavour by musicians, chiefly on account of the novel look of the printed music, but the growing importance of its practical results secured the adhesion of musicians of authority. Helmholtz, viewing it from the scientific as well as the practical side, remarked in his great work on Sound (1863) on the value of the notation as 'giving prominence to what is of the greatest importance to the singer, the relation of each tone to the tonic,' and described how he had been astonished—'mich in Erstaunen setzen'—by the 'certainty' with which 'a class of 40 children, between 8 and 12 in a British and Foreign school, read the notes, and by the accuracy of their intonation.'[1] The critical objection which the Tonic Sol-faists have to meet is, that the pupil on turning to the use of the Staff notation has to learn a fresh set of signs. Their reply to this is, that as a fact two-thirds of those who become sight-singers from the letter notation, spontaneously learn to read from the staff. They have learnt, it is said, 'the thing music,' something which is independent of any system of marks on paper; and the transition to a set of new symbols is a matter which costs hardly any trouble. With their habitual de-

[1] *Tonempfindung*, App. XVIII. (Ellis p. 630). Professor Helmholtz confirmed this experience in conversation with the writer in 1881.

pendence on the scale they have only to be told that such a line of the staff is *doh*, and hence that the next two lines above are *me* and *soh*, and they are at home on the staff as they were on the modulator. The testimony of musicians and choirmasters confirms this.[1] Dr. Stainer, for instance, says (in advocating the use of the method in schools): 'I find that those who have a talent for music soon master the Staff notation after they have learnt the Tonic Sol-fa, and become in time good musicians. It is therefore quite a mistake to suppose that by teaching the Tonic Sol-fa system you are discouraging the acquisition (the future acquisition) of Staff music, and so doing a damage to high art. It may be said, if the systems so complement one another, Why do you not teach both? But from the time that can be devoted to musical instruction in schools it is absurd to think of trying to teach two systems at once. That being so, then you must choose one, and your choice should be governed by the consideration of which is the simpler for young persons, and there cannot be a doubt which is the simpler.' This testimony is supported by a general consensus of practical teachers. The London School Board find that 'all the teachers prefer to teach by the Tonic Sol-fa method,' and have accordingly adopted it throughout their schools; and it now appears that of the children in English primary schools who are taught to sing by note at all, a very large proportion (some 80 per cent) learn on this plan. In far too many schools still, the children only learn tunes by memory, but the practicability of a real teaching of music has been proved, and there is now fair hope that ere long the mass of the population may learn to sing. The following figures, from a parliamentary return of the 'Number of Departments' in primary schools in which singing is taught (1880-1), is interesting. They tell a tale of lamentable deficiency, but show in what direction progress may be hoped for:—

	By Ear.	Hullah's System.	Tonic Sol-fa.	Old Notation: Moveable Do.	More than one System.
School Board Schools (England and Wales) .	4681	86	1414	84	1
Other Schools (England and Wales) ..	17470	628	1278	607	31
Schools in Scotland .. .	1280	8	1648	111	19

Writing down a tune sung by a teacher has now become a familiar school exercise for English children, a thing once thought only possible to advanced musicians; and it has become common to see a choir two or three thousand strong singing in public, at first sight, an anthem or part-song fresh from the printer's hands. Such things were unknown not many years back. In the great spread of musical knowledge among the people this method has played a foremost part, and the teaching of the elements is far from being all that is done. Some of the best choral singing now to be heard in England is that of Tonic Sol-fa choirs. The music so printed includes not only an immense quantity of part-songs, madrigals, and class-pieces, but all or nearly all the music of the highest class fit for choral use—the oratorios of Handel, masses by Haydn and Mozart, cantatas of Bach, etc. One firm alone has printed, it is stated, more than 16,000 pages of music. Leading English music-publishers find it desirable to issue Tonic Sol-fa editions of choral works, as do the publishers of the most popular hymn-books. Of a Tonic Sol-fa edition of the 'Messiah,' in vocal score, 39,000 copies have been sold.

To the pushing forward of this great and beneficent work of spreading the love and knowledge of music, Mr. Curwen devoted his whole life, and seldom has a life been spent more nobly for the general good. He was a man of singularly generous nature, and in controversy, of which he naturally had much, he was remarkable for the perfect candour and good temper with which he met attack. If the worth of a man is to be measured by the amount of delight he is the means of giving to the world, few would be ranked higher than Mr. Curwen. His was a far-reaching work. Not only has it been, in England, the great moving force in helping on the revival of music as a popular enjoyment, but it has had a like effect in other great communities. We read of the forming of choral classes, in numbers unknown before, in New Zealand, Canada, Australia, India, the United States. Even from savage and semi-savage regions—Zululand or Madagascar—come accounts of choral concerts. When one thinks of what all this means, of the many hard-working people all over the world who have thus been taught, in a simple way, to enter into the enjoyment of the music of Handel or Mendelssohn, of the thousands of lives brightened by the possession of a new delight, one might write on the monument of this modest and unselfish worker the words of the Greek poet: 'The joys that he hath given to others—who shall declare the tale thereof.'[2]

Of the 'Galin-Chevé' method of teaching sight-reading, which is based, broadly speaking, on the same principle as the Tonic Sol-fa method, a notice is given under CHEVÉ, in the Appendix. [R.B.L.]

TONIC SOL-FA COLLEGE, THE, is one of the few public institutions in England wholly devoted to promoting the knowledge of music. It was founded by Mr. Curwen (see preceding article) in 1869, in order to give stability and permanence to the Tonic Sol-fa system of teaching, and was definitely established in its present form in 1875 by incorporation under the Companies Act 1862. The College is chiefly an

[1] It is stated that of 2023 pupils who took the 'Intermediate Certificate' in a particular year, 1327 'did so with the optional requirement of singing a hymn-tune at sight from the Staff-notation.'

[2] ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν·
ἐκεῖνος ὅσα χάρμαν' ἄλλοις ἔθηκεν,
τὶς ἂν φράσαι δύναιτο; PINDAR.

examining body, but it also carries on the teaching of music (mainly directed to the training of teachers) by means of lectures and correspondence classes. The buildings, lecture-rooms, offices, etc., are at Forest Gate, E., an eastern suburb of London, some twenty minutes' railway journey from the City.

The examinations are based on a system of graded certificates, arranged so as to test the progress of pupils from the earliest stage. From the elementary certificate upwards the power to sing at sight is demanded. The higher certificates are granted upon a paper examination combined with vocal tests, on the rendering of which the local examiner has to report to the College. The official report gives the number of certificates granted in the year 1879–80 at 15,755, which was 964 more than in the previous year. The number of persons entered in correspondence classes was 4729. The subjects of these were Harmony-Analysis, Musical Composition (four stages), Staff Notation, Musical Form, Musical and Verbal Expression, Counterpoint, English Composition, Organ-fingering and Chord-naming. Students from all parts of the world enter these correspondence classes. The College further organises a summer term of study, lasting for six weeks in vacation time, which is attended by young teachers and students from Great Britain, the Colonies, etc. A great point is made of the art of presenting facts to the learner, and of cultivating the intelligence as well as the ear and voice. The students give model lessons, which their teachers criticise. The total number of certificates issued by the College up to the present time (September 1884) is stated to be as follows:—junior, 51,500; elementary, 163,850; intermediate, 44,073; matriculation, 3,367; advanced, 525. The receipts for the year 1883–84 were £1398, the payments £904. The total payments for the new buildings were £3635. Altogether the published reports of the College give an impression of a vast amount of useful work carried on with thoroughness and spirit.

The College has 1465 shareholders, and is governed by a council, in the election of which every holder of a 'Matriculation' certificate has a vote. The constitution of the council is somewhat curious. It is composed of 48 members elected in eight classes of six members each, and drawn from the following classes of society:—(*a*) handworkers, (*b*) clerks and employés, (*c*) masters in commercial or professional occupations, (*d*) schoolmasters, (e) professional musicians, (*f*) clergymen and ministers, (*g*) persons of literary and other qualifications, and (*h*) honorary members. The object of this arrangement is to prevent the College getting into the hands of any one interest or party. The present president is Mr. J. Spencer Curwen, A.R.A.M., who succeeded his father, the founder, in 1880. [R.B.L.]

TONKÜNSTLERVEREIN. A society founded in Dresden in 1854 for the popularisation of good chamber-music. It took its rise from Richard Pohl's evenings for the practice of chamber-music, and its first and present president is Herr Fürstenau. The following musicians are, or have been, honorary members:—Von Bülow, Chrysander, Hauptmann, Otto Jahn, Joachim, Lauterbach, Julius Rietz, Clara Schumann, and Ferdinand David. By degrees orchestral works were introduced into the practices and performances. Out of 992 works played between 1854 and 1879, 116 were in MS., 95 being by members and 21 by non-members. These figures show the liberality of the society in producing the work of modern artists. Furthermore, it possesses a considerable library, has provided lectures on the science of music by such men as Fürstenau, F. Heine, Rühlmann, and Schneider (author of the 'History of the Lied'), and in all respects amply fulfilled its professed object, the promotion of the art of music. After an existence of 25 years, it musters 195 ordinary members (practical musicians) and 164 extraordinary ones. For further details see the Festival prospectus of 1879. [F.G.]

TONNERRE, GROSSE CAISSE EN, *i.e.* bass drum as thunder. This direction occurs in Hérold's overture to 'Zampa,' and a few other works, and means a *roll*. But as the bass drum is played with one stick only, the roll is best executed with a two-headed stick (*Tampon* or *Mailloche double*), as made in Paris, by Tournier, Boulevard St. Martin. It is held in the middle, where it is $1\frac{3}{16}$ inch in diameter, so that the roll is easily made by an alternate motion of the wrist. The stick, ending in a round knob at each end, is turned out of a piece of ash; the knobs are thickly covered with tow and a cap of chamois leather, and are both of the same size. When finished the heads are about $2\frac{3}{4}$ inches in diameter, and the same in length. The length of the whole stick is $12\frac{1}{2}$ inches. [V. de P.]

TONOMETER. [See SCHEIBLER, vol. iii. p. 243*b*. Also TUNING-FORK.]

TORCULUS, or CEPHALICUS. A Neume, indicating a group of three notes, of which the second was the highest; as C, D, C. [See vol. ii. pp. 467 *b*, 468 *a*]. [W.S.R.]

TORELLI, GIUSEPPE, violinist and composer, was born about the middle of the 17th century. He lived for many years in Bologna as leader of a church orchestra, but in 1701 accepted the post of leader of the band of the Markgraf of Brandenburg-Anspach at Anspach in Germany, where he died in 1708. To him is generally ascribed the invention of the 'Concerto'—or, more correctly speaking, the application of the sonata-form to concerted music. His most important work, the Concerti grossi, op. 8, were published at Bologna, 1709, three years earlier than Corelli's Concerti grossi. They are written for 2 obligato violins and stringed orchestra, and are said clearly to present the main features of the concerto-form, as used by Corelli, Handel, and others. According to Fétis, eight works of his have been published—all in concerted style, for 2, 3, or 4 stringed instruments. [P.D.]

TORQUATO TASSO. Lyric drama in 4 acts; libretto by Ferretti, music by Donizetti. Produced at the Teatro Valle, Rome, in the autumn of 1833; at H. M. Theatre, London, Mar. 5, 1840. [G.]

TORRANCE, Rev. George William, M.A., Mus.D. University of Dublin, born at Rathmines, Dublin, in 1835. Educated as a chorister in Christ Church Cathedral, he afterwards became successively organist of Blackrock, Dublin, and of the city churches of St. Andrew and St. Anne. Among his earlier compositions was a 'Te Deum' and 'Jubilate,' sung in Christ Church Cathedral. At 19 he composed his first oratorio, 'Abraham,' which was performed in 1855 at the Ancient Concert Rooms, Dublin, by all the leading musicians of the city, Sir Robert Stewart presiding at the organ and the composer conducting. 'Abraham' was performed four times in two years. It was rightly deemed a wonderful work for a mere lad to produce; the airs were written after the manner of Beethoven, the choruses followed that of Handel: of plagiarism there was none, and if the work was lacking in experience, it was yet a bold and successful effort for a boy in his teens. In 1856 Mr. Torrance visited Leipsic, and during his studies in that city became acquainted with Moscheles and other eminent musicians. Upon his return he produced an opera 'William of Normandy,' and several minor works, some of which have since been published. In 1859 Mr. Torrance entered the University of Dublin, with a view to studying for the ministry of the Church of England; here he graduated in Arts in 1864, and produced the same year a second oratorio, 'The Captivity,' to Goldsmith's words. He took the degree of M.A. at the University in 1867, was ordained deacon in 1865, and priest in 1866.

In 1869 he emigrated to Melbourne, Victoria. In 1879 he obtained the degrees of Mus. B. and Mus. D. from Dublin University, on the recommendation of Sir Robert Stewart, Professor of Music in the University, the 'Acts' publicly performed for the degree being, for Mus.B. a Te Deum and Jubilate (composed 1878), for Mus.D. a selection from his oratorio 'The Captivity.' He received an honorary degree of Mus. D. *ad eundem* from the Melbourne University, the first and only degree yet conferred in Music by that University.

In 1882 Dr. Torrance produced a third oratorio, 'The Revelation'; this was performed with great success in Melbourne, the composer conducting. He was elected president of the Fine Arts section of the 'Social Science Congress' held in Melbourne in 1880, when he delivered the opening address on Music, since published. In 1883 he was appointed by the Governor of Victoria to be one of the Examiners for the 'Clarke Scholarship' in the Royal College of Music.

He is also the author of a paper on 'Cathedrals, their constitution and functions,' and is at present Incumbent of Holy Trinity Church, Balaclava, near Melbourne, a handsome new church recently built, with a fine 3-manual organ constructed specially to be played by himself during service.

We believe Dr. Torrance to be the only Doctor of Music in the southern hemisphere—although many able musicians are settled in the principal cities. [R.P.S.]

TORVALDO E DORLISKA. Opera in 2 acts; libretto by Sterbini, music by Rossini. Produced at the Teatro Valle, Rome, Dec. 26, 1815; and reproduced at Paris, Nov. 21, 1820. The piece was a failure. [G.]

TOSI, Pier Francesco, the son of a musician of Bologna, must have been born about 1650, since we learn from the translator of his book that he died soon after the beginning of George II's reign (1730) above eighty years old.[1] In the early part of his life he travelled a great deal, but in 1693 we find him in London, giving regular concerts,[2] and from that time forward he resided there almost entirely till his death, in great consideration as a singing-master and a composer. A volume in the Harleian Collection of the British Museum (no. 1272) contains seven songs or cantatas for voice and harpsichord, with his name to them. Galliard praises his music for its exquisite taste, and especially mentions the pathos and expression of the recitatives. When more than seventy Tosi published the work by which his name is still known, under the modest title of 'Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato. . . .' (Bologna 1723), which was translated after his death into English by Galliard—'Observations on the Florid Song, or sentiments of the ancient and modern singers,' London, 1742—second edition, 1743; and into German by Agricola—'Anleitung zur Singkunst,' Berlin, 1757. It is a practical treatise on singing, in which the aged teacher embodies his own experience and that of his contemporaries, at a time when the art was probably more thoroughly taught than it has ever been since. Many of its remarks would still be highly useful. [G.M.]

TOSTI, Francesco Paolo, an Italian composer, born April 7, 1827, at Ortona sul mare, in the Abruzzi. In 1858 his parents sent him to the Royal College of St. Pietro a Majella at Naples, where he studied the violin under Pinto, and composition under Conti and the venerable Mercadante. The young pupil made wonderful progress, and was by Mercadante appointed *maestrino* or pupil teacher, with the not too liberal salary of 60 francs a month. He remained in Naples until the end of 1869, when, feeling that his health had been much impaired by overwork, he went back to Ortona with the hope of regaining strength. However, as soon as he got home he was taken seriously ill with bronchitis, and only after seven months recovered sufficiently to go to Rome and resume work. During his illness he wrote 'Non m'ama più' and 'Lamento d'amore'; but it was with difficulty that the young composer could induce a publisher to print these songs, which have since become so popular, and it was not till a considerable time after they

1 Galliard's Prefatory Discourse, p. viii.
2 Hawkins, 'History,' v. 5.

sold well that he disposed of the copyright for the insignificant sum of £20 each. Sigr. Sgambati, the well-known composer, and leader of the new musical school in Rome, was among the first to recognise Tosti's talent, and in order to give his friend a fair start in the fashionable and artistic world, he assisted him to give a concert at the 'Sala Dante,' the St. James's Hall of Rome, where he achieved a great success, singing several of his own compositions, and a ballad purposely written for him by Sgambati, 'Eravi un vecchio sire.' The Queen of Italy, then Princess Margherita di Savoja, honoured the concert with her presence, and showed her appreciation by immediately appointing him as her teacher of singing. Shortly afterwards he was entrusted with the care of the Musical Archives of the Italian Court. It was in 1875 that M. Tosti first visited London, where he was well received in the best circles, both as an artist and as a man. Since then he has paid a yearly visit to the English capital, and in 1880 was called in as teacher of singing to the Royal Family of England.

M. Tosti has written Italian, French, and English songs: and though the Italian outnumber by far both the English and French, his popularity rests mainly on his English ballads. The wind and tide of fashion are fully in his favour, yet it would be unsafe to determine what place he will ultimately hold amongst song composers. What can even now be said of him is that he has an elegant, simple and facile inspiration, a style of his own, a genuine Italian flow of melody, and great skill in finding the most appropriate and never-failing effects for drawing-room songs. He is still in the full strength of intellectual power and life, and each new composition shows a higher artistic aim and a nobler and more vigorous expression of thought than the last. There is therefore good ground to hope that his future works may win for him from critics of all nations the high estimation in which he is now held by English and Italian amateurs.

He has published, up to the end of 1883, 35 songs, in addition to 4 Vocal Albums, and 15 duets, 'Canti Popolari Abruzzesi.' Of his songs the most popular in London are 'For ever,' 'Good-bye,' 'Mother,' 'At Vespers,' 'Amore,' 'Aprile,' 'Vorrei morire,' and 'That Day.' [G.M.]

TOSTO. Più tosto[1] (*plutôt*) is an expression occasionally used by Beethoven, as in the second of the Sonatas for PF. and cello (op. 5)—'Allegro molto, più tosto presto'; or the second of the three Sonatas for PF. and violin (op. 12)—'Andante, più tosto Allegretto.' The meaning in these cases is 'Allegro molto, or rather presto,' and 'Andante, or rather Allegretto.' It has the same force with 'quasi'—'Andante quasi Allegretto' (op. 9, no. 2.) *i.e.* 'Andante, as if Allegretto.' [G.]

TOUCH (Ger. *Anschlag*). This term is used to express the manner in which the keys of the pianoforte or organ are struck or pressed by the fingers. It is a subject of the greatest importance, since it is only by means of a good touch that a satisfactory musical effect can be produced. Touch on a keyed instrument is therefore analogous to a good production of the voice on the part of a singer, or to good bowing on that of a violinist.

I. *Pianoforte.* To the student of the pianoforte, cultivation of touch is not less necessary than the acquirement of rapidity of finger, since the manner in which the keys are struck exercises a very considerable influence on the quality of the sounds produced, and therefore on the effect of the whole passage. A really good touch implies absolute equality of the fingers and a perfect control over all possible gradations of tone, together with the power of producing different qualities of sound at the same time, as in the playing of fugues, and polyphonic music generally. In fact all the higher qualities of pianoforte *technique*, such as crispness, delicacy, expression, sonority, etc., depend entirely upon touch.

Generally speaking, pianoforte music demands two distinct kinds of touch, the one adapted for the performance of brilliant passages, the other for sustained melodies. These two kinds are in many respects opposed to each other, the first requiring the fingers to be considerably raised above the keys, which are then struck with firmness and rapidity, while in the other the keys are closely pressed, not struck, with more or less of weight according to the amount of tone desired. This quality of *percussion* in brilliant passages is to some extent a characteristic of modern pianoforte-playing, the great players of former times having certainly used it far more sparingly than at present. Thus Hummel (Pianoforte School) says that the fingers must not be lifted too high from the keys; and going back to the time of Bach, we read that he moved only the end joint of the fingers, drawing them gently inwards 'as if taking up coin from a table.' [See vol. ii. p. 736 *b*.] But the action of the clavichords, and after them of the Viennese pianos, was extremely light, the slightest pressure producing a sound, and there is no doubt that the increase of percussion has become necessary in order to overcome the greater resistance offered by the modern keyboard, a resistance caused by the greater size of the instruments, and consequent weight of the hammers, which had increased in the lowest octave of Broadwood pianos from $2\frac{5}{8}$ oz. in 1817 to 4 oz. in 1874, and which, although now somewhat less, being in 1884, 3 oz., is still considerably in excess of the key-weights of the earliest pianos.

It seems possible that the great improvement manifested by modern pianofortes in the direction of sonority and sustaining power may have given rise to a certain danger that the cultivation of the second kind of touch, that which has for its object the production of beautiful tone in *cantabile*, may be neglected. This, if it were so, would be very much to be regretted. The very fact that the pianoforte is at its best unable to sustain tone equably, renders the acquirement of a 'singing' touch at once the more arduous and the more

[1] 'Rather than the Madonna del Granduca shall leave Florence,' said Cavour, '*Piuttosto mi faccio fare la guerra.*' (*Times* of June 12, 1884, p. 8a.)

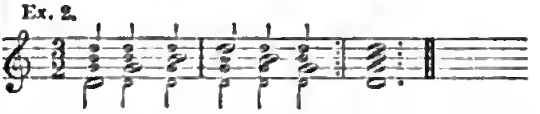
necessary, and this was recognised and insisted upon by Emanuel Bach. For an expressive melody to be hammered out with unsympathetic fingers of steel is far worse than for a passage to lose somewhat of its sparkle through lack of percussion. Beethoven is reported to have said that in adagio the fingers should feel 'as if glued to the keys,' and Thalberg, who himself possessed an extraordinarily rich and full tone, writes [1] that a melody should be played 'without forcibly striking the keys, but attacking them closely, and nervously, and pressing them with energy and vigour.' 'When,' he adds, 'the melody is of a tender and graceful character the notes should be *kneaded*, the keys being pressed as though with a boneless hand (*main désossée*) and fingers of velvet; the keys should be felt rather than struck.' In an interesting paper on 'Beauty of touch and tone,' communicated to the Musical Association by Mr. Orlando Steed, the opinion is maintained that it is impossible to produce any difference of *quality*, apart from greater or less intensity of sound, in a single note, no matter how the blow may be struck (though the author admits that the excessive blow will produce a disagreeable sound). But it is shown by Helmholtz [2] that the *timbre* or sound-quality of pianoforte strings, variation in which is caused by greater or less intensity of the upper partial tones, depends upon two conditions among others, namely, upon the length of time the hammer remains in contact with the string, and upon the hardness of the hammer itself, and it is a question whether the nature of the blow may not be slightly affected in both these respects by differences of touch. It would seem possible that the greater rebound of the hammer which would be the consequence of a sharp blow upon the key might render the actual contact with the string shorter, while the greater force of the blow might compress and so slightly harden the soft surface of the felt with which the hammer is covered; and the natural result of both these supposed changes would be to increase the intensity of the partial tones, and thus render the sound thinner and harder. Moreover when the key is struck from any considerable distance a certain amount of noise is always occasioned by the impact of the finger upon the surface of the key, and this gives a certain *attack* to the commencement of the sound, like a hard consonant before a vowel, which conduces to brilliancy of effect rather than smoothness. The fact is, that Touch depends on so many and such various conditions, that though its diversities can be felt and recognised by any ordinarily attentive listener, they are by no means easy to analyse satisfactorily.

In relation to phrasing, touch is of two kinds, *legato* and *staccato*: in the first kind each finger is kept upon its key until the moment of striking the next; in the second the notes are made short and detached, the hand being rapidly raised from the wrist, or the fingers snatched inwards from the keys. Both kinds of touch are fully described in the articles on LEGATO, STACCATO, DASH, and PHRASING.

Sometimes two different kinds of touch are required at the same time from one hand. Ex. 1, from Thalberg's Don Giovanni Fantasia, op. 42, is an instance of the combination of *legato* and *staccato* touch, and Ex. 2. is an exercise recommended by Thalberg for the cultivation of different degrees of *cantabile* tone, in which the large notes have to be played with full tone, the others *piano*, without in the least spreading the chords.

Ex. 1.

Ex. 2.



An excellent study on the same subject has been published by Saint-Saens, op. 52, no. 2. [F.T.]

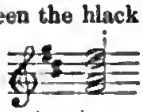
II. *Organ.* Until recent times Touch was an impossibility upon large organs. Burney, in his Tour, in 1772, speaks of a touch so heavy that 'each key requires a foot instead of a finger to press it down; again of a performance by a M. Binder, at Dresden, who at the conclusion was in as violent a heat with fatigue and exertion as if he had run eight or ten miles full speed over ploughed fields in the dog days! Of an organ in Amsterdam he reports that each key required almost a two pound weight to put it down! The mechanism of English organs was probably never so bad as this, but it is said that Mendelssohn, after playing at Christ Church, Newgate Street, was covered with perspiration. The pneumatic action has solved this difficulty. Still the question of organ touch is complicated by the peculiarities of the instrument and the varieties of mechanism. Many organs exist with four keyboards (even five may be met with), and the necessarily different levels of these make it almost impossible to keep the hand in a uniform position for all of them. It is rare to find any two of these manuals with a similar touch, and the amount of force required to press down the key varies within wide limits. Even on the same keyboard the touch is appreciably heavier in the bass, and inequalities occur between adjacent notes. A recently regulated mechanism is sometime in a state of adjustment so nice, that the slightest pressure upon the key produces a squeak or wail. This same mechanism after a time will be so changed by use and variations of temperature as to allow of the key being pressed almost to its limit without producing any sound.

These considerations will show that the delicate differences which are characteristic of the pianoforte touch are impossible with the organ. Fortunately they are not needed, but it must

[1] L'art du chant appliqué au piano.
[2] The Sensations of Tone, translated by A. J. Ellis, p. 121.

not be supposed that touch on the organ is of no importance. The keys must be pressed rather than struck, but still with such decision that their inequalities may be neutralised, otherwise the player will find that some notes do not speak at all. Perhaps the most important part of organ touch is the release of the key, which can hardly be too decided. The organ punishes laxity in this direction more severely than any instrument. Shakes on the organ should not be too quick; with the pneumatic action they are sometimes almost impossible. Care should be taken in playing staccato passages on slow speaking stops of the Gamba kind, especially in the lower part of the keyboard. The crispness should be not in the stroke but in the release of the key. It is generally said that the hand should be held rather higher above the keys than in the case of the piano, but as has been before pointed out, it is difficult to keep the same position towards keys so differently placed in relation to the performer as the upper and lower of four or even three manuals.

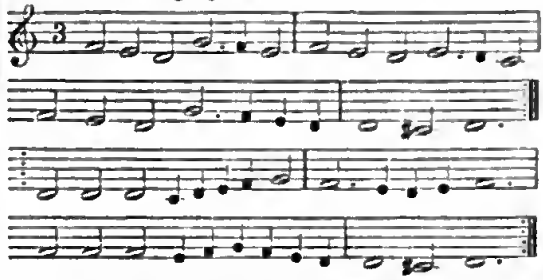
Modern key makers have invented a new danger by lessening the space between the black keys, so that in a chord where the white keys must be played between the black, it is impossible for some fingers to avoid depressing the adjacent notes.



Pedal touch has within recent times become a possibility, and passages for the feet are now as carefully phrased as those for the fingers. Mendelssohn's organ sonatas afford the earliest important examples. Freedom in the ancle joint is the chief condition of success in this. The player must be warned that large pipes will not speak quickly, and that a staccato must be produced by allowing the pedal key to rise quickly rather than by a sharp stroke. [W.Pt.]

TOUCH in bell-ringing denotes any number of changes less than a peal, the latter term being properly used only for 'the performance of the full number of changes which may be rung on a given number of bells.' By old writers the word *touch* is used as equivalent to sound, in which sense it occurs in Massinger's 'Guardian' (Act ii. Sc. 4), where Severino says 'I'll *touch* my horn —(blows his horn).' An earlier example will be found in the Romance of Sir Gawayne and the Green Knight (c. 1320) line 120, p. 4 of the edition of 1864. The word appears also to have been used in English music during two centuries for a Toccata. 'A touche by Mr. Byrd' is found in the MS. of a virginall picce in the British Museum; and 'Mr. Kelway's touches,' as a heading to several passages of a florid character, appears in a MS., probably in the handwriting of Dr. B. Cooke, in the Library of the Royal College of Music. [W.B.S.]

TOURDION, or TORDION. 'A turning, or winding about; also, a tricke, or pranke; also, the daunce tearmed a Round.' (Cotgrave.) The early French dances were divided into two classes, 'Danses Basses' or 'Danses Nobles,' and 'Danses par haut.' The former of these included all regular dances, the latter were mere improvised romps or 'baladinages.' The regular Basse Dance consisted of two parts, the first was twice repeated, and the last, or 'Tourdion,' was probably something like our modern round dances. The Tourdion was therefore the French equivalent for the German Nachtanz, Proportio, or Hoppeltanz, and the Italian Saltarello. [See vol. iii. p. 221 *b*.] Tabourot says that the Tourdion was nearly the same as the Galliard, but the former was more rapid and smooth than the latter. [See vol. i. p. 578 *a*.] Hence he defines it as a 'Gaillarde par terre,' i.e. a galliard deprived of its characteristic jumps and springs. Both dances were in 3-time. The following is the tune of the Tourdion given in the 'Orchésographie':



Further particulars as to these dances may be found in the 'Provinciales' of Antonio de Arens (1537). [See TRIHORIS.] [W.B.S.]

TOURJÉE, EBEN, Mus. Doc., father of the Conservatory or class system of musical instruction in America, was born at Warwick, Rhode Island, June 1, 1834. His family being in humble circumstances it became necessary to put him to work at the early age of eight; but his thirst for knowledge was so great, that he soon became a laborious student at the East Greenwich seminary. Having a good alto voice he sang in the choir of the Methodist Church, learning his part by rote. But it chanced that the organist was about to withdraw, and young Tourjée was invited to fill her place. He was at that time but thirteen, and knew absolutely nothing of the instrument; but he managed to pick out the tunes required for the following Sunday, and played them with such success that he was appointed to the position. He at once began to study with a teacher in Providence, often walking thirteen miles each way. At the age of fifteen he became clerk in a music store in Providence, and thus had opportunities for study which he did not fail to improve. At the age of seventeen he opened a music store in Fall River, where he also taught music in the public schools and formed classes in piano, voice, and organ, charging the moderate sum of one dollar to each pupil for twenty lessons. This was in 1851, and was really the beginning of the class-system, which he has since so largely developed. He also edited and published a musical paper with much ability. He afterwards removed to Newport, and continued his work as organist and choirmaster of Old Trinity Church there, and as Director of the local Choral Society. In 1859 he founded a Musical Institute at East Greenwich, where

he had an opportunity of carrying out his ideas regarding class-teaching under more favourable auspices than before. In 1863 he visited Europe, in order to gain information regarding the methods employed in France, Germany, and Italy in conservatory teaching. He took this opportunity of studying with many eminent masters, amongst others August Haupt, of Berlin. On his return to America he removed to Providence, and established the 'Providence Conservatory of Music,' which had great success. In 1867 he extended his work by founding 'The New England Conservatory of Music,' in Boston, and continued for a time to keep both schools in operation. He drew round him the most eminent teachers in Boston, and placed a good musical education within the reach of the poorest students. In 1869 his executive and organising abilities were made use of by the projectors of the great 'Peace Jubilee,' and there is no doubt that the success of that enterprise was largely due to his efforts. During the same year the degree of Doctor of Music was conferred upon him by Middletown University. Since the foundation of Boston University he has been the highly honoured Dean of the College of Music attached thereto. But his greatest work has been the establishment of the great Conservatory just mentioned, from which have graduated thousands of pupils, filling honourable positions as teachers, pianists, organists, and vocalists, and proving themselves able musicians.

Dr. Tourjée has not accumulated wealth, for the needs of others have always been more prominent with him than his own. Many are the charitable enterprises in which he has been active, and the persons who have been aided by his bounty. Among the positions which he has filled may be named that of President of the 'Boston Young Men's Christian Association,' 'City Missionary Society,' and 'National Music Teachers' Association.' He is ever genial in manner, and untiring in work. He is at present in robust health, and it is to be hoped that his useful life may be spared for long. [G.]

TOURS, Berthold, born Dec. 17, 1838, at Rotterdam. His early instruction was derived from his father, who was organist of the St. Laurence church, and from Verhulst. He afterwards studied at the Conservatoires of Brussels and Leipzig, and then accompanied Prince George Galitzin to Russia, and remained there for two years. Since 1861 he has resided in London, writing, teaching, and playing in the band of the Royal Italian Opera, and other good orchestras. In 1878 he became musical adviser and editor to Messrs. Novello, Ewer, & Co., and in that capacity has arranged several important works from the orchestral scores, such as Beethoven's Mass in C, four of Schubert's Masses, 'Elijah,' Gounod's 'Redemption,' etc. etc., besides writing the 'Primer of the Violin' in the series of that firm. Mr. Tours's compositions are numerous. He has written for the piano and other instruments, and a large number of songs, some of which have been very popular. But his best work is to be found in his Hymn-tunes, Anthems, and Services, for the Anglican Church, particularly a Service in F and an Easter Anthem, 'God hath appointed a day,' which are greatly in demand. [G.]

TOURTE, François, the most famous of violin-bow-makers, born in Paris 1747, died there 1835. His father and elder brother were bow-makers also; and the reputation which attaches to the family name is not due to François alone. Xavier Tourte, the elder brother, known in France as 'Tourte l'aîné,' was also an excellent workman: tradition says that the brothers commenced business in partnership, François making the sticks, and Xavier the nuts and fittings. They quarrelled and dissolved partnership, and each then set up for himself, Xavier reproducing as well as he could the improvements in the stick which had been introduced by François. The latter has been denominated the Stradivari of the bow: and there is some truth in this; for as Stradivari finally settled the model and fittings of the violin, so Tourte finally settled the model and fittings of the bow. But he had more to do for the bow than Stradivari for the fiddle. The Cremona makers before Stradivari had nearly perfected the model of the violin: it only remained for him to give it certain finishing touches. But Tourte, properly speaking, had no predecessors. He found bow-making in a state of chaos, and he reduced it to a science; and he may be said to have invented the modern bow. Perhaps the best idea of the bows which were in use in Tourte's youth may be gained from the accompanying illustration, which is copied from the first edition of Leopold Mozart's 'Violin School,' 1756. (Fig. 1.) For this fearful imple-

Fig. 1.

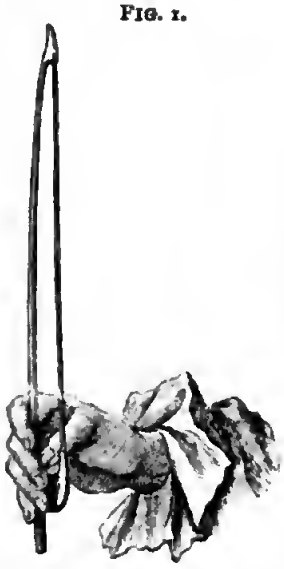


Fig. 2.

ment Tourte substituted the bow now in use. (Fig. 2.) The service which he thus rendered to music appears greater the more we think of it: for the Tourte bow greatly facilitated the new development of violin music which began with Viotti, Rode, and Kreutzer. Before his time

all the modern forms of staccato must have been impossible, and the nuances of piano and forte extremely limited; a rawness, especially on the treble strings, and a monotony which to our ears would be intolerable, must have deformed the performances of the best of violinists. The violin, under Tourte's bow, became a different instrument: and subsequent bow-makers have exclusively copied him, the value of their productions depending on the success with which they have applied his principles.

Setting aside for the moment the actual modelling of the Tourte stick, an examination of Tourte's own bows proves that his first care was to select wood of fine but strong texture, and perfectly straight grain, and his second to give it a permanent and regular bend. This was effected by subjecting it in a state of flexion to a moderate heat for a considerable time. To apply a sufficient degree of heat to the very marrow of the stick without rendering the exterior brittle, is the most difficult part of the bow-maker's art: cheap and bad bows have never been thoroughly heated, and their curvature is therefore not permanent. Tourte's first experiments are said to have been made on the staves of old sugar hogsheads from Brazil. This is not unlikely: probably the bent slabs of Brazil wood employed for this purpose had acquired a certain additional elasticity from the combined effect of exposure to tropical heat and the absorption of the saccharine juices: and in connection with the latter it has been suggested that the dark colour of the Tourte sticks is not wholly attributable to age, but partly to some preparation applied to them in the process of heating. The writer cannot agree with this suggestion, especially as some of Tourte's finest bows are extremely pale in colour. Be this as it may, it is certain that the greater elasticity which he secured in the stick by the choice and preparation of the wood enabled him to carry out to the fullest extent the method of bending the stick of the bow the reverse way, that is, inwards, and thus to realise what had long been the desideratum of violinists, a bow which should be strong and elastic without being heavy. By thus increasing and economising the resistance of the stick he liberated the player's thumb and fingers from much useless weight. By a series, no doubt, of patient experiments, he determined the right curvature for the stick, and the rule for tapering it gradually towards the point,[1] so as to have the centre of gravity in the right place, or in other words to 'balance' properly over the string in the hand of the player. He determined the true length of the stick, and the height of the point and the nut, in all which particulars the bow-makers of his time seem to have erred on the side of excess. Lastly, he invented the method of spreading the hairs and fixing them on the face of the nut by means of a moveable band of metal fitting on a slide of mother-of-pearl. The bow, as we have it, is therefore the creation of the genius of Tourte.

Tourte's improvements in the bow were effected after 1775. Tradition says that he was materially assisted in his work by the advice of Viotti, who arrived in Paris in 1782. Nothing is more likely; for only an accomplished violinist could have formulated the demands which the Tourte bow was constructed to satisfy. Viotti no doubt contributed to bring the Tourte bow into general use, and it is certain that it quickly drove the old barbarous bows completely from the field, and that in Paris there at once arose a school of bow-makers which has never been excelled.

For the excellent bows which thus became for the first time obtainable, violinists were willing to pay considerable sums. Tourte charged 12 louis d'or for his best bows mounted in gold. As the makers increased in number the prices fell; but the extreme rarity of fine Pernambuco wood perfectly straight in grain has always contributed to keep up the price of the very best bows. Tourte's bows, of which during a long life he made an immense number, are common enough; but owing to the great number of almost equally good ones which were made by his successors, only extraordinary specimens fetch very high prices. A very fine Tourte has been recently sold for £30: common ones vary in price from £5 to £10. It is a singular fact that there is no difference of opinion among violinists as to Tourte's merits. His bows are universally preferred to all others: and they show no signs of wearing out. Tourte never stamped his bows. Genuine ones are sometimes found stamped with the name, but this is the work of some other hand. His original nuts are usually of tortoise shell, finely mounted in gold, but wanting the metallic slide on the stick, which was introduced by Lupot.

Like Stradivari and Nicholas Amati, Tourte continued to work to within a very few years of his death, at an advanced age. His atelier was on the fourth floor of No. 10, Quai de l'Ecole: after making bows all day he would descend in the evening, and recreate himself by angling for gudgeon in the Seine. His peaceful career came to an end in April 1835, in his 88th year—nearly the same age as that attained by the two famous violin-makers of Cremona above mentioned. [E.J.P.]

TOWER DRUMS, THE. Handel frequently borrowed a pair of kettledrums from the Master-General of the Ordnance for his own performances of his oratorios; and as they were kept in the Tower of London, they were usually called 'the Tower Drums.' They were in frequent request after his death, including the Commemoration Festival in Westminster Abbey in 1784. Dr. Burney, in his account of this Festival, says they were taken by Marlborough at the battle of Malplaquet in 1709.

A much larger pair, 39 and 35 inches in diameter, were made expressly for that Festival

[1] Mathematically investigated, Tourte's bow, when unstrung, is found to form a logarithmic curve, the ordinates of which increase in arithmetical proportion, and the abscissas in geometrical proportion.

from the design of a Mr. Asbridge, of Drury Lane orchestra, and have since obtained the name of 'Tower Drums,' from a notion that the head of one of them was made from the skin of a lion in the Tower menagerie. These drums came into the possession of the late T. P. Chipp, the well-known kettledrummer, and on the sale of his instruments were bought by H. Potter & Co., military musical instrument makers. They added a brass T-shaped key to each tuning-screw, and presented them (1884) to the Crystal Palace Company, who have placed them in their large orchestra.

Larger drums were made for the Sacred Harmonic Society (47 and 43 inches in diameter), but no tone can be got from such overgrown instruments. [V. de P.]

TOWERS, JOHN, born at Salford Feb. 18, 1836, was for six years choir-boy in Manchester Cathedral, in 1856 entered the Royal Academy of Music, London, and in the following year became pupil of A. B. Marx in Berlin, where he remained for more than two years, at the same time with J. K. Paine and A. W. Thayer. He then returned to England, and after a residence of two years in Brighton, settled at Manchester, where he has since remained as choirmaster, conductor, and organist. He conducts the Alderley Edge, Fallowfield, and Rochdale Orpheus Glee Societies, the last-named being one of the most successful choirs in Lancashire, and is now organist to St. Stephen's Conell, Manchester. Besides a few musical trifles, Mr. Towers has published a chronological list of Beethoven's works (Musical Directory, 1871), an interesting pamphlet on the 'Mortality of Musicians,' a 'List of Eminent Musicians,' etc., etc. He is also a more or less regular contributor to the press. [G.]

TRACKER. A thin flat strip of wood used in the mechanism of an organ for the purpose of conveying leverage from one portion of the instrument to another. A tracker differs from a sticker in the fact that a tracker pulls, while a sticker pushes; while therefore a tracker can be flat and thin, a sticker is round and rigid. For example, if, when one end of a key is pressed down it raises a sticker at its other end, it is clear that the sticker will push up a lever at a higher level; but the other end of the lever at the higher level will of course descend, and to this therefore must be attached a tracker. It will be evident also that a sticker, having only to remain in an upright position, can be kept in its place simply by means of a bit of wire inserted at each end and passing loosely through holes in the ends of the levers. But a tracker having to pull and be pulled is provided at each end with a tap-wire (or wire like a screw) which when passed through the hole in the lever is secured by a leather button. In all cases noisy action is prevented by the insertion of a layer of cloth or some other soft material. Trackers are generally made of pine-wood about one eighth of an inch in thickness and from one third to a half of an inch in width. The length of trackers varies of course according to circumstances; in long 'actions' or extended 'movements' (as for example, when mechanism is taken under a floor or up a wall) they are sometimes twelve or more feet in length; in such cases they are formed of two or more parts joined together by wire. In order to prevent long trackers from swinging about laterally when in use they are often made to pass through a register or thin board containing holes of suitable size lined with cloth. A tracker may convey leverage from any part of an instrument to another, but its final function is to lower *the pull-down* and let air pass through the pallet into the pipe. [J.S.]

TRAETTA, TOMMASO MICHELE FRANCESCO SAVERIO, an Italian composer of the 18th century. Until recently it was believed that his name was Trajetta, and the date of his birth May 19, 1727; but the certificate of birth published by the 'Gazetta Musicale di Milano' of 1879, No. 30, settles beyond question that he was the legitimate son of Filippo Traetta and Anna Teresa Piasanti, and was born in the year 1727, on March 30, 'ad horæ 16' in the morning, at Bitonto (Terra di Bari). At eleven years of age he became pupil of Durante at the 'Conservatorio di Santa Maria di Loreto' at Naples, to which institution he belonged until the autumn of 1748, when we find him teaching singing, and occasionally writing some sacred music for several churches of Naples. Two years afterwards he tried his hand at the stage, and his first opera, 'Farnace,' produced at the San Carlo at Naples in 1750, met with such success that he was forthwith commissioned to compose six more operas for the same house. Of these nothing is known, except the title of one, 'I pastori felici,' 1753; yet they were probably not less successful than 'Farnace,' since his name spread rapidly, and he received engagements at Florence, Venice, Rome, Turin, Verona, Parma, etc. Goldoni and Metastasio did not disdain to write librettos for him; Goldoni a comic opera 'Buovo d'Antona' (Florence, 1756); and Metastasio 'L'Olimpiade' (Verona, 1758). Towards the end of 1759 Traetta accepted the appointment of Maestro di Cappella and teacher of singing to the Princesses, offered to him by Don Filippo, Infanta of Spain, and Duke of Parma. The first opera he composed for the Ducal Theatre of Parma was 'Solimano' (Carnival, 1759), followed in the spring by 'Ippolito ed Aricia.' This appears to have been a masterpiece, as both the Duke and the audience were exceedingly pleased with it; and on its reproduction six years later for the wedding of the Princess Maria Luisa with Charles III. King of Spain, a life pension was granted to the composer. In 1759 and 1760 Traetta went twice to Vienna to witness the performance of two operas purposely written for the Austrian capital, 'Ifigenia in Aulide' (1759), and 'Armida' (1760).

In 1765, after the death of the Duke, Traetta left Parma and settled in Venice, as principal of the 'Conservatorio dell' Ospedaletto.' He held

the appointment for nearly three years, and resigned it on the invitation of Catherine II. of Russia, to succeed Galuppi as 'Maestro di Corte.' The severe climate of Russia however did not agree with the Italian maestro; in 1775 he gave up his position, and in 1776 accepted an engagement in London, where however he was not very successful, owing chiefly to the firm hold which Sacchini had taken of the English public. He accordingly returned to Naples, but the climate of Russia and the anxieties of London had impaired both his health and his genius, and the few operas he wrote before his death show that the spring of his imagination was dried up. He died in Venice on April 6, 1779, and was buried in the church of Santa Maria Assunta, where the following epitaph is engraved on his tomb:

THOMAE TRAJETTA
BITUNTI NATO
SUBLIMIORIS MUSICES PERITISSIMO
HUJUS CHORI
AD AMPLITUDINEM ARTIS SUAE
INSTAURATORI MODERATORI
OPTIME MERITO
ANNO SALUTIS MDCCLXXIX
AETATIS SUAE LII
VITA FUNCTO
MONUMENTUM POSITUM.

Though Traetta was gifted with great intelligence, and his music is full of vigour and not wanting in a certain dramatic power, yet his works are now entirely forgotten.[1] Burney, Galvani, Grossi, Florimo, and Clément all praise him, and Florimo even finds in him a tendency towards the same dramatic expression and dignity in the musical treatment of the *libretto* that a few years afterwards made the name of Gluck immortal. However this may be, nobody can deny that Traetta had, as a man, a very peculiar character, an extraordinary estimation of his own talent, and an unusual readiness in making it clear to everybody: 'Traetta,' says Florimo, 'at the first performance of his operas, when presiding at the *clavicembalo*, as was customary at that time, convinced of the worth of his works, and persuaded of the special importance of some pieces, —was in the habit of turning towards the audience and saying: *Ladies and gentlemen, look sharp, and pay attention to this piece.*'

Subjoined is a catalogue of his works.

OPERAS.

Farnace. Napoli, 1751.
I pastori felici. Do. 1753.
Ezio. Rome, 1754.
Le cozze contrastate. Do. 1754.
L'Incredulo. Napoli, 1755.
La fante furba. Do. 1756.
Buovo d' Antona. Firenze, 1756.
Nitteti. Reggio, 1757.
Didone abbandonata. Venezia, 1757.
Olimpiade. Verona, 1758.
Sofonisba. Parma, 1760.
Ippolito ed Aricia. Do. 1760.
Ifigenia in Aulide. Vienna, 1760.
Armida. Do. 1760.
Sofonisba. Parma, 1760.
Enea nel Lazio. Torina, 1760.
I Tindaridi. Parma, 1760.
Enea e Lavinia. Do. 1761.
Antigono. Padova, 1764.
La francese a Malghera. Venezia, 1764.
La buona figliuola maritata. Parma, 1765.
Semiramide. Veneria, 1765.
Le Serve rivali. Do. 1766.
Amor in trappola. Do. 1768.
Ifigenia in Tauride. Milano, 1768.
L'Isola disabitata. Bologna, 1768.
Germondo. London, 1776.
Merope. Milano, 1776.
La disfatta di Dario. Venezia, 1778.
Il cavaliere errante. Do. 1778.
Artenice. Do. 1778.
Gli Eroi del Campi Elisi. Do. 1779. Written on the composer's deathbed, and finished by Gennaro Astaritta.

Le feste d' Imeneo, a prologue and trilogy, viz. Il trionfo d'Amore, Tricle, Saffo, and Egle, for the wedding of the Archduke Joseph of Austria with the Infanta Doña Isabella di Borbone, at Parma, Sept. 1761.

Il Tributo Campestre, 'componimento pastorale,' on the occasion of Maria Carolina of Austria, wife to Ferdinand IV. King of Sicily, passing through Mantua in 1768.

In the same year he wrote an Oratorio Salomone, for the 'Conservatorio dell' Ospedaletto' in Venice; and about 1770 he wrote a 'divertimento for four orchestras' with the title 'Le quattro stagioni ei dodici mesi dell' anno' (the four seasons, and the twelve months of the year).[2]

A Stabat Mater of his for four voices and accompaniment of several instruments is known, and the Archives of the 'Real Collegio di Napoli,' contain the following compositions:—

Lezione terza for soprano.
20 Arie (some with accompaniment of violin and basso, and some with accompaniment of several instruments).
7 Duetti.
Aria 'Terrore m'inspirava,' with pianoforte accompaniment.
Aria 'Ah! consola il tuo dolore,' arranged for two violins, viola, and basso.
A Canon 'Sogno, ma te non miro' for two sopranos and basso.
A Solfeggio, with pianoforte accompaniment. [G. M.]

TRAINING SCHOOL FOR MUSIC, THE NATIONAL, was founded by the Society of Arts. The subject had been in the air since the year 1866, a Musical Committee had been appointed, and in 1873 a meeting was held at Clarence House, the Duke of Edinburgh in the chair, at which it was resolved that it is desirable to erect a building at a cost not exceeding £20,000 for the purposes of a Training School for Music at Kensington, in connexion with the Society of Arts. A site on the immediate west side of the Albert Hall was granted by the Commissioners of 1851, the construction of the building, on the design of Captain F. Cole, R.E., was undertaken by Mr. (now Sir) Charles J. Freake, at his own cost; the first stone was laid on Dec. 18, 1873, and the School was opened at Easter 1876, with 82 free scholarships, of which 4 were founded by the Society of Arts, 2 by members of the Society, 5 by Mr. Freake, 10 by the Corporation of London, 14 by City Guilds, 33 by provincial towns, and the remainder by private donors. The scholarships were of the value of £40 a year each, and were founded for five years, by subscription renewable at the end of that term; they carried free instruction for the same period, and were obtainable 'by competitive examination alone.' The Duke of Edinburgh was chairman of the Council, Mr. (now Sir Arthur) Sullivan was appointed Principal, with a staff of Teachers; in 1881 he was succeeded by Dr. Stainer as Principal, and the School continued to flourish till Easter 1882, when it came to an end owing to the determination arrived at to establish the Royal College of Music on a wider and more permanent basis. The College, on its formation, took over the building, furniture and fittings, organ and music, and a balance at the banker's of £1100. The instruction in the Training School was systematic and thorough, and in proof of its efficiency during the short period of its existence it is sufficient to name Eugene D'Albert, Frederic Cliffe, Annie Marriott, and Frederic King, as having received their education there.

[1] His name does not occur once in the programmes of the Philharmonic Society, and only once in all the three Indexes of the Allg. Musikalische Zeitung.

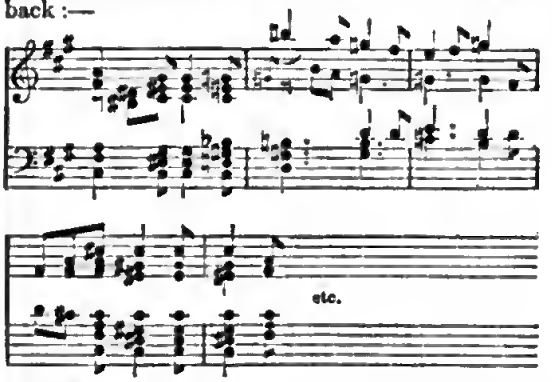
[2] This composition is only mentioned in a letter bearing the date 2—13 Dec. 1770, written by Catherine II. of Russia to Voltaire.

THE ROYAL COLLEGE OF MUSIC, which thus became the successor of the Training School, was founded by the Prince of Wales at a meeting held at St. James's Palace Feb. 28, 1882, and was opened by H.R.H. on May 7 of the following year. Negotiations took place with the ROYAL ACADEMY OF MUSIC with the object of a union with the two bodies; but these have hitherto unfortunately come to nothing. Like its predecessor, the College rests on the basis of endowed scholarships lasting not less than three years; but the funds for these are in this case provided by the interest of money subscribed throughout the country and permanently invested. The College opened with 50 Scholars elected by competition, of whom 15 receive maintenance in addition, and 42 Paying Students. It was incorporated by Royal Charter on May 23, 1883, and is governed by a Council, presided over by the Prince of Wales, and divided into a Finance Committee, and an Executive Committee. The staff are as follows:—Director, Sir George Grove, D.C.L.; Principal Teachers, forming the Board of Professors, J. F. Bridge, Mus.D.; H. C. Deacon; Henry Holmes; Mad. Lind-Goldschmidt; Walter Parratt; C. Hubert H. Parry, Mus.D.; Ernst Pauer; C. V. Stanford, Mus.D.; Franklin Taylor; A. Visetti. Other principal teachers:—Mme. A. Goddard; John F. Barnett; G. C. Martin, Mus.D.; R. Gompertz; C. H. Howell; F. E. Gladstone, Mus.D.; J. Higgs, Mus.B.; G. Garcia, etc. Registrar, G. Watson, jun. The College possesses the extensive, rare, and valuable library of the late Sacred Harmonic Society, presented through the exertions of Sir P. Cunliffe Owen, and that of the Concerts of Antient Music, given by the Queen. The Examiners at the end of the first year were Dr. Joachim, Manuel Garcia, Otto Goldschmidt, Joseph Barnby, and Dr. Stainer. [G.]

TRAMIDAMENTE. This strange direction, with *ängstlich* below it as its German equivalent, is found at the Recitative with the Trumpets in the 'Agnus' of Beethoven's Mass in D, in the old score (Schotts). In the new edition of Breitkopf & Härtel it appears as 'timidamente,' which is correct Italian, and is the translation of 'ängstlich'—with distress. [G.]

TRANQUILLO, an Italian term, meaning 'calmly,' 'quietly.' The notturno in Mendelssohn's Midsummer Night's Dream music is marked 'Con moto tranquillo.' [G.]

TRANSITION is a word which has several different senses. It is most commonly used in a vague way as synonymous with modulation. Some writers, wishing to limit it more strictly, use it for the actual moment of passage from one key to another; and again it is sometimes used to distinguish those short subordinate flights out of one key into another, which are so often met with in modern music, from the more prominent and deliberate changes of key which form an important feature in the structure of a movement. The following example from Beethoven's Sonata in B♭, op. 106, is an illustration of the process defined by this latter meaning of the term; the transition being from F♯ minor to G major and back:—



[See MODULATION.] [C.H.H.P.]

TRANSPOSING INSTRUMENTS. Before pianoforte accompaniments were set in full notation, the practice of which, as Mr. W. H. Cummings has shown,[1] was first due, about 1780–90, to Domenico Corri of Edinburgh, the entire accompaniment, at that time the most important study in keyboard playing, was from the figured bass stave, known as 'Figured,' 'Through' or 'Thorough' bass. From the varying natural pitch of voices, transposition was a necessary and much cultivated resource, and if the chromatic keyboard had been originally contrived to restore the chromatic *genus* of the Greeks, it was certainly very soon after permanently adopted to facilitate the practice of transposition. But the difficulties of the process seem to have very early prompted the alternative of a shifting keyboard, applied in the first instance to the diatonic arrangement of the keys, which in the 16th century was still to be met with in old organs: in other words, whatever the key might be, to play apparently in C. The oldest authority on the organ extant is the blind organist of Heidelberg, Arnold Schlick, who in 1511 published the 'Spiegel der Orgelmacher und Organisten,' of which only one copy is now known to exist.[2] Schlick is quoted by Sebastian Virdung, who also published his book in 1511, and (2nd cap. p. 19, Berlin reprint p. 87) has an interesting passage on transposing organs, which we will freely translate.

When an organ in itself tuned to the right pitch can be shifted a tone higher or lower, it is a great advantage to both organist and singers. I have heard years ago of a Positive so made, but I only know of one complete organ, and that one I use daily, which together with its positive, two back manuals, pedals, and all its many and rare registers, may be shifted higher and back again as often as necessity requires. For some chapels and singers *ad Cantum Mensurabilem* such a contrivance is specially useful. Two masses or Magnificats may be in the same tone, and set in the same notation of line and space, and yet it may be desirable to sing the one a note higher than the other. Say both masses are in the Sixth Tone, with Clef C; the counter bass going an octave lower[3]—in the other the counter bass goes a note or more lower, to B or A[4], which are too low for bass singers, and their voices heard against others would be

[1] Vide Proceedings of the Musical Association 1880–81, pp. 19–28.
[2] Reprinted in the Monatshefte für Musik-geschichte, Berlin 1869; edited with explanatory notes by Herr Robert Eitner.
[3] To the C, second space of the bass clef, but evidently, as will be obvious, sounding the F lower.
[4] In our pitch the double E and D.

too weak, if it were not possible to sing the part a note higher. Now in the first mass the counter bass in C can be played on an organ as set, but the other demands transposition to D, with the semitones F♯ and C♯, which to those who have not practised it, is hard and impossible. So therefore, with an organ, as described, the organist may go on playing in C (E-sol-fa-ut) on the keyboard, although the pipes are in D (D-la-sol-re).

We may assume that in course of time the increasing skill of organists rendered mechanical transpositions unnecessary, since for the organ we hear no more about them; but for the harpsichord they were to be met with in the 16th and following centuries. Prætorius (A.D. 1619) speaks of transposing clavicymbals (harpsichords) which by shifting the keyboard could be set two notes higher or lower, and describes a 'Universal-Clavicymbal' capable of gradual transposition by semitones to the extent of a fifth. Burney in his musical tour met with two transposing harpsichords; one a German one, made under the direction of Frederick the Great, at Venice; the other (a Spanish one, also with moveable keys) at Bologna, belonging to Farinelli.

Considering the musical knowledge and skill required to transpose with facility beyond a supposititious change of signature and corresponding alteration in reading the accidentals, as from C to C♯ or C♭; it might appear strange that mechanical contrivances for transposition have not been permanently adopted, but it finds its explanation in the disturbance of the co-ordination of hand and ear. Those who have the gift of absolute pitch are at once upset by it, while those who have not that gift and are the more numerous, find a latent cause of irritation which, somehow or other, is a stumblingblock to the player. In the present day it is not a question of Temperament, equal or unequal, so much as of position in the scale of pitch, of which, if the ear is not absolutely conscious, it is yet conscious to a certain extent.

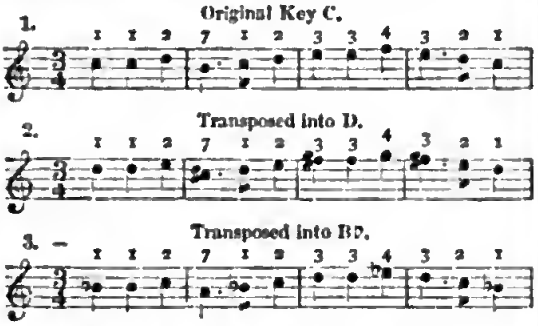
The transposing harpsichord mentioned by Burney, as belonging to Count Torre Taxis of Venice, had also a Pianoforte stop, a combination in vogue at the time it was made, 1760. A German pianoforte with moveable keyboard was made for the Prince of Prussia in 1786, and about the same period Sebastien Erard constructed an organised pianoforte, another favoured combination of the latter half of the 18th century, which transposed a semitone, whole tone, or minor third each way, to suit the limited voice of Marie Antoinette. Roller of Paris is also said to have made transposing pianos.

The most prominent instances of transposing pianofortes made in England in the present century are the following:—(1) The square piano of Edward Ryley, patented in 1801, and acting by a false keyboard, which was placed above the true one, and could be shifted to any semitone in the octave. Ryley's idea as stated in his specification went back to the original one of playing everything in the so-called natural scale of C. The patent for this complete transposer was bought by John and James Broadwood, and an instrument so made is in the possession of the present firm. (2) The Royal Albert Transposing piano, brought out by Messrs. Addison & Co. soon after the marriage of Her Majesty the Queen, a piccolo or cottage instrument, is described by Rimbault in his History, as having the keys divided at half their length, the front and back ends being capable of moving independently of each other. (3) Messrs. Broadwoods' transposing Boudoir Cottage pianos, made about 1845, displayed the novel feature of the instrument itself moving while the keyboard and action were stationary. In some of their pianos made in this way, the instrument was suspended between two pivoted metal supporters which allowed the gradual movement, semitone by semitone, effected by turning a pin at the side with an ordinary tuning-hammer. Subsequently the instrument was moved in a groove at the top and on two wheels at the bottom of the outer fixed case, but neither contrivance was patented, nor was long continued to be made. (4) The latest attempt at transposing by the keyboard has been brought forward in the present year (1884) by Hermann Wagner of Stuttgart. He names his invention 'Transponir-Pianino.' We gather from the description and drawings in the 'Zeitschrift für Instrumentenbau,' Band 4, No. 12 (Leipzig, Jan. 12, 1884) that the keyboard moves bodily, there being a preliminary movement for protecting the action cranks or rockers by raising them together while the keyboard is being shifted. (5) The last transposing contrivance to be mentioned is the 'Transpositeur' of Messrs. Pleyel, Wolff, & Cie. of Paris, invented by M. Auguste Wolff in 1873. The Transpositeur being an independent false keyboard can be applied to any pianoforte by any maker. It has therefore the great merits of adaptability and convenience. It can be placed upon the proper keyboard of an instrument, and by touching a spring to the right hand of the player and a button which permits the keyboard to be shifted through all the semitones of an octave, the transposition desired is effected. The Transpositeur is patented and is sold by the Pleyel firm in Paris, or their agent, Mr. Berrow, in London, at a moderate price. It is of course open to the same natural objection which we have already noticed in speaking of the transposing clavicymbals of Prætorius. [A.J.H.]

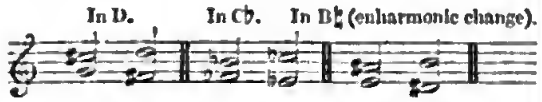
TRANSPOSITION, change of key, the notation or performance of a musical composition in a different key from that in which it is written. When it is said that a piece of music is in a certain key, it is understood that it consists of the notes of a certain scale, and that, except chromatic passing-notes and suchlike melodic changes, no note can be employed which is not a part of that scale. Each note of the composition therefore occupies a definite position as a degree of the scale in which it is written, and in order to transpose a phrase, each note must be written, sung, or played a certain fixed distance higher or lower.

[1] This very difficult passage in the quaint original has been rendered from an elucidatory footnote by the Editor, Herr Ritter.

that it may occupy the same position in the new scale that it held at first in the original one. Thus Exs. 2 and 3 are transpositions of Ex. 1, one being a major second higher, and the other a major second lower; and the notes of the original phrase being numbered, to show their position as degrees of the scale, it will be seen that this position remains unchanged in the transpositions.



It is, however, not necessary that a transposition should be fully written out, as above. By sufficient knowledge and practice a performer is enabled to transpose a piece of music into any required key, while still reading from the original notation. To the singer such a proceeding offers no particular difficulty, since the relation of the various notes to the key-note being understood, the absolute pitch of the latter, which is all that has to be kept in mind, does not matter. But to the instrumental performer the task is by no means an easy one, since the transposition frequently requires a totally different position of the fingers. This arises from the fact that in transposition it often happens that a natural has to be represented by a sharp or flat, and *vice versa*, as may be seen in the above examples, where the B♮ of Ex. 1, bar 2, being the 7th degree of the scale, becomes C♯, which is the 7th degree of the scale of D, in Ex. 2; and again in bar 3, where F♮, the 4th degree, becomes E♭ in Ex. 3. The change of a flat to a sharp, though possible, is scarcely practical. It could only occur in an extreme key, and even then could always be avoided by making an enharmonic change, so that the transposed key should be more nearly related to the original, for example—



Hence it will not suffice to read each note of a phrase so many degrees higher or lower on the stave; in addition to this, the relation which every note bears to the scale must be thoroughly understood, and reproduced in the transposition by means of the necessary sharps, flats, or naturals; while the pianist or organist, who has to deal with many sounds at once, must be able also instantly to recognise the various harmonies and modulations, and to construct the same in the new key.

The faculty of transposition is extremely valuable to the practical musician. To the conductor, or to any one desiring to play from orchestral score, it is essential, as the parts for the so-called 'transposing instruments'—horns, trumpets, clarinet, drums—being written in a different key from that in which they are to sound, have to be transposed back into the key of the piece, so as to agree with the strings and other non-transposing instruments. [See SCORE, PLAYING FROM, vol. iii. p. 436.] Orchestral players and accompanists are frequently called upon to transpose, in order to accommodate the singer, for whose voice the written pitch of the song may be too high or too low, but it is probably extremely seldom that transposition takes place on so grand a scale as when Beethoven, having to play his Concerto in C major, and finding the piano half a tone too flat, transposed the whole into C♯ major!

Transposed editions of songs are frequently published, that the same compositions may be made available for voices of different compass, but transpositions of instrumental music more rarely. In Kroll's edition of Bach's Preludes and Fugues, however, the Fugue in C♯ major in vol. i. appears transposed into D♭. This is merely an enharmonic change, of questionable practical value, the sounds remaining the same though the notation is altered, and is only made to facilitate reading, but the change into G of Schubert's Impromptu, op. 90, no. 3, which was written in G♭, and altered by the publisher, was doubtless designed to render it easier of execution. [F.T.]

TRANSPOSITION OF THE ECCLESIASTICAL MODES. Composers of the Polyphonic School permitted the transposition of the Ecclesiastical Modes to the Fourth above or Fifth below their true pitch; effecting the process by means of a B♭ placed at the Signature, and thereby substituting for the absolute pitch of a Plagal Mode that of its Authentic original. Transposition to other Intervals than these was utterly forbidden, in writing: but Singers were permitted to change the pitch, at the moment of performance, to any extent convenient to themselves.

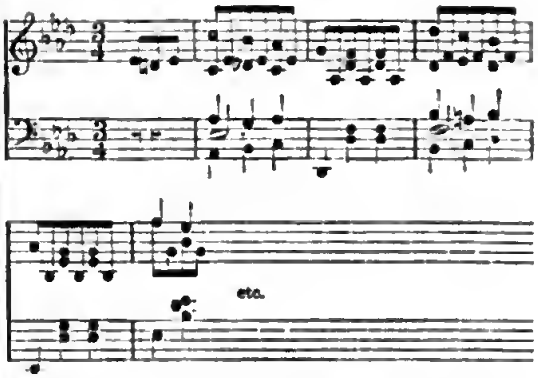
During the transitional period—but very rarely earlier than that—a double Transposition was effected, in a few exceptional cases, by means of two Flats; B♭ raising the pitch a Fourth, and E♭ lowering it, from thence, by a Fifth—thus really depressing the original pitch by a Tone. As usual in all cases of progressive innovation, this practice was well known in England long before it found favour on the continent. A beautiful example will be found in Wilbye's 'Flora gave me fairest flowers,' composed in 1598; yet Morley, writing in 1597, severely condemns the practice. It will be seen, from these remarks, that, in Compositions of the Polyphonic æra, the absence of a B♭ at the Signature proves the Mode to stand at its true pitch; while the presence of a B♭ proves the Composition to be quite certainly written in a Transposed Mode.[1] In modern reprints, the presence at the Signature of one or more Sharps, or of more than two Flats, shows that the pitch of the piece has been changed, or its Mode reduced to a modern Scale, by an editor of the present century. [W.S.R.]

[1] See vol. ii. p. 474 a.

TRASUNTINO, Vito, a Venetian harpsichord-maker, who made an enharmonic (quarter-tone) archicembalo or large harpsichord for Camillo Gonzaga, Conte di Novellara, in 1606, now preserved in the Museum of the Liceo Communale at Bologna. It was made after the invention of Don Nicola Vicentino, an enthusiast who tried to restore Greek music according to its three genera, the diatonic, chromatic and enharmonic, and published the results of his attempt at Rome in 1555, under the title of 'L'Antica Musica ridotta alla Moderna Prattica.' From engravings in this work illustrating a keyboard invented to include the three systems, Trasuntino contrived his instrument. A photograph of it is in the South Kensington Museum. It had one keyboard of four octaves C—C, with white naturals; the upper or usual sharps and flats being divided into four alternately black and white, each division being an independent key. There are short upper keys also between the natural semitones, once divided, which makes thirty-two keys in the octave; 125 in all. Trasuntino made a Tetracorda, also preserved at Bologna, with intervals marked off to tune the archicembalo by—an old pitch-measurer or quadruple monochord. When Fétis noticed Trasuntino (Biographie Universelle, 1865, p. 250), the archicembalo was in the possession of Baini. It was not the first keyboard instrument with enharmonic intervals; Vicentino had an organ built, about 1561, by Messer Vicenzo Colombo of Venice. There is a broadsheet describing it quoted by Fétis as obtained by him from Signor Gaspari of Bologna: 'Descrizione dell' arciorgano, nel quale si possono eseguire i tri generi della musica, diatonica, cromatica, ed enarmonica, in Venetia, appresso Niccolo Bevil' acqua, 1561, a dì 25 ottobrio.'

A harpsichord dated 1559, made by a Trasuntini, is cited by Giordano Riccati ('Delle corde ovvero fibre elastiche'), and was probably by Vito's father, perhaps the Messer Giulio Trasuntino referred to by Thomas Garzoni ('Piazza universale di tutte le professioni del mondo,' Discorso 136) as excellent in all 'instrumenti da penna'—quilled instruments, such as harpsichords, manichords, clavicembalos and cithers. Of Vito, Fioravanti says (Specchio di Scientia Universale, fol. 273), 'Gnido [or Vito] Trasuntino was a man of much and learned experience in the art of making harpsichords, clavicembalos, organs and regals, so that his instruments were admired by every one before all others, and other instruments he improved, as might be seen in many places in Venice.' These citations are rendered from Fétis. 'Manicordo,' as in the original, is the clavichord. It is doubtful whether 'arpicordi' and 'clavicembali' here distinguish upright and horizontal harpsichords, or harpsichords and spinets. [A.J.H.]

TRAUER-WALTZER, *i.e.* Mourning-waltz, a composition of Schubert's (op. 9, no. 2), dating from the year 1816,



which would not be noticed here but for the fact that it is often attributed to Beethoven, under whose name a 'Sehnsuchts-waltzer' (or Longing waltz), best known as 'Le Désir' (first of a set of 10 all with romantic titles), compounded from Schubert's waltz and Himmel's 'Favoritwaltzer,' was published by Schotts in 1826. Schubert's op. 9 was issued by Cappi and Diabelli, Nov. 29, 1821, so that there is no doubt to whom it belongs. The waltz was much played before publication, and got its title independently of Schubert. In fact, on one occasion, hearing it so spoken of, he said, 'Who could be such an ass as to write a *mourning-waltz*?' (Spaun's Memoir, MS.) Except for its extraordinary beauty Schubert's Waltz is a perfect type of a German 'Deutsch.' [See Teutsch.] [G.]

TRAVENOL, Louis, a violin-player, born in Paris in 1698, might be allowed to go down to oblivion in his native obscurity but for his accidental connection with Voltaire. He entered the opera band in April 1739, and remained there till 1759, when he retired on a pension of 300 francs a year. In 1783 he died. The title of one of his numerous pamphlets (all more or less of the same querulous ill-natured bilious tone), 'Complainte d'un musicien opprimé par ses camarades'—complaint of an ill-used musician—throws much light on his temper, and justifies Voltaire in suspecting him of having had a hand in circulating some of the lampoons in which his election to the Académie Francaise (May 9, 1746) was attacked. Voltaire, however, seems to have made the double mistake of having Travenol arrested without being able to prove anything against him, and of causing his father, an old man of 80, to be imprisoned with him. The affair was brought before the Parlement, and after a year's delay, Voltaire was fined 500 francs. A shower of bitter pamphlets against him followed this result. (See Fétis; and Carlyle's 'Friedrich,' Bk. xvi. chap. 2.) [G.]

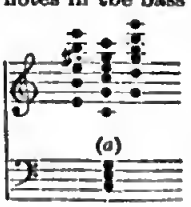
TRAVERS, John, commenced his musical education as a chorister of St. George's Chapel, Windsor, where he attracted the attention of Dr. Godolphin, Dean of St. Paul's Cathedral and Provost of Eton College, by whom he was placed with Maurice Greene as an articled pupil. He soon afterwards made the acquaintance of Dr. Pepusch, who assisted him in his studies to his

great advantage. About 1725 he was appointed organist of St. Paul's, Covent Garden, and subsequently organist of Fulham Church. On May 10, 1737, he was sworn in organist of the Chapel Royal in the room of Jonathan Martin, deceased, upon which he relinquished his place at Fulham. He composed much church music: his well-known Service in F, a Te Deum in D, and two anthems were printed by Arnold, and another anthem by Page; others are in MS. in the books of the Chapel Royal. He published 'The Whole Book of Psalms for one, two, three, four and five voices, with a thorough bass for the harpsichord,' 2 vols. fol. But the work by which he is best known is his 'Eighteen Canzonets for two and three voices, the words chiefly by Matthew Prior,' which enjoyed a long career of popularity, and two of which—'Haste, my Nanette,' and 'I, my dear, was born to-day'—are still occasionally heard. An autograph MS. by him, containing 4 melodies in some of the ancient Greek modes, for 4 voices with instrumental accompaniments, the fruit, doubtless, of his association with Pepusch, is amongst Dr. Cooke's MS. collections now in the library of the Royal College of Music. Upon the death of Dr. Pepusch he became the possessor, by bequest, of one half of the Doctor's valuable library. He died 1758. [W.H.H.]

TRAVERSO (Ger. *Querflöte*), the present form of flute, held *square* or *across* (*à travers*) the performer, in distinction to the flute à bec, or flageolet with a beak or mouthpiece, which was held straight out, as the clarinet and oboe are. It came in early in the 18th century, and was called the 'German flute' by Handel and others in this country. In Bach's scores it is called Flauto traverso, Traverso, and Traversiere. [See FLUTE.] [G.]

TRAVIATA, LA ('The misguided one'). Opera in 3 acts; libretto by Piave, music by Verdi. Produced at Teatro Fenice, Venice, March 6, 1853; at the Théâtre Italien, Paris, Dec. 6, 1856; at Her Majesty's Theatre, London (début of Mlle. Piccolomini), May 24, 1856: in English at Surrey Theatre, June 8, 1857. The opera was written in a single month, as is proved by the autograph in possession of Ricordi. [G.]

TREATMENT OF THE ORGAN. The organ, as the most powerful, complicated, and artificial instrument, is naturally the most difficult to manage. The pleasure of producing large volumes of sound is a snare to almost all players; the ability to use the pedals with freedom tempts many to their excessive employment; the bitter brilliance of the compound stops has a surprising fascination for some. Draw all the stops of a large organ and play the three notes in the bass stave (*a*). At least one pipe speaks each note of the bunch of sounds placed over the chord. If this cacophony is the result of the simplest chord, some idea, though faint, may be formed of the effect produced by the complex combinations



of modern music. Of course no sound-producing instrument is free from these overtones, but their intensity does not approach that of their artificial imitations. We have all grown up with these noises in our ears, and it would be impossible to catch a first-rate musician and make him listen for the first time to an elaborate fugue played through upon a full organ; if we could, his opinions would probably surprise us.

The reserve with which great musicians speak of the organ, and the unwillingness to write music for it (the latter, no doubt, to be accounted for partly on other grounds) are noticeable; but we meet occasionally with expressions of opinion which probably represent the unspoken judgment of many and the half-conscious feeling of more.

The mechanical soulless material of the organ (Spitta, Life of Bach, vol. i. p. 284.)

Another day he (Mendelssohn) played on the organ at St. Catherine's Church, but I confess that even Mendelssohn's famous talent, like that of many other eminent organists, left me quite cold, though I am far from attributing this to any want in their playing. I find it immensely interesting to stand by an organist and watch the motions of his hands and feet whilst I follow on the music, but the excessive resonance in churches makes it more pain than pleasure to me to listen from below to any of those wonderful creations with their manifold intricacies and brilliant passages. (F. Hiller, 'Mendelssohn,' Transl. p. 185.)

With reference to compound stops, Berlioz says (Traité d'Instrumentation, p. 168):—

Les facteurs d'orgues et les organistes s'accordent à trouver excellent l'effet produit par cette résonnance multiple . . . En tout cas ce singulier procédé tendrait toujours à donner à l'orgue la résonnance harmonique qu'on cherche inutilement à éviter sur les grands pianos à queue.

In the same connexion Helmholtz (Sensations of Tone, Ellis's translation) writes:—

The latter (compound stops) are artificial imitations of the natural composition of all musical tones, each key bringing a series of pipes into action which correspond to the first three or six partial tones of the corresponding note. *They can be used only to accompany congregational singing.* When employed alone they produce insupportable noise and horrible confusion. But when the singing of the congregation gives overpowering force to the prime tones in the notes of the melody, the proper relation of quality of tone is restored, and the result is a powerful well-proportioned mass of sound.

It may be well then, without writing an organ tutor, which is beyond the scope of such a work as this, to give a few hints on the management of the organ.

The selection and combination of stops is a matter of considerable difficulty, partly because stops of the same name do not produce the same effect. Undoubtedly much larger use should be made of single stops. The most important stop of all—the open Diapason—is very seldom heard alone, being nearly always muffled by a stopped Diapason, and yet when used by itself it has a clear distinctive tone very pleasant to listen to. Reeds too, when good, are much brighter when unclouded by Diapason tone, and this is especially the case with a Clarinet or Cremona, though both are coupled almost always with a stopped Diapason. Organ-builders seem to have a craze on this point. The writer has often noticed that they ask for the two to be drawn together. The

employment of single stops has this further advantage in an instrument of such sustained sound, and which it is almost impossible to keep quite in tune, that the unison beats are then not heard. Families of stops should he oftener heard alone. These are chiefly (1) stops with open pipes, such as the open Diapason, Principal, Fifteenth; (2) stops with closed pipes, such as the stopped Diapason, Flute and Piccolo; (3) Harmonic stops; (4) Reeds. Stops of the Gamba type nearly always spoil Diapason tone. 16-feet stops on the manuals should be used sparingly, and never when giving out the subject of a fugue, unless the bass begins. The proper place for the mixture work has already been indicated in the extract from Helmholtz. It would be well if organs possessed composition pedals, drawing classes of stops, rather than, or in addition to, those which pile up the tone from soft to loud.

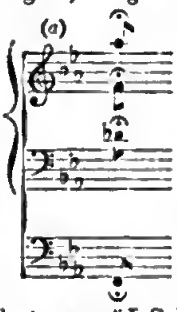
Couplers are kept drawn much more than they ought to be, with the effect of half depriving the player of the contrast between the different manuals. The writer knew a cathedral organist who commenced his service by coupling Swell to Great, and Swell to Choir, often leaving them to the end in this condition. Another evil result of much coupling is that the pipes of different manuals are scarcely ever affected equally by variations of temperature, and the Swell of course being enclosed in a box is often scarcely moved, so that at the end of an evening the heat of gas and of a crowd will cause a difference of almost a quarter of a tone between the pitch of the Great and Swell Organs. On this account every important instrument ought to have a balanced Great Organ which does not need supplementing by the Swell Reeds for full effect.

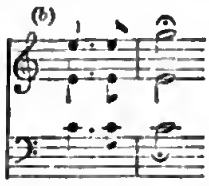
The Pedal Organ is now used far too frequently. The boom of a pedal Open, or the indistinct murmur of the Bourdon, become very irritating when heard for long. There is no finer effect than the entrance of a weighty pedal at important points in an organ-piece, but there are players who scarcely take their feet from the pedal-board, and so discount the impression. Care should be taken to keep the pedal part fairly near the hands. The upper part of the pedal-board is still too much neglected, and it is common to hear a player extemporising with a humming Bourdon some two octaves away from the hand parts.

The old habit of pumping the Swell Pedal with the right foot, and hopping on the pedals with the left, has now probably retired to remote country churches, but the Swell Pedal is still treated too convulsively, and it should be remembered in putting it down that the first inch makes more difference than all the rest put together.

In changing stops it is important to choose the moment between the phrases, or when few keys are down. One finds still a lingering belief that repeated notes should never be struck on the organ. Nothing can be further from the truth. These repercussions are a great relief from the otherwise constant grind of sound.

Again, the great aim of the old organist was to put down as many notes as possible, not merely those belonging to the chord, but as many semitones as could conveniently be held below each. This at all events does not suit the modern organ, and now one occasionally detects with pleasure even an incomplete chord. Few organists have the courage to leave in its thin state the chord which is to be found on the last page of J. S. Bach's 'Passacaglia' (*a*). and yet the effect is obviously intentional. In Wesley's Anthem 'All go to one place,' at the end of the phrase 'eternal in the heavens,' we find a beautiful chord which would be ruined by filling up, or by a pedal (*b*). Here, as in management of stops, contrast and variety are the things to be aimed at. Thus trio-playing, such as we see in the 6 Sonatas of J. S. Bach, gives some of the keenest enjoyment the instrument can afford. The article PHRASING should be read by the student. [Vol. ii. p. 706.] Much of it applies with almost greater force to the organ than to the piano. Extemporising on the organ will frequently become an aimless, barless, rhythmless wandering among the keys to which no change of stops can give any interest.





So much oratorio music is now sung in churches and in other places, where on account of the expense or from other reasons, an orchestra is unattainable, that the organ is often called upon to supply the place of a full band. It cannot be said that the artistic outcome of this treatment of the instrument is good. The string tone, in spite of stops named Violin-Diapason, Gamba-Violoncello, and others, has no equivalent in the organ. The wind is susceptible of closer imitation, but the attempt to produce with two hands and feet the independent life and movement of so many instruments is obviously absurd. The organist does his best by giving the background of the picture, so to speak, upon one manual and picking out the important features upon another. Doubtless clever feats may be performed with a thumb upon a third keyboard, but in this case phrasing is usually sacrificed. The string tone is best given by stops of the Gamba type, but of these no organ possesses enough to furnish the proper amount, and Diapasons coupled even to Swell Reeds have to be called into requisition. Some stops of the small open kind fairly give the horn-tone. Flutes, oboes, clarinets, bassoons, and trumpets have all been copied by the organ builder, with more or less success, but their hard unvarying tone contrasts unfavourably with that of their orchestral prototypes. Moreover the instrument itself varies the quality with the intensity; the Swell-box, though regulating the intensity, leaves the quality untouched.

On this point an almost complete analogy may be found in the case of painting, engraving, and chromo-lithographs. The piano may be said to give the engraving of an orchestral work, the organ the chromo-lithograph with all its defects of hard outline and want of delicate shading. There can be no doubt that this treatment of the organ has had a mischievous effect upon organ building, organ music, and organ playing.

The employment of the organ *with* the orchestra is not without its dangers, but the main principles are clear. Never use imitation stops or mixtures and hardly ever 4-ft. or 2-ft. work. The Diapasons and the pedal stops are the only effects which can be used without clash and harshness. A pedal alone has often a wonderfully fine effect. Instances in Mendelssuhn's organ parts (which are models) will readily occur. There is a long D at the end of the first chorus of Sullivan's 'Martyr of Antioch,' again another in Brahms's Requiem, at the end of No. 3, where the pedal may be introduced with the happiest results. [See REGISTRATION, vol. iii. p. 94.] [W.Pt.]

TREBELLI, ZELIA, an operatic singer who took the public by storm, and stepped into the high position which she maintains to the present day.

Zelia Gilbert[1] was born in Paris in 1838. So early was her talent recognised that she was taught the piano at the age of six. Guided by her German teacher, she learnt to reverence and enjoy the works of Bach and Beethoven. After ten years her wish for instruction in singing was encouraged by her parents, who only thought thereby to add one other graceful accumplishment to those which were to render their daughter useful and acceptable in society. The services of Herr Wartel were secured, and so delighted was he with his clever pupil that he never rested until he had persuaded her parents to allow of his training her for the lyric stage. Five years of close study prepared for her début, which was made at Madrid as Mlle. Trebelli, under the most favourable circumstances and with complete success, Mario playing Almaviva to her Rosina, in 'Il Barbiere.'

Trebelli's appearances in the opera-houses of Germany were a series of brilliant triumphs. Public and critics were alike carried away by enthusiasm when they heard her rendering of the parts of Rosina, Arsace, Orsini, Urbano, Azucena and others. No member of Merelli's Italian troope was gifted with so brilliant a voice and so much executive power. Nor could the audiences fail to be impressed by the actress's varied powers so rarely at the command of one individual, Trebelli expressing at one time the fire of an almost manly vigour, and at another the charm of womanly tenderness and delicacy. The German criticisms which declared the voice a contralto, comparing it with Alboni's in quality and with Schechner's in power, were not supported by English opinions. As a mezzo-soprano, its brilliancy, power and flexibility were appreciatively noticed; the artist's control over voice and action enthusiastically praised. Trebelli appeared first in London at her Majesty's Theatre, May 9th, 1862, as Orsini in 'Lucrezia.' 'A more encouraging reception has seldom been awarded to a débutante.' Since then, she has been a recognised favourite with our opera and concert audiences. Those who have long been familiar with her appearances in frequent co-operation with Mdlle. Titiens in the chief Italian operas, will not easily forget the performances of Oberon, where Trebelli's impersonation of the captive, Fatima, was invested with peculiar charm. More recent and more widely known is her rendering of the very opposite character of the heroine in 'Carmen.'

At the present time (1884) Madame Trebelli is making a tour through the United States with Mr. Abbey's troupe.

Madame Trebelli's marriage to Signor Bettini, about 1863, was, in a few years, followed by a separation. [L.M.M.]

TREBLE (*Canto; Diskant; Dessus*). A general term applied to the highest voices in a chorus or other concerted vocal piece, and to the upper parts in concerted instrumental music; also to soprano voices generally. The treble clef is the G clef on the second line of the upper (our treble) stave; the eighth line of the great stave of eleven lines (*Chiave di sol, chiave di violino; Clef de Sol*).

Its etymology does not refer it to any special class of voice. It has been said to be a corruption of Triplum, a third part superadded to the Altus and Bassus (high and low). In this case it will have been sung by boys, who till then will have joined instinctively in congregational singing in unison with, or an octave above, the tenor. Another derivation is Thurible, the vessel in which incense is burnt in the services of the Roman Catholic Church, from the Latin *Thuribulum*. The portable thurible or censer was carried and swung by boys. But there is very strong doubt whether the thurible boys ever had any share in the vocal part of the church services; and if they did not, this theory is overturned. The thurible-bearers would surely be called, in describing a religious procession, 'the thurifers.' The derivation from Triplum seems therefore the more probable. At what time 'treble' may have found its way into English it is difficult to say. 'Childish treble,' as the voice of old age, appears in Shakspeare, and 'faint treble' used to be applied to what is commonly known as falsetto. English amateur pianists frequently call the right hand the treble hand. The word Triplum as a third part was of course introduced at a very early date, and marks a most important step in the progress of part-music.

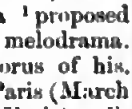
The treble clef is a modification of the letter *G*. [CLEF.] It is used for the violin, flute, hautboy, clarinet, horn, and trumpet; also in very high passages on the viola, violoncello, and bassoon. The double G clef has been used for tenor parts in choruses, the music being sung an octave lower than written; also for the horn in low keys. [TENOR.] [H.C.D.]

[1] 'Trebelli' is obviously intended as the reverse of Gilibert.

TREITSCHKE, GEORG FRIEDRICH, author and entomologist, deserves a place in a Dictionary of Music, as the adapter of Joseph Sonnleithner's libretto for Beethoven's 'Fidelio,' for its revival in 1814. He was born at Leipzig, Aug. 29, 1776, died at Vienna, June 4, 1842. In 1793 his father sent him for further education to Switzerland, and there he became acquainted with Gessner of Zurich, who inspired him with a love of literature. In 1802 he went to Vienna, and fell in with Baron Braun who made him manager and librettist of the Court theatre, of which he himself was director. In 1809 he became vice-director of the theatre an-der-Wien, but in 1814 returned to his former post. In 1822 the whole of the financial arrangements of the Court theatre were placed in his hands, and remained there till his death. He adapted a host of French librettos (Cherubini's 'Deux Journées,' 'Médée,' 'Aline,' etc.) for the German stage, not always, it must be owned, with the skill shown in 'Fidelio.' His connexion with Beethoven was considerable. Besides the revision of 'Fidelio' in 1813–14, a letter of Beethoven to him, dated June 6, 1811, seems to speak of a [1] proposed opera book; another, of July 3, of a melodrama. Beethoven supplied music to a chorus of his, 'Germania,' à propos to the Fall of Paris (March 31, 1814), and to another chorus, 'Es ist vollbracht,' celebrating the entry of the Allies into Paris, July 15, 1815. Treitschke made a collection of 2,582 species of butterflies, now in the National Museum in Pesth, and was the author of several books on entomology. His first wife,

MAGDALENE, *née* de Caro, a celebrated dancer —born at Civita Vecchia, April 25, 1788, died at Vienna, Aug. 24, 1816—was brought up in London and Dublin, and became thoroughly English. Introduced on the stage by Noverre, her grace and charm created a perfect *furore*. She afterwards studied under Duport, made several tours, and on her return to London appeared with Vestris in the 'Caliph of Bagdad.' There in 1815 she closed her artistic career, went back to her husband in Vienna, died, and was buried near Haydn's grave. [F.G.]

TREMOLO. A figure consisting, in the case of bowed instruments, of reiterated notes played as rapidly as possible with up and down bow, expressed thus with the word *tremolo* or *tremolando* added (without which the passage would be played according to the rhythmical value of the notes), producing a very fine effect, if judiciously used, both in fortissimo and pianissimo passages. On the pianoforte it is a rapid alternation of the parts of divided chords, reproducing to a great extent the above-mentioned effect. Good examples of *Tremolo* are to be found in various branches of music—for the Piano in the Introduction to Weber's Solo Sonata in A♭, and in the Finale to Schubert's Rhapsodie Hongroise, where it gives the effect of the cymbalum or zither in the Hungarian hands; for



the Piano and Violin, in the Introduction to Schubert's Phantasie in C (op. 159); for the Orchestra, in Weber's Overtures, and Schubert's Overture to Fierabras. For the PF. and Voice a good example is Schubert's song 'Am Meer.' Beethoven uses it in the Funeral March of the Solo Sonata, op. 26; in the Sonata Appassionata, and that in C minor, op. 111. The strictly classical PF. writers evidently did not consider *tremolo* without rhythm legitimate in original piano words—another example (if such were needed) of the purity with which they wrote. The *tremolo* on the PF. is therefore a reproduction of the effect of other instruments, as in Beethoven's Funeral March just mentioned. This, though written rhythmically, is, by common consent, played as a real *tremolo*, being clearly a representation of the roll of muffled drums. Some of the best of the Romantic school, as Weber and Schumann, have used the real *Tremolo*. Beethoven ends a droll note to Steiner [2] on the dedication of the Sonata, op. 106, as follows :—

2. In vocal music the term is applied to the abuse of a means of expression or effect, legitimate if used only at the right time and place, and in the right way. It assumed the character of a vocal vice about forty years ago, and is supposed to have had its origin in the *vibrato* of Rubini, first assuming formidable proportions in France, and thence quickly spreading throughout the musical world.

The Vibrato and the Tremolo are almost equally reprehensible as mannerisms. Mannerisms express nothing but carelessness or self-sufficiency, and the constant tremolo and vibrato are therefore nauseous in the extreme. Their constant use as a means of expression is simply false, for if they are to represent a moral or physical state, it is that of extreme weakness or of a nervous agitation which must soon wear out the unfortunate victim of its influence. The tremolo is said to be frequently the result of forcing the voice. It may be so in some cases, but it is almost exclusively an acquired habit in this age of 'intensity.' It is a great mistake to say that it is never to be used, but it must only be so when the dramatic situation actually warrants or requires it. If its use is to be banished entirely from vocal music, then it should equally disappear from instrumental music, though, by the way, the instrumental tremolo is more nearly allied to the vocal vibrato. Indeed, what is called 'vibrato' on bowed instruments is what would be 'tremolo' in vocal music. [VIBRATO.] What is it that produces its fine effect in instrumental music? In loud passages it expresses sometimes joy and exultation; in others, agitation or terror; in all cases, tension or emotion of some

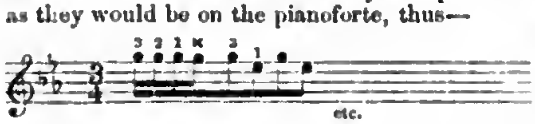
[1] Unless this refers to Fidelio.

[2] See Thayer, iii. 501.

kind. In soft passages it has a beautifully weird and ethereal effect of half-light when not spun out. In vocal music it is to be used in the first-named situations. The human voice loses its steadiness in every-day life under the influence of joy, sorrow, eagerness, fear, rage, or despair, and as subjects for vocal treatment usually have their fair share of these emotions, we must expect to hear both the vibrato and the tremolo in their places, and are very much disappointed if we do not. Reason, judgment, and taste must be brought to bear with the same kind of philosophical and critical study by means of which an actor arrives at the full significance of his part, and it will be found that a big vocal piece like 'Ah perfido,' 'Infelice,' or 'Non più di fiori,' requires more psychological research than is generally supposed. Singers, and those of this country especially, are very little (in too many cases not at all) alive to the fact, that the moment singing is touched, we enter upon the region of the dramatic. In speaking generally of dramatic singing, the operatic or theatrical is understood. But the smallest ballad has its share of the dramatic, and if this were more widely felt, we should have better singing and a better use of the tremolo and vibrato, which can hardly fail to place themselves rightly if the import of the piece to be sung be rightly felt and understood. By tremolo is usually understood an undulation of the notes, that is to say, more or less quickly reiterated departure from true intonation. In some cases this has been cultivated (evidently) to such an extent as to be utterly ludicrous. Ferri, a baritone, who flourished about thirty-five years ago, gave four or five beats in the second, of a good quarter-tone, and this incessantly, and yet he possessed a strong voice and sustaining power to carry him well through his operas. But there is a thrill heard at times upon the voice which amounts to neither tremolo nor vibrato. If it is the result of pure emotion, occurring consequently only in the right place, its effect is very great.

The vibrato is an alternate partial extinction and re-enforcement of the note. This seems to have been a legitimate figure, used rhythmically, of the *fioritura* of the Farinelli and Caffarelli period, and it was introduced in modern times with wonderful effect by Jenny Lind in 'La Figlia del Reggimento.' In the midst of a flood of vocalisation these groups of notes occurred—

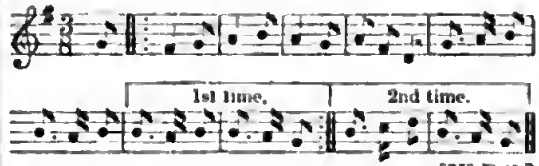
executed with the same brilliancy and precision as they would be on the pianoforte, thus—



[See SINGING, iii. 496; also VIBRATO.] [H.C.D.]

TREMULANT. A contrivance in an organ producing the same effect as *tremolando* in singing. Its action practically amounts to this:—the air before reaching the pipes is admitted into a box containing a pallet to the end of which is attached a thin arm of metal with a weight on the end of it; when the air on its admission raises the pallet the metal arm begins to swing up and down, thus producing alternately an increase and diminution of wind-pressure. Its use is generally limited to such stops as the *Vox humana* and a few other stops chiefly of the reed family. The tremulant is happily much less in vogue in this country than on the continent, where its abuse is simply offensive. It is difficult to conceive how good taste can tolerate these rhythmical pulsations of a purely mechanical pathos. [J.S.]

TRENCHMORE, an old English country dance, frequently mentioned by writers of the 16th and 17th century. According to Mr. Chappell ('Popular Music') the earliest mention of it is in a Morality by William Bulleyn, published in 1564. The character of the dance may be gathered from the following amusing quotation from Selden's 'Table Talk' (1689): 'The Court of *England* is much altered. At a solemn Dancing, first you had the grave Measures, then the Corrantoes and the Galliards, and this is kept up with Ceremony; at length to *Trenchmore*, and the Cushion-Dance, and then all the Company dance, Lord and Groom, Lady and Kitchen-Maid, no distinction. So in our Court, in Queen *Elizabeth*'s time, Gravity and State were kept up. In King *James*'s time things were pretty well. But in King *Charles's* time, there has been nothing but *Trenchmore*, and the Cushion-Dance, *omnium gatherum* tolly-polly, hoite come toite.' Trenchmore appears first in the Dancing Master in the fifth edition (1675), where it is directed to be danced 'longways for as many as will.' The tune there given (which we reprint) occurs in 'Deuteromelia' (1609), where it is called 'Tomorrow the fox will come to town.'



[W.B.S.]

TRENTO, VITTORIO, composer, born in Venice, 1761 (or 1765), date of death unknown, pupil of Bertoni, and composer of ballets. His first, 'Mastino della Scala' (1785), was successful enough to procure him commissions from various towns. He was induced by Dragonetti to come to London, and there he composed the immensely popular 'Triumph of Love' (Drury Lane, 1797). His first opera buffa, 'Teresa Vedova,' succeeded, and was followed by many others. In 1804 he composed 'Ifigenia in Aulide.' In 1806 he became impresario in Amsterdam, and there produced with great success an oratorio 'The Deluge' (1808). Soon afterwards he went to Lisbon, also as impresario. In 1824 he returned to Venice, and after that his name disappears. He composed about 10 ballets, 20 operas, and a

few oratorios, one being the 'Maccabees.' His scores are in the collection of Messrs. Ricordi of Milan. [F.G.]

TRÉSOR DES PIANISTES, LE. A remarkable collection of ancient and modern pianoforte music, made and edited by Madame Farreno, and published part by part by Leduc of Paris, from June 1861 to 1872. M. Farreno contributed some of the biographical notices to the work, but his death in 1865 prevented his having any large share in it; the rest of the biographies were written by Fétis jun. The collection has been since superseded by separate publications and more thorough editing, but it will always remain a remarkable work. Its contents are as follows. The reduction that has taken place in the price of music during the last twenty years may be realised when we recollect that this edition, which boasts of being the cheapest then published, was issued at 25 francs or £1 per part.

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Beethoven. Sonatas, Ops. 101, 106.

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Duphly. Piece for Clavecin.
F. Ries. Sonata, Op. 26.
Haydn. 5 Sonatas.

PART XX.
Various authors. 17th century. Pieces for Clavecin.
Do. 18th century. Do.
Claudio Merulo. Toccata for organ.
J. B. Cramer. 3 Sonatas.
W. A. Mozart. Romance.
D. Steibelt. Sonata, Op. 64.
Chr. Schaffrath. 2 Sonatas, Op. 2.
J. G. Wernicke. 3 Pieces.
F. Mendelssohn. Rondo capriccioso, Op. 14; 3 Fantasias, Op. 16. [G.]

TRIAD is a chord of three notes standing in the relation to one another of bottom note, third, and fifth. It is of no consequence what the quality of the combination is, whether consonant or dissonant, major or minor. The following are specimens:—

[C.H.H.P.]

TRIAL, JEAN CLAUDE, French composer, born at Avignon, Dec. 13, 1732, was educated at the Maitrise, and early studied the violin, for which his first compositions were intended. Settling in Paris he became intimate with Rameau, and was taken up by the Prince de Conti, who made him conductor of his own music, and procured him the joint-directorship with Berton of the Opéra (1767). He composed 'Esope à Cythère' (1766), and 'La Fête de Flore' (1771), each in one act, and with Berton 'Sylvie,' 3 acts (1766), and 'Théonis,' 1 act (1767); also short overtures, orchestral divertissements, cantatas, and the music for 'La Chercheuse d'esprit.' He died of apoplexy June 23, 1771. His brother,

ANTOINE, his junior by four years, was also born at Avignon, and educated at the Maitrise, but forsook ecclesiastical plainsong for stage ariettas. Having appeared with success as a comedy-tenor in several provincial towns, he went to Paris in 1764, and there quickly rose into favour as a singer of considerable musical attainments, and an actor possessing real wit and originality. For 30 years composers eagerly vied with each other in writing parts for him, and he left permanent traces at the Opéra Comique, where the comedy-tenor part is still called by his name. Like Dugazon, Antoine Trial embraced with fervour the doctrines of the Revolution, and on the fall of Robespierre was constrained by the mob to atone for his previous exploits by singing the 'Réveil du Peuple' on his knees. Forced to give up his post in the municipality, and subjected to many cruel humiliations, his mind gave way, and he poisoned himself Feb. 5, 1795. His wife, Marie Jeanne Milon, sang under the name of Mme. Mandeville, and having a voice of remarkable compass and flexibility, brought into fashion airs full of roulades and vocalises. Their son,

ARMAND EMMANUEL, born in Paris, March 1, 1771, began early to compose, and produced at the Comédie Italienne 'Julien et Colette' (1788), 'Adelaide et Mirval' (1791); 'Les deux petits

Aveugles,' and 'Le Siége de Lille' (1792); 'La Cause et les Effets, ou le Réveil du Peuple en 1789' (1793), besides taking part in the celebrated revolutionary piece 'Le Congrès des Rois.' A first-rate accompanyist, Armand Trinl might have made both nnme and money, hut though he married Jeanne Méon, a charming artist at the Théâtre Favart, he plunged into dissipation, and died in Paris, from its effects, Sept. 9, 1803. [G.C.]

TRIAL BY JURY. A very extravagant extravaganza; words by W. S. Gilbert, music hy Arthur Sullivan. Produced at the Royalty Theatre, London, March 25, 1875. It owes its great success to the remarkable drollery of words and music, the English character of the institution caricatured, and the great humour thrown into the part of the Judge by the composer's brother, Frederick, who died with a great career hefore him. [G.]

TRIANGLE. This is a steel rod hent in a triangular form, but open at one angle. The heater is of the same metal, and should be somewhat of a spindle shape, so as to give a heavier or lighter stroke at the performer's discretion. It is hung by a string at the upper angle, held in the performer's hand, or more frequently attached to his desk or to one of his drums, as it is seldom that a man has nothing else to play besides this little instrument, except in military hands. It suits all keys, as besides the fundamental tone there are many subordinate ones, *not* harmonics. The woodcut is from an instrument of the pattern used at the Grand Opéra in Paris. It is an Isosceles triangle, the longest side 7½ inches, and the short side or base 7 inches. Thickness $\frac{1}{16}$ of an inch. Rossini and his followers make frequent use of it, and Brahms has introduced it in the Finale of his Variations on a theme of Haydn's. Beethoven has a few strokes of it in his 9th Symphony. [V. de P.]

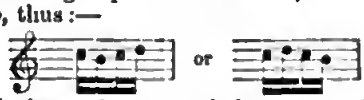
TRIBUT DE ZAMORA, LE. A grand opera in 4 acts; words by MM. d'Ennery and Brésil, music hy Gonnod. Produced at the Grand Opéra, Paris, April 1, 1881. The story is a Moorish one, the scene is laid In Spain, and the action includes a hallet on tho largest scale. The principal parts were taken by Mad. Krauss and M. Lassalle. [G.]

TRIÉBERT, Charles Louis, French oboist, son of a wind-instrument maker, born in Paris Oct. 31, 1810. He was well educated at the Conservatoire, and took the first oboe prize in Vogt's class in 1829. He had an excellent tone, great execution, and good style, and is still remembered at the Théâtre des Italiens, and the Société des Concerts. Although much occupied with instrument-making, he carried on his artistic cultivation with earnestness, and composed much for the oboe—original pieces, arrangements of operatic airs, and (in conjunction with M. Jancourt) fantaisies-concertantes for oboe and hassoon. At the Paris Exhibition of 1855 Triébert obtained a medal for his adaptation of Boehm's contrlvances to the ohoe, and for improved hassoons. This skilled manufacturer and eminent artist succeeded Verroust as professor of the oboe at the Conservatoire in April 1863, and retained the post till his death, July 18, 1867. His brother Frédéric (died in Paris March 1878, aged 65) was his partner, and showed considerable inventive genius. He constructed bassoons after Bochm's system, a specimen of which may be seen in tho Museum of the Conservatoire. Frédéric Triébert was devoted to his art, and conversed on it with much learning and intelligence. He left a son, also named Frédéric, who is one of the best oboists of the French school. [G.C.]

TRIHORIS, TRIORI, TRIHORY, TRIORY, an old Breton dance, long obsolete. Cotgrave describes it as 'a kind of British and peasantly daunce, consisting of three steps, and performed, hy three hobling youths, commonly in a round.' It is mentioned by Rabelais ('Pantagruel,' bk. iv. ch. xxxviii.) nnd hy his imitator, Noël du Fail, Selgneur de la Herrisaye, in chapter xix. of his 'Contes et Discours d'Eutrapel' (1585). From this passage it would seem that it was a 'Basse Danse,' and was followed by a 'Carole'—a low Breton nnme for a dance in a round, or according to Cotgrave 'a kind of daunce whereln many daunce together.' [See Tourdion.] (Compare the Italian 'Carola,' described in Symonds' 'Renaissance in Italy,' vol. iv. p. 261, note.) Du Fail says the dance was 'trois fois plus magistralo et gaillarde que nulle autre.' It was the special dance of Basse Bretagne, as the Passepied (vol. ii. p. 662) was of Haute Brotagne. Jehan Tabourot, In his 'Orchésographie' [see vol. li. p. 560*a*], says the Trlhoris was a kind of Branle, and that he learnt it at Poitiers from one of his scholars. He gives the following as the air to which it was danced:

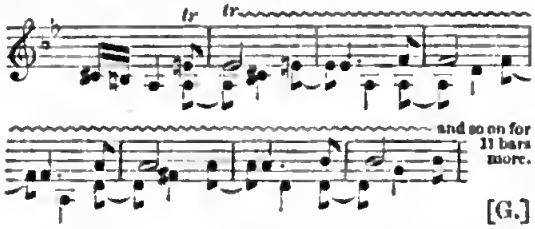
According to Littré, the namo is allied to the Burgundian 'Trigori,' a joyful tumult. [W.B.S.]

TRILL (Ital. *Trillo*; Fr. *Trille*; Germ. *Triller*). An ornament consisting of the rapid alternation of a note with its major or minor second, generally known in English hy the name of Shake, under which head it is fully described. [See vol. iii. p. 479.] The ornament itself dates from about the end of the 16th century, hut it received the name of Trill at a somewhnt later date, not to be exactly ascertained. It is described in the 'Nuove Musiche' of Caccini, published in Florence in 1601, under the name of *Gruppo*, a name which is now used to express a turn-like group of four notes, also called *Groppo*, thus:—



Caccini also makes use of the term *trillo*, hut as indicating a pulsation or rapid repetition of a singlo sound sung upon a single vowel, an effect expressed in modern terminology hy *vibrato*. [Vibrato.] [F.T.]

TRILLO DEL DIAVOLO, IL. A famous sonata by Tartini, for violin solo with bass accompaniment, which is so called from its being an attempt to recollect the playing of the devil in a dream. [See TARTINI; vol. iv. p. 62 *a*.] The Sonata consists of Larghetto affettuoso, Allegro, and Finale-Andante and Allegro intermixed. All the movements are in G minor. It is in the Allegro of the Finale that the Trill occurs, a long shake with a second syncopated part going on at the same time.



[G.]

TRINITY COLLEGE, DUBLIN. An University was founded in Dublin by Alexander de Bicknor, Archbishop of Dublin, in 1320, but died out in the early part of the 16th century. After a lapse of 60 or 70 years the present University of Dublin was founded in 1591 by Queen Elizabeth, and with it the 'College of the Holy and Undivided Trinity, near Dublin.' The College alone was incorporated by charter, and its governing body or Board was entrusted with the management of the University. On this account, as well as from a mistaken interpretation of the original charter, an idea obtained currency that the University of Dublin did not acquire an independent existence, and that Trinity was a College endowed with the powers of an University. This is, however, quite erroneous. The University and the College were both founded at the same time, but as the former possessed no distinct property, and had no share in directing the education of the students, its sole function consisted in conferring degrees. (See the Rev. Dr. Todd's preface to the Catalogue of Graduates of the University of Dublin, 1869, and Sir Joseph Napier's 'Opinion,' prefixed to vol. ii. of the same work, 1884, where the whole question is fully elucidated.) Any possible doubt was removed by the revised charter granted in 1857, by which the Senate of the University was formally incorporated.[1]

In the 17th century two or three minor Colleges or Halls were founded, but without success, and Trinity still remains the single College in the University of Dublin.[2]

To obtain a regular degree at the University of Dublin, the candidate must matriculate at Trinity College, and complete the prescribed course of study, when a Grace is passed by the Board of the College and submitted for ratification to the Senate of the University, but the degree may be withheld either by the veto of any member of the University Caput, or, subsequently, by a majority of the Senate.

A few degrees in Music seem to have been conferred in the 17th century, and Thomas Bateson[3] and Randolph, or Randal, Jewitt[4] are said to have received the degree of Mus.B. [See vol. i. p. 155.]

In the latter part of the 18th century several musical degrees were given, and we find the names of * Garret Wesley, Earl of Mornington[5], Mus.D. (1764); * the Rt. Hon. Charles Gardiner, Mus.D. causa honoris (1764); * Richard Woodward (organist of Christ Church, 1765–1777), Mus.B. 1768, Mus.D. 1771; Sampson Carter (elder brother of Thomas Carter)[6], Mus.D.; Samuel Murphy (organist of St. Patrick's, 1773, and Christ Church, 1777), Mus.D.; Langrishe Doyle (organist of Armagh 1776, and then of Christ Church, Dublin, 1780), Mus.D.; Philip Cogan (organist of St. Patrick's, 1780), Mus.D.; Sir John Stevenson[7], Mus.D. (1791, per diploma); and John Clarke[8] (afterwards Clarke-Whitfeld), Mus.D. (1795). From 1800 to 1861 the degree of Doctor was conferred on John Spray; William Warren (organist of Christ Church, 1814, and of St. Patrick's, 1827), 1827; John Smith, 1827[9]; * Sir Robert P. Stewart[10] (organist of Christ Church, 1844, and of St. Patrick's, 1852–1861), 1851, and * Francis Robinson, honoris causa, 1852. The degree of Bachelor was also taken by Nicholas H. Stack, 1845, and William Murphy.

The names marked with an asterisk appear in the Catalogue of Graduates, and in these cases the degrees were taken regularly; but most of the other musical degrees seem to have been merely honorary, and, conferring no University privileges, are not found in the University registers.

The Professorship of Music was founded in 1764, when Lord Mornington was appointed the first professor; but on his retirement in 1774 the chair remained vacant until 1847, when it was filled by Dr. John Smith, and on his death in 1861, Dr., afterwards Sir Robert, Stewart was appointed to the office, which he still holds.

Since his appointment, and, as it is understood, mainly through his exertions, the conditions on

[1] According to precedent this was not necessary. The University of Paris never had a charter, nor was one granted to Oxford until the 13th century, and then for special reasons. Sir Joseph Napier shows that a recognised University is in its own nature a distinct corporation.

[2] A similar instance is afforded in the United States of America, where Harvard is the only College in Cambridge University.

[3] The date, 1611, ordinarily given as that of Bateson's removal from Chester to Dublin, is incorrect. From the Chapter books of Christ Church it appears that he was appointed a Vicar Choral of that Cathedral on March 24, 1608-9, and Organist soon afterwards.

[4] Hawkins's account of this musician is confused. Jewitt, who became organist of both Christ Church and St. Patrick's Cathedrals in 1631, and was succeeded in the former post by Dr. Rogers in 1638, held at the same time a choral vicarage in St. Patrick's, of which he was deprived by the Archbishop (also in 1639) for not being in priest's orders, but was restored in 1641. He became a Vicar Choral of Christ Church in 1646, and probably returned to England on the suppression of the Cathedral establishments under the Commonwealth. Jewitt seems to have afterwards taken Holy Orders, was admitted a Minor Canon of St. Paul's in 1661, and finally became Organist of Winchester, where he died July 4, 1675, and was succeeded by John Reading.

[5] See vol. ii. p. 388.

[6] See vol. i. p. 317.

[7] See vol. iii. p. 712.

[8] Organist of Armagh 1794–1797; Master of the choristers of Christ Church and St. Patrick's, 1798. He was never organist of either of the Dublin Cathedrals, as is sometimes stated. He graduated Mus. B. at Oxford in 1793, but his Cambridge degree of Doctor in 1799 was granted *ad eundem* from Dublin. See vol. i. p. 365.

[9] See vol. iii. p. 540. The Grace passed by the Board for conferring the degree of Doctor on Warren and Smith is dated July 7, 1827.

[10] See vol. iii. p. 713.

which a degree in music is conferred by the University of Dublin have been considerably remodelled, by the addition of an examination in Arts to that in Music only. The existing regulations require the candidate for the degree of Bachelor to pass the ordinary examination for entrance into Trinity College, except that any modern foreign language may be substituted for Greek. He must have studied or practised music for seven years, and must pass such examination and perform such exercises as may be prescribed. A Doctor in Music must have taken the Degree of Bachelor and have studied music for twelve years. He also must pass such further examinations and perform such acts as may be prescribed.

Trinity College was opened for the reception of students on the 9th January, 159¾. On the centenary of that day a solemn commemoration was held within the College, for which an Ode, 'Great Parent, hail!' was written by Tate,[1] then poet laureate, and set to music by Henry Purcell. [See vol. iii. p. 49.]

The edition of this Ode, published by Goodison, states that it was performed in Christ Church Cathedral on the 9th Jan. 169¾, but this is certainly an error, and the registers of Christ Church make no reference to the subject. The General Register of Trinity College, however, does contain a full account of the proceedings within the College walls. After morning prayers in the Chapel came 'Musicus instrumentorum concentus.' Then followed sundry orations, after which we read 'Ode Eucharistica vocum et instrumentorum Symphonia decantatur,' which no doubt is 'Great Parent, hail!' The College Register states that the several exercises were laid up in the manuscript library, but a recent search for these papers has proved fruitless.

In 1837 the 'University Choral Society' was founded for the cultivation of vocal music in Trinity College. Membership is restricted to students of the College and Graduates of the Universities of Oxford, Cambridge, and Dublin. The Society meets weekly for practice from November to June, and usually gives three concerts during the season. At these concerts many important works have been performed for the first time in Dublin. Mr. Joseph Robinson[2] held the office of Conductor from the foundation of the Society until 1847, when he resigned, and was succeeded by the present Conductor, Sir Robert Stewart.

To encourage the study and practice of sacred music in Trinity College, musical exhibitions have been lately founded. The exhibitioners are elected by examination held annually, and retain their places for two years with a power of re-election. They assist in the Choral Service of the College Chapel. [G.A.C.]

TRINITY COLLEGE, LONDON. This institution is the development of a Musical Society founded in 1872, under the title of the Church Choral Society, with the object of promoting the improvement of church music and church singing. In the following year examinations of a practical and theoretical character were established for admission to the position of Fellow of the Society, and in 1874 to that of Associate, diplomas or certificates being granted to the successful candidates, who were subsequently classed as 'Licentiates,' 'Associates,' and 'Students.'

In 1875 the Society was incorporated under the Companies' Act, and in 1881 reincorporated on a wider basis, under the name of Trinity College, London; lectures and classes were organised for musical and general instruction; examinations for diplomas and prizes were held; and a library was opened. In 1876 women were admitted to the classes then instituted, and soon afterwards the local examinations throughout the United Kingdom, which had been for some years held by the Society of Arts, but had lately been discontinued, were resumed and carried on by Trinity College.

As at present constituted the College is under the direction of a Council, an Academical Board, and a Senate, and the studies, musical and literary, are conducted by a Warden and a staff of professors.

The first Warden of the College was the Rev. H. G. Bonavia Hunt, who still holds the office, and to whose exertions the present position of the College is due. Among the professors and lecturers are Sir Julius Benedict; Mr. Carrodus; Mr. Duhrucq; Mr. James Higgs, Mus.B.; Mr. W. S. Hoyte; Mr. Lazarus; Mr. George Mount; Dr. W. H. Stone; Mr. E. H. Turpin; Mr. Bradbury Turner, Mus.B.; Mr. A. Visetti; and Mr. C. E. Willing.

The College has about 300 students at present on its books, and holds examinations at nearly 200 local centres. A scholarship and two exhibitions, open to all comers, have been instituted, and prizes are awarded amongst the students of the College. A class for the practice of orchestral music meets weekly during Term, and instruction is given in French, German, and Italian.

The College publishes a Calendar annually, from which, or from the Secretary at the College, 13 Mandeville Place, Manchester Square, London, all information respecting examinations, courses of study, and fees, can be obtained. [G.A.C.]

TRIO. A composition for three voices or instruments. [See TERZETTO.] The term is also applied to the secondary movement of a march, minuet, and many other kinds of dance music.

I. The Trio proper was originally called *Sonata a tre*, being in fact a sonata for three instruments, such as Bach affords us specimens of in a sonata for flute, violin and figured bass, and another for 2 violins and ditto (Bachgesellschaft, vol. ix. 1859). Handel also left several trios for strings, besides one for oboe, violin, and viola. These compositions are all for two more or less florid parts in contrapuntal style upon a ground bass, and gradually paved the way for the string quartet. When the pianoforte

[1] See 'The Gentleman's Journal' or 'The Monthly Miscellany,' Jan. and Feb 1694, p. 25. Tate was educated at Trinity College, where he obtained a scholarship in 1672. [2] See vol. iii. p. 140.

came to form a part of the combination, Pianoforte trios, as they are called, caused all others to retire into the background, instances of modern string trios being rare. Trios for three stringed instruments are felt to labour under the disadvantage of producing an insufficient body of tone, and a free use of double stops is necessary if complete chords are desired. The string trio therefore demands music of a florid, polyphonic, Bachish character (if we may use such an expression), rather than matter built on a harmonic basis, and Beethoven has turned his appreciation of this fact to the best account in the three trios op. 9, while on the other hand the greater number of Haydn's string trios are very thin and poor. Mozart's only composition of this kind is the interesting Divertimento in E♭, which is in six movements. Beethoven also composed a little-known Trio for 2 oboes and cor anglais, which he afterwards rewrote for 2 violins and viola (op. 87). Other unusual combinations of instruments are shown in the trios of Reicha for 3 cellos and for 3 horns, of Haydn for 2 flutes and cello, of Kuhlau and Quantz for 3 flutes. One especial kind of trio demands mention here, the Organ trio, a composition in which the three parts are furnished by the two hands on separate manuals and the pedals. Such are the 6 well-known Organ sonatas of J. S. Bach, and in more modern times those of J. G. Schneider, Henry Smart, and Rheinberger.

As regards the large and important class of trios into which the pianoforte enters, it should be noticed that that instrument takes sometimes too prominent and sometimes too unworthy a part. Some of the early Haydn trios, for instance, are entitled Sonatas for Piano *with accompaniments of Violin and Cello*, and that in C, which stands first in the collections (probably a very early work) is purely a solo sonata, the two stringed instruments scarcely ever doing more than double the melody or bass. The cello indeed constantly performs this ignoble office in the Haydn trios, which are therefore scarcely more worthy of the name than the mass of sonatas and divertissements for piano 'with ad libitum accompaniment for flute or violin and cello' which continued to be written up to the end of the first half of the present century.[1] Mozart, whose genius inclined more towards polyphony than Haydn's, naturally succeeded better. His Trio in E♭ for piano, clarinet, and viola is the best, those with violin being unpretentious. Of Beethoven's six well-known pianoforte trios that in B♭ (op. 97), being the latest in date (1810), is also the finest. Here we see the most perfect union of the three instruments possible. There is also a trio of his for piano, clarinet, and cello, a not over effective combination, for which he also arranged his Septet. Schubert characteristically[2] contented himself with the ordinary means at hand, and his two great works in B♭ and E♭ (both 1827) are well known. The modern trio, which begins with Mendelssohn's two in D minor and C minor, is scarcely a legitimate development of the old. The resources and technique of the pianoforte have greatly increased with the improvement of the instrument, but the violin remains where it was. Thus the balance is destroyed, the piano becomes almost equal to an orchestra, and the strings are its humble servants. To compensate them for their want of power it becomes necessary to confine them to the principal melodies, while the piano adds an ever-increasing exuberance in the way of arpeggio accompaniments. In spite of the great beauty of Mendelssohn's two primal types the precedent was a dangerous one, as the too-brilliant trios of Rubinstein, Raff, and others amply demonstrate. On the other hand, Schumann, in his two fine trios in D minor and F major (ops. 63 and 80), in steering clear of this bravura style for the piano—as indeed he always did—has sometimes given the string parts rather the air of orchestral accompaniments; but against this slight defect must be set a wealth of new treatment and many beauties, as in the slow movement of the D minor, a long-drawn melody treated in canon, with an indescribably original effect. There is also the set of four pieces (Mährchenerzählungen, op. 132) for pianoforte, clarinet, and viola; a late work, and less striking than the trios. It would be unfair to omit mention of Spohr as a trio writer, though in this department, as in most others, he left the art as he found it: and of his five trios the melodious op. 119, in E minor, is the only one now played. Mention should also be made of Sterndale Bennett's solitary specimen in A major, were it only for the original 'Serenade,' in which a melody on the piano is accompanied *pizzicato* by the strings. Of Raff's four trios, the second (op. 112), in G, is most attractive from the melodious character of its subjects, otherwise it is open to the objection hinted above. Brahms has written three PF. trios, of which the latest (op. 87 in C) one of his most recent works, has been highly admired; the second also (for horn or cello, op. 40) is a fine and most individual work. He at least cannot be accused of treating either of the instruments with undue favouritism.

II. In the Minuet the short extent of the piece and the necessity of its constant repetition, besides perhaps an unconscious feeling of formal requirements, gave rise to the custom of writing a second minuet to be played alternately with the first. This was usually of a broader, quieter character, for the sake of contrast, and though it was at first in the same key, in accordance with the custom of the Suite, there is an example in one of Bach's Clavier Suites where the second minuet is in the tonic minor, and in at least two other cases is in the relative minor, both practices which afterwards, under Haydn and Mozart, became established rules. How the second minuet acquired the name of Trio is not quite clear. Bach only calls it so in the few instances in which it is written in three parts—as opposed to the minuet in two—such as that in the third French Suite. This parti-

[1] See for example the list of Dussek's works in the article on his name, vol. i. p. 467.

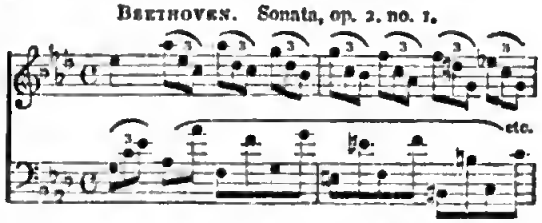
[2] See vol. iii. p. 363a.

cular case, by the way, is perhaps the earliest instance of the occurrence of the always-misunderstood direction, 'Minuetto Da Capo.' By the time of Haydn the term Trio is firmly established, and even in his earliest works (such as the first quartets) there are two minuets, each with a trio. Haydn also experimented in using keys for the trio a little more remote from the tonic than those already mentioned, even anticipating Beethoven's favourite use of the major key a third below. These innovations become almost necessary in the modern striving for new forms of contrast. Beethoven affords perhaps the only instances (in Symphonies Nos. 4 and 7) of a scherzo and trio twice repeated, but Schumann was fond of writing two trios to his, having adopted the device in three of his symphonies, besides his Pianoforte Quintet and Quartet. Not that he was the first to write a second trio—a plan which has since found many followers; there is at least one instance in Bach (Concerto in F for strings and wind) where the minuet has three trios, and another in Mozart (Divertimento in D for ditto) of two minuets, one with three trios and another with two. Schumann was so given to dividing his pieces up and enclosing the several sections in double bars, that he seems occasionally in the pianoforte works to lose himself in a chain of trios, as for instance, in the 'Blumenstück,' 'Humoreske,' and 'Novelletten.' In his six Intermezzi (op. 4), he adopted the more rational term 'Alternativo' for his subordinate sections, while in the F♯ minor Sonata the middle part of the Scherzo is itself called an Intermezzo, this title signifying its entire want of relationship to the rest of the movement, which is no small part of its charm. A trio, as well as a subordinate section in a rondo, etc., which presents a change from tonic major to minor or the reverse, is sometimes simply headed 'Minore' or 'Maggiore' as the case may be. This is common in Haydn and not infrequent in Beethoven (PF. Sonata in E♭, op. 7; in E major, op. 15, etc). Schumann, Raff, and other modern composers, have also occasionally given this heading. In modern music, though the trio exists, it is often taken as an understood thing and not specially so entitled. (Chopin, Sonata in B minor, Grieg in E minor, etc, and see Beethoven, 9th Symphony.)

Speaking generally we may say that the most obvious key for the trio of a minuet, scherzo, march, etc., written in a major key, is the subdominant, as it stands in place of a third subject, the main movement having appropriated the tonic and dominant keys. But where, as in modern marches, there are more trios than one, and still another key has to be sought, the relationship of the key a third above or below—distant but still real—is turned to account. Military marches and most dances intended to be danced to are written with a separate trio, or trios, so that they can be repeated as often as necessary, but in concert pieces (such as Weber's Invitation à la Valse, the marches by Mendelssohn and others) the sections answering to trio are not often so designated, the piece being written out *in extenso*. [F.C.]

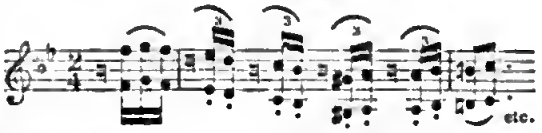
TRIPLET (Fr. *Triolet*; Ital. *Terzina*; Ger. *Triole*). In modern notation each note is equal to two of the next lower denomination, and the division of a note into three is not provided for, although in the ancient 'measured music' it was the rule. [See DOT, vol. I. p. 455.] On this account notes worth one third of the next longer kind have to be written as halves, and are then grouped in threes by means of curved lines, with the figure 3 usually placed over the middle note as an additional distinction. Such a group is called a Triplet, and is executed at a slightly increased speed, so that the three triplet-notes are equal to two ordinary notes of the same species: for example—

BEETHOVEN. Sonata, op. 2. no. 1.



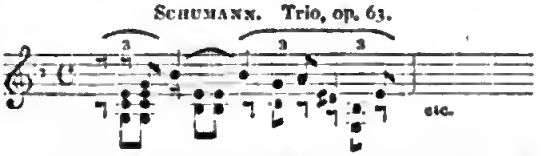
Triplets may be formed of notes of any kind, and also of rests, or of notes and rests together.

BEETHOVEN. Sonata, op. 22.



So also a group of two notes, one twice the length of the other, is read as the equivalent of a triplet, provided it is marked with the distinctive figure 3.

SCHUMANN. Trio, op. 63.



In instrumental music, when the fingering is marked, there is some risk of the figure 3 of a triplet being confounded with the indication for the third finger. To obviate this, the two figures are always printed in different type, or, better still, the triplet figure is enclosed in brackets, thus (3). This plan, which has recently been rather extensively adopted, appears to have been first introduced by Moscheles, in his edition of Beethoven, published by Cramer & Co.

Groups of a similar nature to triplets, but consisting of an arbitrary number of notes, are also frequently met with in instrumental music. These groups, which are sometimes called *quintolets*, *sextolets*, etc., according to the number of notes they contain, always have their number written above them, as an indication that they are played at a different (usually a quicker) rate from ordinary notes of the same form. Their proper speed is found by referring them to ordinary groups of the same kind of notes; thus,

if the general rhythm of the bar indicates four semiquavers to a beat, as in common time, a group of 5, 6, or 7 semiquavers would be made equal to 4 semiquavers, while a group of 8 notes of the value of one beat would of course be written as demisemiquavers; if however the natural grouping of the bar were in threes, as in 9-16 time, a group of 4 or 5 (or sometimes 2) semiquavers would be equal to 3, while a group of 6 would require to be written as demisemiquavers. [F.T.]

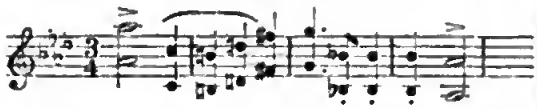
TRIPLE TIME (Fr. *Mésure à trois temps*; Ger. *Tripeltakt*). The rhythm of three beats in a bar, the accent falling on the first beat. In quick tempo this single accent is sufficient, but in slow and expressive movements a second weaker accent is generally required to avoid monotony. This second accent is variously placed by different writers, some assigning it to the second beat (see Hauptmann 'Harmonik und Metrik,' p. 226) while others place it on the third. [ACCENT, vol. i. p. 12.] The truth appears to be that it may occupy either position according to the requirements of the phrasing. A comparison of the following examples will serve as a proof of this.

BEETHOVEN. Trio, op. 70, no. 2.

BEETHOVEN. Quartet, op. 130 (*Alla danza tedesca*).

When a bar of triple time consists of two notes only the accent is always on the longer note. Compare the first and last bars of the following example:—

SCHUMANN. Estrella (Carneval, op. 9).



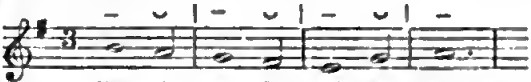
The kinds of triple time in general use are marked with the figures 3-8, 3-4, and 3-2, indicating respectively three quavers, crotchets, or minims in a bar. A time of three semiquavers, marked 3-16, is also occasionally met with (Schumann, 'Versteckens,' op. 85); and in old music a time of three semibreves, called *tripla major*, and indicated by a large figure 3. [For an example of this see vol. iii. p. 766.] When three bars of triple time are united in one, as in 9-8, etc., the time is called 'compound triple.' [See COMPOUND TIME.] [F.T.]

TRISTAN UND ISOLDE. An opera; words and music by R. Wagner; completed in 1859, *i. e.* after the completion of the 'Rheingold' and 'Walküre,' but before that of the other two pieces of the Nibelungen Ring. It was produced at Munich, June 10, 1865; in London, at Drury Lane (Franke & Pollini's German Opera), June 20, 1882. Wagner's title for it is 'Tristan und Isolde. Eine Handlung'—an action. [G.]

TROCHEE (Lat. *Trochæus Chorius*). A metrical foot, consisting of a long syllable followed by a short one—the exact opposite of the Iambus:—

'Trochee trips from long to short.'

Trochaic Metres are very common, both in Hymnody and Lyric Poetry; and, in both, a pleasing variety is sometimes produced by the occasional substitution of a Trochee for a Spondee, an Iambus, or even a Pyrrhic foot. A charming instance of the employment of Trochaic Rhythm, both in Music and Poetry, will be found in the Melody and Verses of Dowland's air, 'Now, oh, now, I needs must part,' the rhythmic Ictus of the Poetry being, of course, dependent upon Accent, and not upon Quantity.



[W.S.R.]

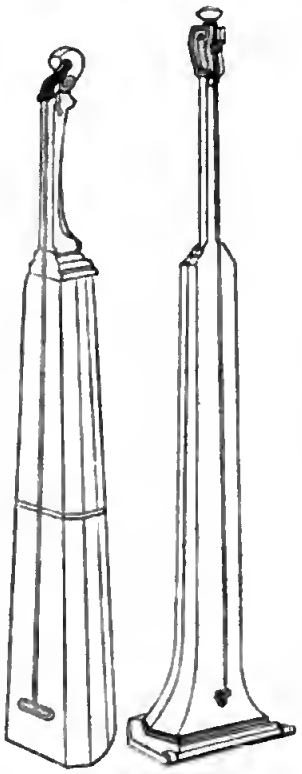
TROMBA. The Italian word for Trumpet, by which the instrument is usually designated in orchestral scores—Trombe in F, Trombe in D, etc. The part is usually written in C, and transposed accordingly by the player. In the scores of Bach, the term Trombe da tirarsi, *i. e.* 'Slide Trumpets,' is found. [See TIRARSI.] [G.]

TROMBA MARINA (TRUMMSCHEIDT, BRUMMSCHEIDT, TYMPANISCHIZA, NONNEN-GEIGE, MARINE TRUMPET). A portable monochord played with the bow, probably the oldest bowed instrument known, and the archetype of all others. [See VIOLIN.] The country of its origin is uncertain, but is probably Germany. Once extensively employed in Germany and France as a popular instrument, and even used in the service of the church, it was almost disused early in the last century: but it figured in the 'Musique des Escuries' of the French monarchs, down to the year 1767: and L. Mozart, in his Violin-school (1756), describes it as then in use. It was in use later still in German nunneries, and is still played in at least two, those of Marienstern, near Camenz, and Marienthal near Ostritz, both in Ober Lausitz (kingdom of Saxony).[1]

Most existing specimens date from the latter half of the 17th century. In its latest form the instrument has a fiddle head fitted with an iron screw. Some heads have rack-wheels to facilitate tuning: others have iron screw button tops, a double iron ring working on the screw, into the outer ring of which the string is knotted. It has a round neck or handle about the size of a broomstick, dove-tailed into a top block or shoulder which forms the end of the body. The latter is a resonant box or drum (whence the name *Trumm*scheidt) broadening towards the bottom, where it rests on the ground, and having a thin pine belly, quite flat. The back or shell of the drum is polygonal, being built up of very thin straight staves of maple.

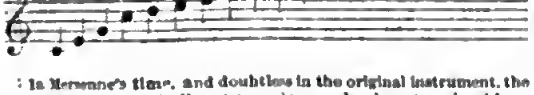
1 Rühlmann, Geschichte der Bogeninstrumente, pp. 29, 31.

The number of staves in the shell is usually either five or seven: the joints are fortified internally, and sometimes externally also, with slips of cartridge paper or vellum.[1] Three pine bars are glued transversely across the belly before it is glued to the outer edges of the shell. The belly is sometimes pierced with a rose. In some specimens the drum is constructed in two separate portions. In others, of later date, the bottom of the drum spreads out at the edges like the bell of a trumpet. The total length is usually somewhat less than six feet; some specimens are a few inches over that length.



The string is a very thick violoncello string, stretched over a peculiar bridge. This is of hard and close-grained wood, and rests firmly on the belly with the right foot only, upon which side the string bears with its whole weight. Properly, the bridge should be shaped something like a shoe, the heel being the right foot, the toe, the left. The left foot touches the belly lightly: and when the string is put in vibration this foot rattles rapidly on the belly, like an organ reed. To increase the tone, a thin metallic plate is sometimes attached to the foot, and some bridges have a mechanical apparatus for adjusting its tension.

The marine trumpet is played with a heavy violoncello bow, plentifully rosined. The open string is ordinarily tuned to CC: and when sounded with the bow, it yields a powerful note, of harsh and nasal character, something like an 8 ft. *wooden* organ reed-pipe. Played by stopping in the ordinary way, the marine trumpet produces tones far less melodious than the bray of an ass. But this is not its legitimate use. It is properly played wholly in natural harmonics, and by reference to the article HARMONICS, it will be seen how the following scale arises.



[1] In Mersenne's time, and doubtless in the original instrument, the drum was merely a shallow triangular wooden box, tapering like a sword-sheath, and open at the lower end: hence the name *scheidt* (sheath).

Rühlmann omits the three last notes from the scale: but the writer has seen them marked on several specimens. The facility with which the marine trumpet yields the natural harmonics is due to its single string and its lopsided bridge. Paganini's extraordinary effects in harmonics on a single string, were in fact produced by temporarily converting his violin into a small marine trumpet. As is well known, that clever player placed his single fourth string on the treble side of the bridge, screwing it up to a very high pitch, and leaving the bass foot of the bridge comparatively loose. He thus produced a powerful reedy tone, and obtained unlimited command over the harmonics.[2] According to information procured by Rühlmann from Marienthal, the Trummscheidt will bear lowering to Bb and raising to Eb, but no more. According to him, it can also be made to yield the notes D and F in the lower octave, though less distinctly. The nuns use the instrument in their choral singing. On the festivals of the church, and sometimes as a special compliment to a new-comer on her matriculation they jubilate upon four marine trumpets accompanied by drums; one takes a principal part, the others are seconds.[3]

An inspection of the scale will explain how the marine trumpet became *par excellence* the Nonnen-geige: its scale corresponds with the female voice, with which its tone, resembling that of a clarinet, but more piercing and nasal, has something in common. Added to this it is extremely easy to play: the neck being rested on the breast or shoulder, and the string lightly touched with the thumb where the letters are marked on the neck, it yields its few notes with absolute accuracy. It was anciently used as a street instrument by mendicant musicians: and those who have heard it will agree with an ancient author that it sounds best at a distance. M. Jourdain, in a well-known passage in the comedy of the 'Bourgeois Gentilhomme' (1670), expresses a preference for it, thereby proclaiming his uncultivated taste.[4] About the end of the 17th century the acoustical peculiarities of the Trummscheidt were the object of much investigation by the learned societies of England and France: the reader who desires to pursue the subject will find the necessary clues in Vidal and Hawkins. The name 'marine trumpet' (tromba marina) was probably given to the Trummscheidt on its introduction into Italy, on account of its external resemblance to the

[2] The interesting experiments of Dr. Huggins, printed in a recent number of the Transactions of the Royal Society, tend to show that the principle of the violin bridge is radically identical with that of the marine trumpet bridge, one foot serving as a *point d'appui*, the other as the conductor of vibration.

[3] The quartet of marine trumpets appears to be of ancient date. Hawkins (ch. 158) quotes from the London Gazette, Feb. 4, 1674, an advertisement of 'A rare Concert of four Trumpets Marine, never heard of before in England,' to be heard daily at the Fleece Tavern near St. James's.

[4] The music-master recommends the citizen to have a concert at his house every Wednesday or Thursday, and thus describes the requirements: 'Il vous faudra trois voix, un dessus, une haute-contre, et une basse qui seront accompagnées d'une basse de viole, d'un théorbe, et d'un clavecin pour les basses continues, avec deux dessus de violon pour jouer les ritornelles.' M. Jourdain: 'Il y faudra mettre aussi une trompette marine. La trompette marine est un instrument qui me plait, et qui est harmonieux.'

large speaking-trumpet used on board Italian vessels, which is of the same length and tapering shape. Little donht on this point can remain in the mind of any one who compares the figures of the two objects in old pictures and engravings, or the objects themselves as they stand side by side in the Munich museum. The name was perhaps confirmed hy the character of the tone, and hy the circumstance that both instruments have the same harmonic scale.

Specimens are not uncommon: several will be found in the museums of Bologna, Munich, Salzburg, Nuremberg, etc., and there are two good ones in the collection of the Conservatoire in Paris, one of which has sympathetic strings attached to the belly internally. The South Kensington Museum possesses a handsome hut rather undersized French specimen (oddly described in the Catalogue as 'prohably Dutch') also having sympathetic strings inside. A specimen was some years since exposed for sale in the window of Cramer's music shop in Regent Street, hut the writer cannot learn what has become of it.

The Trummscheidt, in the middle ages, was sometimes fitted with two, three, and even four strings, one or more of which were Bourdons or drones. In this form it undouhtedly became the parent of the German 'Geige,' whence the viol and violin are derived. [See VIOLIN.] [E.J.P.]

TROMBONCINO, BARTHOLOMÆUS, a fertile composer of FROTTOLE—the popular songs of that day—belonged to Verona, and was probably born in the latter half of the 15th century, since his works are contained in publications dating from 1504 to 1510. The lists given in Eitner's 'Bihliographie,' pp. 879–882, contain 107 of these compositions to secular, and 2 to sacred words, all for 4 voices, as well as 9 Lamentations and one Benedictus for 3 voices. [G.]

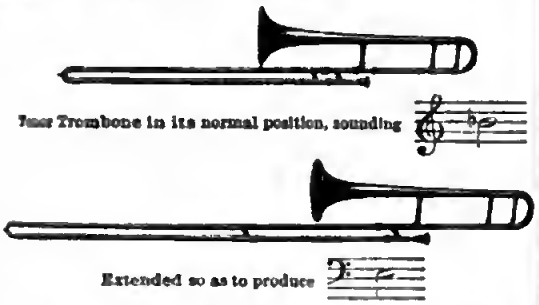
TROMBONE (Eng., Fr., Ital.; Germ. *Posaune*). The name, originally Italian, given to the graver forms of the Tromba or Trumpet, exactly corresponding with that of Violone as the hass of the Viola. Its other name, Sachut or Sackhut, though English in sound, seems really to come from a Spanish or Moorish root *Sacabuche*, which is the name of a pump. In the Spanish dictionary of Velasquez de la Cadena this word has three meanings assigned to it; two as above, and the third a term of reproach for a contemptihle person. The Italians also name this instrument the Tromba Spezzata or Broken Trumpet, under which title it is figured in Bonanni. The Trumpet in its many forms is one of the oldest of existing instruments; certainly the least changed, as will be shown under that heading. But the special individuality of the two instruments, and the peculiar character of the Trombone in particular, is derived from the method hy which a complete chromatic scale has been evolved from the open notes of a simple tuhe; namely, by means of what is termed the slide. There is much reason to believe that this contrivance is also very ancient, having far greater antiquity than crooks, stoppers, or valves. In the preface to Neumann's Tutor for the Trombone its invention is claimed for Tyrtæus, 685 B.C. Others award the merit of its discovery to Osiris. In paintings and sculptures it is difficult to identify the distinguishing slide. But the writer has from several sources a circumstantial account of the finding of one or even two such instruments at Pompeii in the year 1738. Neumann states that the mouthpieces were of gold, and the other parts of hronze. 'The king of Naples,' he continues, 'gave this instrument to king George III. of England,' who was present at the digging. Mr. William Chappell, in a note made hy him more than fifty years ago, confirms this statement, and adds that the instrument so found is in the collection at Windsor. The present librarian, however, denies all knowledge of it. Nor is it in the British Museum. Dr. C. T. Newton has, however, furnished the writer with an unexpected reference, which is singularly to the point. It occurs in a work on Greek Accents, hy a writer named Arcadius, who, according to Dr. Scott, may be attributed to about A.D. 200, when the familiar use of spoken Greek was dying out, and prosodiacal rules, like the accents, became necessary. It is as a prosodiacal simile that the reference occurs: 'Just as those who on flutes (*αὐλοῖς*) feeling for the holes, to stop and open them when they may wish, have contrived subsidiary projections and bomhyxes (*ὑφορκίους* lege *ὑφολκίους*), moving them up and down (*ἄνω καὶ κάτω*), as well as backwards and forwards.' It is difficult to refuse a belief that the framer of this figure, which is meant to explain the use of accents as aids to modulation, had not seen some sort of Trombone in use.

Mersenne gives a passage, which he attributes to Apuleius, to the effect that 'dexterâ extendente vel retrahento tubæ canales, musicales soni ah eâ edebantur.'

It is certain that in A.D. 1520 there was a well-known *Posaunenmacher* named Hans Menschel, who made slide Trombones as good as, or perhaps better, than those of the present time. More than 200 years later, Dr. Burney says of the Sackbut that neither instruments nor players of it could be found for the Handel commemoration! There is an excellent representation of an angel playing a slide Trombone in a cieling-picture given in the appendix to Lacroix (Arts de la Renaissance), and in one replica of Paolo Veronese's great Marriage of Cana in Galilee (not that in the Salon Carré in the Louvre) a negro is performing on the same instrument. Michael Prætorius, in the 'Theatrum seu Sciagraphia instrumentorum,' dated 1620, gives excellent figures of the Octav-Posaun, the Quart-Posaun, the Rechtgemeine Posaun, and the Alt-posaun.

It is not therefore surprising to find the instrument freely used in Bach's cantatas; though it is probably less known that the familiar air of the Messiah, 'The Trumpet shall sound,' was formerly played on a small Alto Trombone, and that its German title was *Sie tönt die Posaune*.

The Trombone is a very simple but perfect instrument. It consists of a tube bent twice upon itself, ending in a bell, and in the middle section double, so that the two outer portions can slide upon the inner ones.



The mouthpiece is held steadily to the player's lips by the left hand, while the right controls the lower segment by more or less extension of the arm. As the usual length of a man's arm is not sufficient for the intervals required by the larger bass instruments, it is, in their case, increased by means of a jointed handle. The same result has also been obtained by doubling the slides, but at a great loss of simplicity in construction. It is therefore obvious that the Trombone alone of all the wind-family has the accuracy and modulative power of stringed instruments. Its notes are not fixed, but made by ear and judgment. It is competent to produce at will a major or minor tone, or any one of the three different semitones. The three Trombones, therefore, with the Trumpet, their natural treble, form the only complete enharmonic wind quartet in the orchestra. And yet no instrument has been so misused and neglected by modern composers and conductors.

The parallel between the Trombone and the Violin family may be carried even farther without loss of correctness; for whereas they have seven 'shifts,' the Trombone has seven 'positions.' These may be easily described as successive elongations of the sounding tube, each of which produces its own harmonic series. The seven positions may be said in a general way to be each a semitone lower than the last. The first is with the slide entirely undrawn. But in the hands of a good player, the length of slide used for each successive position is not the same. By means of a proportional scale, the writer has found that the 2nd, 5th, and 6th shifts are represented by twice 26, or 52; the 3rd and 7th by twice 15, or 30; and the 4th shift by twice 20, or 40. The reason for thus doubling the indications of the scale is the duplicity of the sliding tube, and the doubled length of vibration. The reasons for the variable length of the positions lie too deep in the theory of the scale for our present purpose. They are also, to a certain extent, due to unavoidable imperfections of manufacture, which cause it, for constructive reasons, to vary considerably from a true mathematical figure. But a judicious player, with a sensitive ear, has the remedy in his own power; and the mechanism as well as the mental sensation of Trombone-playing, when thoroughly learned, more nearly approaches that of good voice production than does that of any other instrument. Unfortunately, the quiet smooth legato method of using it is almost a lost art; having been nearly discarded for the coarse blare of the military player. For his use also modern instruments are made of too large a bore.

Like so many other instruments, the Trombone has been made in every key, from A to B♮; and in every octave, from the two-foot to the sixteen-foot. But whereas the former kind has been very properly distanced by the brighter tone of the long small-bored Trumpet, playing in its higher registers; the latter has also been much encroached on by Tubas, Euphoniums, and Ophicleides, which often, though really in the eight-foot octave, are made to produce a spurious effect of depth by largeness of bore and looseness of embouchure.

The three which chiefly survive are the Alto, Tenor, and Bass; usually in the keys of F or E♭, B♭, and G respectively. A bass in F is far more suited to the two upper members of the group, and has been used without break in Germany, notably by Weber in 'Der Freischütz.' It will be sufficient to work out these in detail in a table.

TABLE OF TROMBONE POSITIONS.

	Alto.	Tenor.	G Bass.	F Bass.
First position	E♭	B♭	G	F
Second position	D	A	F♯	E
Third position	D♭	A♭	F	E♭
Fourth position	C	G	E	D
Fifth position	B	F♯	E♭	D♭
Sixth position	B♭	F	D	C
Seventh position	A	E	C♯	B

It is here seen that the player has in use the equivalent of seven different instruments, either of which can be converted into any other by a single movement of the right arm; though some sequences involve more change, and are consequently of greater difficulty than others.

The harmonic series is the same as that of the Horn and other cupped instruments. The lowest tones or fundamentals are somewhat difficult to produce, and, owing to the long distance of an octave which separates them from the first upper partial tone, are usually termed pedal notes. The available scale therefore commences with the first upper partial, runs without break to the sixth, omits the dissonant seventh harmonic, and may be considered to end with the eighth, though some higher notes are possible, especially on the longer positions.

There is one case, however, where even the harmonic seventh may be employed with wonderful effect, and that is in an unaccompanied quartet of Trombones (reinforced if necessary in the bass or in the octave below by an instrument of fixed pitch, such as a Bass Tuba or Bombardon). This combination, however, is so rare that the writer knows of no

instance of it, although it is the only way in which wind instruments can produce perfect harmony free from the errors of temperament. It is obvious from theory that the planting of a fixed or pedal bass, and the building up on it flexible chords, is far more consistent with the harmonic law than the ordinary method. The writer of this article was requested to lead the singing of hymns and chants in the open air some years ago, at the laying of the foundation-stone of a new church; he used a quartet consisting of Slide Trumpet, Alto and Tenor Trombones, with Euphonium and Contrafagotto in octaves for the positive bass. With good players the result was striking, and is perhaps deserving of imitation. In the older music the Trombones were often thus used; and indeed did much of the work more recently assigned to the French Horn. The effect survives in Mozart's Requiem, and the solemn, peculiar tone-colour of that great work is usually spoiled by transposing the Corni di bassetto parts, and by employing Tenor Trombones to the exclusion of the Alto and Bass. Even the fine and characteristic Trombone Solo of the 'Tuba Mirum' is often handed over to the Bassoon. Of the three Trombones, the Tenor, though the most noisy and self-assertive, is decidedly the least musical, and its present predominance is much to be regretted.

It is to be noted that the Trombone is not usually played from transposed parts, as the Clarinet, Horn, and other instruments are, the real notes being written. The Alto clef is generally used for the Trombone of that name, and the Tenor clef for the corresponding instrument: but the practice of different writers varies somewhat in this respect.

A band composed exclusively of Trombones has indeed been formed, and is stated to have been extremely fine. It was attached to the elder Wombwell's show of wild beasts.

As regards the musical use of this instrument, there is little more to be added. It flourished under Bach and Handel—whose trombone parts to 'Israel in Egypt,' not contained in the autograph score at Buckingham Palace, escaped Mendelssohn's attention and were first printed by Chrysander in the German Händel-Gesellschaft edition. It then became forgotten, as Dr. Burney records. Perhaps it was pushed aside by the improved French Horn. Gluck however uses it in 'Alceste,' and Mozart, who seems to have known the capabilities of every instrument better than any musician that ever lived, fully appreciated it, as the great chords which occur in the overture and the opera (between the Priests' March and Sarastro's solo) and form the only direct link between the two, amply show. In 'Don Giovanni' he reserved them for the statue scene; but so little is this reticence understood that a favourite modern conductor introduced them even into the overture. In the Requiem he has employed it to represent the Trump of Doom (in 'Tuba Mirum'), and it is a proof of the disuse of the Trombone just mentioned that until recently the passage was given to the Bassoon. The passionate and dramatic genius of Weber did full justice to the instrument.

Beethoven has employed Trombones to perfection. When at Linz in 1812, he wrote three *Equali* for four Trombones, two of which were adapted to words from the Miserere by Seyfried, and performed at Beethoven's funeral. The third (still in MS.) was replaced by a composition of Seyfried's own. As a later instance we may quote the Benedictus in the Mass in D, where the effect of the trombone chords *pianissimo* is astonishingly beautiful, and so original that the eminent modern conductor just mentioned, in the performances by the Sacred Harmonic Society, is said to have indignantly erased them from the score. Another instance of its use by Beethoven is the high D given by the Bass Trombone *ff*, at the beginning of the Trio in the 9th Symphony. In an interesting letter signed Σ,[1] in the 'Harmonicon' for Jan. 1824, Beethoven is described as having seized on a Trombone-player who visited him, and eagerly enquired as to the upward compass of the instrument. The day in question was Sept. 23, 1823. At that time he was finishing the 9th Symphony, in the Finale of which Trombones are much used. In vol. ii, p. 331 *b* of this Dictionary we have quoted a droll note for Trombones from a letter of the great composer's.

Schubert was attached to the instrument at a very early period. In his juvenile overture to the 'Teufels Lustschloss' (May 1814) the three Trombones are used in a very remarkable way. His early Symphonies all afford interesting examples of their use, and in his great Symphony in C (No. 10) there is not a movement which does not contain some immortal passage for them. His Masses are full of instances of their masterly use.[2] But on the other hand, in the Fugues, they accompany the three lower voices in unison with an effect which is often very monotonous.

Mendelssohn gives the instrument one of the grandest phrases he ever wrote, the opening and closing sentences of the 'Hymn of Praise.' [See QUEISSER, vol. iii. p. 60 *b*]. Its effect in the overture to 'Ruy Blas,' contrasted with the delicate tracery of the strings, lingers in every musician's memory. He had very distinct ideas as to its use. It is too solemn an instrument, he said once, to be used except on very special occasions; and in a letter written[3] during the composition of 'St. Paul' he says 'if I proceed slowly it is at least without Trombones.'

Schumann produces a noble effect with the three Trombones in the Finale to his first Symphony, probably suggested by the Introduction to Schubert's Symphony in C—and another, entirely different, in the overture to 'Manfred.' [W.H.S.]

TROMPETTE, LA. A musical institution in Paris, for the performance of chamber music,

1 By the late Edward Schulz.

2 We gladly refer our readers for these to Mr. Froul's admirable analyses of the Masses in the 'Monthly Musical Record' for 1870. The wind parts are shamefully inaccurate in the score of the Mass in A♭.

3 To Mr. Horsley. 'Goethe and Mendelssohn,' Letter 6.

founded by M. Emile Lemoine in Jan. 1861, and now (1884) holding its meetings at 84 Rue de Grenelle-St. Germain. In some respects it differs from all other institutions of similar object. Having sprung from the strictly private meetings of its founder and a handful of friends, then students of the École Polytechnique, it retains the traces of its original domestic character. M. Lemoine is careful to announce that he is not a manager or director, but a host; by a pleasant but transparent fiction the audience are not subscribers (though the amount they pay is fixed, and they are constantly reminded of it); they are the friends of the host, and are invited to *réunions* at his house. The communications between M. Lemoine and his friends, in the programmes, are all couched in the tone, often almost a brusque one, of personal intimacy.—As Mr. Ella adopted for the motto of the late 'Musical Union' the words 'Il più gran ommaggio alla musica sta nel silenzio,' so M. Lemoine's most frequent and earnest injunctions are directed towards silence during the performances. The name of 'Trompette' arose from a phrase of the École Polytechnique, and the flavour of that famous school is maintained in the 'heure militaire'—military time—which is observed in the hour of commencement.

The meetings began, as already said, in a room at the École. As the number of invitations increased, the locale was changed, until it arrived at its present one, where the audience often reaches 1000. The number of concerts appears to vary from fifteen to twenty, on alternate Fridays and Saturdays, from the beginning of the year onwards. The hour of meeting is 8.30 p.m. The amount of annual contribution invited from each guest is 35 francs. The 'Quatuor de la Trompette' consists of MM. Marsick, Rémy, Van Waefelghem, and Delsart, with solo singers and players. We give one of the programmes of 1882 as a specimen:—

Quartet, No. 5 (A major)	Beethoven.
Air and Gavotte for Cello	Bach.
a. Polonaise in B	Chopin.
b. Gavotte in G minor	Handel.
Trio, No. 2, in F	Schumann.
'A la bien aimée,' op. 98	Beethoven.

PIANO, M. Raoul Pugno. VOCALIST, M. Lauwers.

But they are not always so severely classical, and extra concerts are given for the works of living composers. [G.]

TROPPO, *i.e.* 'too much'; a term of the same force as TANTO; as in the finale of Beethoven's Symphony no. 4, or the first movement of his Violin Concerto—'Allegro ma non troppo'—'Allegro; but not too much so.' In the second movement of Mendelssohn's Scotch Symphony the direction at the head of the movement in the printed score is 'Vivace non troppo,' which looks like a caution inserted after trying the speed named in the preface on the opening fly-leaf of the same score—'Vivace assai.' It is as if he were saying 'Quick: but mind you don't go *too* quick, as you will inevitably be tempted to do.' [G.]

TROUPENAS, EUGÈNE, French music-publisher, born in Paris, 1799, died there April 11, 1850. As a child he showed decided taste for music, but his family intended him for an engineer, and put him to study mathematics with Wronsky, a Polish professor, who however dissuaded him from entering the École Polytechnique and indoctrinated him with his own misty transcendentalism. The results of this early training came out when, left in easy circumstances by the death of his parents, he became a music-publisher, for to the last it was the metaphysical side of the art which interested him. He never gave his ideas in full to the world, but a couple of letters which originally came out in the 'Revue Musicale,' were published in pamphlet form with the title 'Essai sur la théorie de la Musique, déduite du principe Métaphysique sur lequel se fonde la réalité de cette science' (1832). Troupenas took up the brothers Escudier when they came to seek their fortune in Paris, and it was with his assistance that they founded their journal 'La France Musicale.' A man of the world, a good musician, and a fascinating talker, his friendship was sought by many artists of eminence. Rossini, Auber, and de Beriot were sincerely attached to him, and found him always devoted to their interests. He also published Halévy's operas, Donizetti's 'La Favorita,' and all Henri Herz's pianoforte pieces at the time of his greatest popularity; indeed it is not too much to say that from 1825 to 1850 his stock was one of the largest and best selected of all the publishing houses in Paris. At his death it was purchased entire by MM. Brandus, and the larger part still remains in their hands. [G.C.]

TROUTBECK, the Rev. JOHN, a well-known translator of librettos into English, was born Nov. 12, 1832, at Blencowe, Cumberland, and educated at Rugby and Oxford, where he graduated B.A. 1856, and M.A. 1858. He took orders in 1855, and has risen through various dignities to be Precentor of Manchester 1865-9, and minor canon of Westminster 1869. He has translated the following for Novello, Ewer, & Co.'s 8vo series:—

Bach. St. John Passion: Christmas Oratorio.	Orann. Der Tod Jesu.
Beethoven. Mount of Olives.	Hiller. Song of Victory.
Brahms. Song of Destiny.	Jensen. Feast of Adonis.
David. Le Désert.	Mozart. Seraglio.
Gade. Crusaders; Comala: Psyche	Reinecke. Little Snowdrop.
Gluck. Iphigenia in Aulis: Iphigenia in Tauris: Orphée.	Romberg. Lay of the Bell.
Goetz. Taming of the Shrew.	Schumann. Advent Song: the King's Son.
Gounod. Redemption.	Wagner. Flying Dutchman.
	Weber. Jubilee Cantata.

besides many minor works. Mr. Troutbeck has also published 'A Music Primer for Schools,' and 'A Primer for Church Choir Training,' and has compiled the 'Hymnbook in use at Westminster Abbey.' [G.]

TROVATORE, IL (the Troubadour). Opera in 4 acts; libretto by Cammarano, music by Verdi. Produced at the Teatro Apollo, Rome, Jan. 19, 1853; at the Théâtre des Italiens, Paris, Dec. 23, 1854; at the Grand Opera, Paris, as 'Le Trouvère,' Jan. 12, 1857; at Covent Garden, London,

May 17, 1855; in English, 'The Gipsy's Vengeance,' Drury Lane, March 24, 1856. [G.]

TROYENS, LES. A 'lyric poem,' words and music by Berlioz; originally forming one long opera, but afterwards divided into two—(1) 'La prise de Troie'; (2) 'Les Troyens à Carthage.' No. 1 was never performed, and is still in MS. No. 2 was produced at the Théâtre Lyrique, Nov. 4, 1863, and published in PF. score by Choudens. See Berlioz's 'Memoires,' Postface (Transl. vol. ii. Supplement). [G.]

TROYERS, FERDINAND, COUNT VON, Imperial councillor, and chief officer of the household to the Cardinal Archduke Rudolph (Beethoven's pupil), was an amateur clarinet player, and distinguished pupil of Friedlowsky (Professor at the Conservatorium from 1821 to 47). He is mentioned as one of the executants at a Gesellschaft concert in 1816. Troyers is stated, on the authority of Doppler (manager for Diabelli & Co.) to have given Schubert the commission for his well-known Octet, op. 166, composed in 1824. [See vol. iii. p. 339*b*.[1]] [C.F.P.]

TROYTE, ARTHUR HENRY DYKE, second son of Sir Thomas Dyke Acland, Bart., of Killerton, Devon, born May 3, 1811, graduated at Christchurch, Oxford, 1832, assumed the name of Troyte in 1852, and died June 19, 1857,[2] was the author of two favourite Chants, known as Troyte No. 1 and Troyte No. 2, much used as hymn tunes. The latter however is a mere modification of a chant by Dr. W. Hayes. [G.]

TRUHN, FRIEDRICH HIERONYMUS, born at Elbing, Oct. 14, 1811, became scholar of Klein and Dehn, and also had a few lessons from Mendelssohn. Has lived chiefly in Berlin and Dantzig, but with many intervals of travelling. One of his tours was made with Bülow. His opera 'Trilby' was produced in Berlin, 1835; but he is chiefly known by his songs—amongst them 'The Three Cbafers.' He also contributes to the 'Neue Zeitschrift für Musik,' and the 'Neue Berliner Musikzeitung.' [G.]

TRUMPET (Fr. *Trompette*; Ger. *Trompete, Truamet, Tarantara*; Ital. *Tromba, Tr. doppia, Clarino*). It is unnecessary to seek for the origin of an instrument which was already familiar when the Mosaic books were written; at Jericho performed one of the earliest miracles; figured in the Hebrew ritual; preluded to the battles around Troy; is carved on the stone chronicles of Nineveh and Egypt; and for which China claims, in the form of the 'Golden Horn' a far greater antiqnity than these.

If, instead of following the vertical ordinate history, we move along the horizontal line of ethnology, we find its gradual development from the shell, the cow, buffalo or ram's horn through the root[3] hollowed by fire, to the wooden Alpenhorn bound with birch bark; thence to the Zinckes and Cornets of ancient Germany, up to the Tuba and Lituus of Rome. Both of these, which were real Trumpets, Rome borrowed, inherited, or stole; the former from Etruscan, the latter from Oscan, originals. One of the Etruscan Tubas in the British Museum has a mouthpiece perfectly characteristic, and capable of being played on; two spare monthpieces standing beside it as perfect as though just turned.

In the typical shapes above named we have evidence of an early subdivision into two forms of the sounding tube which has now become fruitful of musical results. For whereas the large-bored conical TUBA still keeps its name, and is the mother of Bugles, Serpents, Horns, Cornets à piston, Euphoniums, Bombardons and the like; the Litnus, which Forcellini derives from the Greek λιτὸς, *tenuis*, is the small-bored cylindrical Trumpet, and the father of all Trombones. It was early seen that two distinct varieties of tone quality could thus be obtained; the large cone and bell favouring the production of the fundamental note and the lower partial tones; whereas the long contracted pipe broke easily into harmonics, and spoke freely in its upper octaves. Hence the Orchestral Trumpet, as now used, is really an 8-foot pipe overblown, like a Harmonic stop on the Organ; to this it owes its keenness, pungency, power of travelling, and its marvellous superiority in timbre over the 4-foot Cornet.

That the distinction between the Roman Tuba and Lituus is real, needs for proof no more scholarship than is contained in Horace's First Ode to Mæcenas:

> Multos castra juvant, et lituo tubæ
> Permixtus sonitus.

On this passage Forcellini comments, 'Sunt qui lituum a tubâ distinguunt, ex eo quod ille equitum sit, hæc vero peditum.' The distinction is good to-day. The Tuba was the 'Infantry Bugle'; the Lituus the 'Cavalry Trumpet.'

The derivation of lituus may indeed be originally Greek; certainly it is proximately from the hooked augur's staff of the Oscans, which had been Mercury's wand, and has become the bishop's crozier. Cicero sets the etymology hind-side foremost. 'Bacillum,' he says of the staff, 'quod ab ejus litui quo canitur similitudine numen invenit.' It might as well be said that the horse was made with four legs and a round body to fit the forked shafts of the cart.

Both Tuba and Lituus figure on Trajan's column, in the triumphal procession. Vegetius defines the former: 'Tuba—quæ directa est, appellatur.' This straight form reappears even in more recent times, as in a fine picture by Baltazarini; by comparing it with the average height of the players, it may be estimated at about seven feet long. The Lituus is figured by Bartolini from a marble Roman tombstone with the inscription

> M. JULIUS VICTOR
> ex collegio
> Liticinum Cornicinum.

[1] Where the name is wrongly spelt as Troyer.

[2] From the excellent 'Biographical Index' to the 'Church Hymnal' (Dublin, 1878) by Major Crawford.

[3] A good example of this, with a cupped mouthpiece scooped in the wood, which could be played on, was shown at the Loan Exhibition of Scientific Instruments by Mr. Bassett, from Africa.

which is perhaps the first mention of a society of professional musicians.

A farther development of the two types above named involved the means of bridging over the harmonic gaps. For this purpose the slide was obviously the first in date. [See TROMBONE.] Its application to the Trumpet itself came later, from the reason named above, that in its upper part the harmonic series closes in upon itself so that at a certain point the open notes become all but consecutive and form a natural scale. This can be accomplished by a good lip, unassisted by mechanism, and is probably one of the reasons why Bach, Handel, and the older musicians write such extremely high parts for the instrument.[1] The Bugle type, on the other hand, developed early into hand-stopped side holes, as in the Serpent, followed by the same, key-stopped in the Key-Bugle, keyed Serpent, and the identical instrument with the mongrel Greek appellation of Ophicleide. Considerably later the prodigious brood of Valve or 'Ventil' contrivances allied itself to the Bugles with fair success. On the Trumpet[2] and Trombones they are a complete failure, as they obscure the upper harmonics, the main source of the characteristic tone.

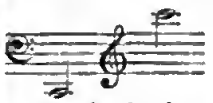
In the following description of the modern Trumpet the writer has been materially assisted by an excellent monograph published by Breitkopf & Härtel of Leipzig in 1881, and named 'Die Trompete in Alter und neuer Zeit, von Hermann Eichborn.' In acknowledging his obligations to the work he can heartily advise its study by those who wish for more detail than can be given in a dictionary.

The simple or Field Trumpet is merely a tube twice bent on itself, ending in a bell. Hence its Italian name Tromba doppia. The modern orchestral or slide Trumpet, according to the description of our greatest living player,[3] is made of brass, mixed metal, or silver, the two latter materials being generally preferred. It consists of a tube sixty-six inches and three quarters in length, and three eighths of an inch in

diameter. It is twice turned or curved, thus forming three lengths; the first and third lying close together, and the second about two inches apart. The last fifteen inches form a bell. The slide is connected with the second curve. It is a double tube five inches in length on each side, by which the length of the whole instrument can be extended. It is worked from the centre by the second and third fingers of the right hand, and after being pulled back is drawn forward to its original position by a spring fixed in a small tube occupying the centre of the instrument. There are five additional pieces called crooks, a tuning bit, and the mouthpiece.

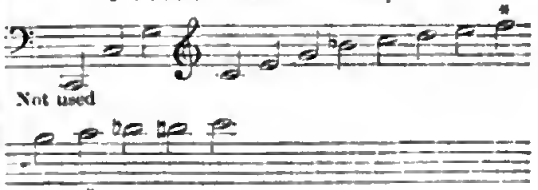
The first crook and mouthpiece increase the length of the whole tube to 72 inches, and give the key of F. The second gives E. the third, E♭, the fourth, D. The fifth or largest crook in general use is 25½ inches long, making the total length of the instrument 96 inches, and giving the key of C. A D♭, B♮, and B♭ crook may be used, but are not often required. The mouthpiece is turned from solid brass or silver, and its exact shape is of greater importance than is generally supposed. The cup is hemispherical, the rim not less than an eighth of an inch in breadth, level in surface, with slightly rounded edges. The diameter of the cup differs with the individual player and the pitch of the notes required. It should be somewhat less for the high parts of the older scores.

The natural notes begin with 8-foot C, which is not used, and follow the harmonic series, up to the C above the soprano clef. Pedal notes seem to be unknown on the Trumpet.[4]

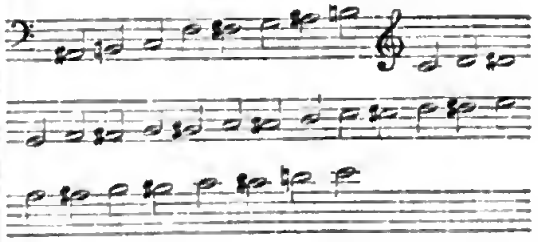


Practically the useful compass begins with the Clarinet E and ends with the G in alt.

The Natural notes of the Trumpet.



Scale of the Slide Trumpet. (Harper).



The slide is used—(1) To bring the F and A of the fourth octave into tune. (2) To produce a semitone below the natural note. (3) To lower the pitch a whole tone. (4) To correct the seventh or natural harmonic, at all times too flat for tempered harmony. For the first purpose it is drawn back about an inch and a half. For the second about halfway, or 2½ inches in keys above D; and two-thirds, or rather over 3 inches, in keys lower than D. For

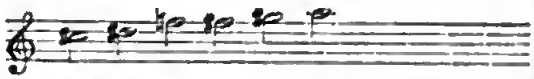
[1] A Trumpet capable of producing the high notes in Bach's Trumpet parts has been made in Berlin, and was used in the performance of the B minor Mass under Joachim at the unveiling of the statue at Eisenach in Sept. 1884.

[2] In the Monatshefte für Musik-Gesch. for 1881, No. III. is a long and interesting article by Eitner, investigating the facts as to the inventor of the 'Ventil trompete,' which is said to date from 1802 or 1803. The writer seems however to confuse entirely the key-system or 'Klappen Trompete' with the ventil or valve. Valves render the harmonic system of the Trumpet entirely false, besides deadening its tone. Eitner's error is exposed in the preface to Eichborn's 'Die Trompete.'

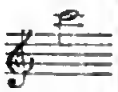
[3] Harper's School for the Trumpet. Ri dall, Carte & Co.

[4] Eichborn names 'Das kontra Register' or 'Posaunen Register,' but says 'es spricht sehr schwer an.'

the third it is drawn to its full extent or 5 inches. In the upper part of the scale above treble C all the natural harmonics are consecutive, and the slide is not required for producing intervals of a whole tone. It is in constant use in this part of the register for the production of chromatic intervals involving the notes



The semitones do not become consecutive as open notes until above C in alt; but such a compass is practically unattainable. It will be seen from the table that this consecutive series really begins a tone lower, with B♭. But as this is the well-known harmonic seventh not used in music, it is commonly replaced by the C depressed a tone with the whole length of the slide drawn out.



A number of alternative notes are given in good instruction books, such as that already quoted, by which, on the same principle, other notes may be tempered to suit the harmony, and Mr. Harper very judiciously sums up his directions by saying: 'It will therefore be seen that the required length of slide for certain notes varies with each change of crook, consequently when it is necessary to extend the slide, the ear must assist the fingers.' This fact has already been noted in regard to the Trombone, and exists to a certain extent in the Bassoon and Ophicleide. It is quite impossible on the Valve Trumpet.

The mediæval use of the Trumpet is well given in Eichborn's book already named; but somewhat exceeds our present limits. He states however that Henry VIII of England had 14 Trumpeters, one 'Dudelsack' (or bagpipe), and 10 Trombones in his band, and Elizabeth, in 1587, 10 Trumpets and 6 Trombones. Indeed, it is in the 16th century, according to him, that the 'building up of the art of sound' made a great advance. He divides the band of that day, 'the day of Palestrina and of Giovanni Gabrieli' into seven groups, of which group 3, Zinken or Cornets, Quart-Zinken, Krumm-horns, Quint-Zinken, Bass Ziuken and Serpents of the Bugle type, group 6, Trumpets, 'Klarineu,' and 'Principal or Field-Trumpets,' with group 7, the Trombones, from soprano to bass, most concern us.

At this period falls in Baltazarini's picture, named before, of the marriage of Margaret of Lorraine with the Duke of Joyeuse, of which we have the music as well as the pictorial representation. Claudio Monteverde, about 1610, has 1 Clarino, 3 Trombe and 4 Tromboni, in his orchestra; and Benevoli in a mass at Salzburg Cathedral in 1628 has 'Klarinen, Trompeten, Posaunen'; Prætorius in 1620, already quoted under TROMBONE (p. 176) waxes enthusiastic, and says 'Trummet ist ein herrlich Instrument, wenn ein gute Meister, der es wohl und künstlich zwingen kann, darüber kömmt.'

About this time began the curious distinction into Clarini and Principale which is found in Handel's scores, and especially in the Dettingen Te Deum. The Principale was obviously a large-bored bold-toned instrument resembling our modern Trumpet. It was apparently of 8-foot tone as now used. To the Clarino I and II of the score were allotted florid, but less fundamental passages, chiefly in the octave above those of the Principale. They were probably of smaller bore, and entirely subordinate to the 'herrlich' Principale, both in subject and in dominance of tone. A like arrangement for three Trumpets occurs in J. S. Bach's Choralgesang 'Lobe den Herrn,' though the Principale is not definitely named. The mode of scoring is an exact parallel to that for the three Trombones. A good example of it also occurs in Haydn's Imperial Mass, where, besides the 1st and 2nd Trumpets, there is a completely independent 3rd part of Principale character.

Beethoven's use of the Trumpet is in strong contrast to his use of the Horn. The Horn he delights to honour (and tease), the Trumpet he seldom employs except as a *tutti* instrument, for reinforcing, or marking rhythms. He takes it so high as to produce an effect not always agreeable; see the *forte* in the *Allegretto* of Symphony No. 7 (bar 75) and in the *Allegro assai* of the Choral Symphony (Theme of the Finale, bar 73). In the Finale of the 8th Symphony however there is an F♯ prolonged through 17 bars, with masterly ingenuity and very striking effect. An instance of more individual treatment will be found in the Recitative passage in the Agnus of the Mass in D; and the long flourish in the overtures to Leonora, nos. 2 and 3, (in the no. 2 an E♭ Trumpet and in triplets, in the no. 3 a B♭ one and duple figures,) can never be forgotten. But on the whole the Trumpet was not a *pet* of Beethoven's.

Schubert uses it beautifully in the slow movement of the great Symphony in C as an accompaniment *pianissimo* to the principal theme.

Mendelssohn wrote a 'Trumpet overture,' but the instrument has no special prominence, and it is probable that the name is merely used as a general term for the Brass.

The only successful attempt to apply valves to this instrument is the 'Univalve Trumpet' of Mr. Bassett, who brought it under the notice of the Musical Association in 1876. It is the ordinary Slide Trumpet, with the addition of a single valve tuned in unison with the open D, or harmonic ninth—in other words, lowering the pitch a minor tone. This valve—worked by the first finger of the left hand, the instrument being held exactly in the usual manner—does not injure in the slightest degree the pure tone of the old Trumpet, the bore of the main tube remaining perfectly straight. By the use of this single valve and the slide, it is possible to produce a complete scale, major or minor, with a perfection of intonation only limited by the skill of the player, as it is essentially a slide instrument. The valve not only supplies those notes which

are false or entirely wanting in the ordinary Slide Trumpet (including even the low A♭ and E♭ when playing on the higher crooks), but greatly facilitates transposition and rapid passages, while comparatively little practice is required to become familiar with its use. [W.H.S.]

TSCHAIKOWSKY, PETER ILTITSCH, one of the most remarkable Russian composers of the day, was born April 25, 1840, at Wotkinsk in the government of Wiatka (Ural District), where his father was engineer to the Imperial mines. In 1850 the father was appointed Director of the Technological Institute at St. Petersburgh, and there the boy entered the School of Jurisprudence, into which only the sons of high-class government officials are admitted. Having completed the prescribed course in 1859, he was appointed to a post in the ministry of Justice. In 1862, however, when the Conservatoire of Music was founded at St. Petersburg, he left the service of the state, and entered the new school as a student of music. He remained there till 1865, studying harmony and counterpoint under Prof. Zaremba, and composition under Anton Rubinstein. In 1865 he took his diploma as a musician, together with a prize medal for the composition of a cantata on Schiller's ode, 'An die Freude.' In 1866 Nicholas Rubinstein invited him to take the post of Professor of Harmony, Composition, and the History of Music at the new Conservatoire of Moscow; he held this post, doing good service as a teacher, for twelve years. Since 1878 he has devoted himself entirely to composition, and has been living in St. Petersburg, Italy, Switzerland, and Kiew. M. Tschaikowsky makes frequent use of the rhythm and tunes of Russian People's-songs and dances, occasionally also of certain quaint harmonic sequences peculiar to Russian church music. His compositions, more or less, bear the impress of the Slavonic temperament—fiery exaltation on a basis of languid melancholy. He is fond of bugo and fantastic outlines, of bold modulations and strongly marked rhythms, of subtle melodic turns and exuberant figuration, and he delights in gorgeous effects of orchestration. His music everywhere makes the impression of genuine spontaneous originality. [E.D.]

The following is a list[1] of his works :—

Op. 1. Scherzo Russe and Impromptu, for PF. solo.
2. Souvenir de Hapsal. 3 morceaux. PF. solo.
3. Overture and Ballet airs from Opera 'Voievode.'
4. Valse Caprice in D. PF. solo.
5. Romance, F minor. PF. solo.
6. 6 Lieder for one voice with PF. accompaniment.
7. Valse Scherzo in A. PF. Solo.
8. Capriccio, G♭. PF. solo.
9. 3 Morceaux. Reverie, Polka, Mazurka. PF. solo.
10. Noctorne in F, and Humoreske in G. PF. solo.
11. String-Quartet in D.
12.
13. Symphony for Orchestra, No. 1.
14.
15. Ouverture Triomphale (sur Thèmes nationaux Danois).
16. 6 Lieder (with Russian text).
17.
18. Fantasia for Orchestra, 'The Tempest.'
19. 6 Morceaux. PF. solo.
20.
21. 6 Clavierstücke über ein Thema.
22. String-Quartet in F.
23. Concerto Pianoforte and Orchestra, in B♭ minor.
24.
25. 6 Lieder.
26. Serenade mélancolique for Violin and Orchestra.
27. 6 Lieder.
28. 6 Lieder.
29. Symphony for Orchestra, No. 3 in D.
30. String-Quartet in E♭ minor.
31. Marche Slave for Orchestra.
32. Symphonic Poem, 'Francesca von Rimini.'
33. Variations on a Thème rococo for Violoncello and Orchestra.
34. Scherzo, Violin and Orchestra.
35. Concerto for Violin and Orchestra in D.
36. Symphony for Orchestra, No 4, in F minor.
37. Sonata for PF. in G.
38. 6 Lieder.
39. Album d'enfants. 24 little pieces for PF. solo.
40. 12 Stücke. PF. solo.
41. Russian Liturgy for four voices.
42. 3 Pieces for Violin, with PF. accompaniment.
43. Suite for Orchestra, No. 1.
44. Concerto for PF. and Orchestra, No. 2, in G.
45. Caprice Italien for Orchestra.
46. 6 Vocal Duets.
47. 7 Lieder.
48. Serenade for String-Orchestra.
49. '1812.' Ouverture solennelle for Orchestra.
50. Trio for PF., Violin, and Violoncello in A minor.
51. 6 Morceaux. PF. solo.
52. Vesper service, 4 voices.
53. Suite for Orchestra, No. 2.
54. 16 Kinderlieder.
55. Suite for Orchestra No. 3.
56. Fantaisie, PF. and Orch.

Operas and Ballets :—

1. Voievode. Represented 1869.
2. Opritschnik. Represented 1874.
3. Wakula the Smith. 1876.
4. Schwanensee. Ballet.
5. Snegourotska. Drama with Incidental Music.
6. Eugeny Onegin.
7. The Maid of Orleans, 1881.
8. Mazeppa. 1884.

Works without opus number :—

Overture to Romeo and Juliet.
50 Russian Volksmelodien, arranged for PF. 4 hands.
'Die Jahreszeiten,' 12 PF. pieces.
Weber's Perpetuum mobile, for left hand only.
Coronation march for Orch.
Coronation Cantata, soli, chorus and Orch.

Literary works :—

Harmonie-Lehre.
Do. for Schools.
Gevaert's Instrumentations-Lehre, translated and edited.
Lobe's Catechism, etc., translated into Russian.

[J.R.M.]

1 The vacant Nos. are reserved for the Operas.

TSCHUDI, BURKHARDT, founder of the house of Broadwood. [See SHUDI.]

TUA, MARIA FELICITA, known as TERESINA, was born May 22, 1867, at Turin. She completed her musical education at the Paris 'Conservatoire,' where she received instruction on the violin from M. Massart, and obtained in 1880 a 'premium' or first prize. She afterwards played with brilliant success in concert tours over the greater part of the continent. On May 5, 1883, she made her first appearance in England at the Crystal Palace, and played with so much success that she was re-engaged for the concert of the following week. She played at the Philharmonic on May 9 and 30; at the Floral Hall Concerts June 9; at Mr. Cusins's concert, with whom she was heard in Beethoven's 'Kreutzer' Sonata; and at other concerts. She returned to the continent, and did not re-appear for the season of 1884 as was expected. Apropos to her first appearance in London, May 9, the critic of the 'Daily Telegraph' mentioned that 'she was heard under more favourable circumstances. Yet even St. James's Hall is too large for an artist whose delicacy of style and small volume of tone suit the narrow limits of a "chamber." Her playing was marked by very high qualities, such as exquisite phrasing, refinement, with power of expression and executive skill equal to almost every call upon it.' It was also marked by an obvious tendency to caricature the style of a great living artist, which though amusing, hardly added to the artistic qualities of Signora Tua's performances. [A.C.]

TUBA. A generic and somewhat vague title given to the Bass instruments of the Saxhorn family, also termed Bombardons. All of them are furnished with valves, and are liable to the usual defects inherent in this mode of construction.

But as they have a large monthpiece, and require a very loose embouchure, more can he done towards correcting harmonic imperfections of the scale hy the player than in acuter instruments of the same character. Tubas are made in many keys, in F in Germany, in Eb and Bb in this country: as however they usnally read from the real notes, their parts require no special transposition. Their introduction into the stringed orchestra is entirely due to later composers, and pre-eminently to Wagner, who often obtains fine effects through their instrumentality. [W.H.S.]

TUBA, TUBA MIRABILIS, or TUBA MAJOR, TROMBA, OPHICLEIDE, are names given to a high-pressure reed-stop of 8 ft. pitch on an organ. In some instruments, especially if there are only three mannals, such high-pressure reeds are connected with the Great Organ manual; hut inasmnch as the pipes are of necessity placed on a separate soundboard supplied by a different bellows to that which supplies the ordinary flue-work, high-pressure reeds are more often found on the fourth or Solo Organ. The pipes of the Tuba are sometimes arranged in a horizontal position, hut whether arranged horizontally or vertically, they are, as a rule, placed high up in the framework of the instrument. The wind-pressure of a Tuba, as measured hy an ordinary wind-gauge, varies considerahly; in some cases it does not exceed 7 inches, but in St. Paul's Cathedral the pressure reaches 17½ inches, and in the Albert Hall 23 inches or more. The pipes are of 'large scale,' and the tongues of the reeds are, of course, thicker than in the common Trumpet-stop. The Tuha is not solely used as a Solo stop; on large instruments, when coupled to the full Great Organ, it produces a most hrilliant effect. [J. S.]

TUBBS, JAMES, a violin-bow maker, residing in Wardour Street, London. His father aud grandfather followed the same occupation, their style being founded on that of Dodd, whose work that of the present Mr. Tuhhs also resemhles. Tho Tubbs bows, though not equal to those of the best French makers, are esteemed hy many players for their lightness and handiness. [E.J.P.]

TUCKER, REV. WILLIAM, was admitted priest and gentleman of the Chapel Royal and minor canon and precentor of Westminster Abbey in 1660. Ho composed some excellent church music, some of which is still extant. An anthem, 'O give thanks,' is printed in Page's 'Harmonia Sacra,' and is also included (with another) in the Tudway Collection (Harl. MS. 7339). A 'Benedicite' is in MS. in the library of the Royal College of Music, and a service and 6 anthems at Ely Cathedral. He appears also to have been copyist at the Chapel Royal. He died Feb. 28, 1678–9, and was huried March 1, in Westminster Abbey cloisters. [W.H.H.]

TUCKERMAN, SAMUEL PARKMAN, Mus.D., born at Boston, Mass., U.S., Feb. 17, 1819. At an early age he received instruction in church music and organ-playing from Charles Zeuner. From 1840, and for some years after, he was organist and director of the choir in St Paul's Church, Boston, and during that time published two collections of Hymn Tunes and Anthems, 'The Episcopal Harp' (chiefly original compositions) and 'The National Lyre,' the latter with S. A. Bancroft, and Henry K. Oliver. In 1849 he went to England, to make himself thoroughly acqnainted with the English cathedral school of church music, both ancient and modern. For the first two years he pursued his studies in London, and afterwards resided in Canterhury, York, Durham, Winchester and Salisbury, in each of them devoting himself to his favourite study. For about two years Dr. Tuckerman lived at Windsor, and enjoyed the advantage of daily attendance at the services in St. George's Chapel. In 1853 he took the Lambeth degree of Doctor of Music, and then returned to the United States, and resumed his connection with St. Paul's Church in his native city. He lectured upon 'Church Music in the Old World and the New,' and gave several public performances of cathedral and church music from the 4th to the 19th century. In 1856 he returned to England, and remained four years. During this interval he made large additions to his musical library, which at present contains about 2000 volumes, many of them rare and valuable works. It includes many full scores and a large and valuahle collection of motets, anthems, and services, both ancient and modern, of the Italian and English schools.

Dr. Tuckorman's compositions will he found in Novello's catalogues. They comprise several services, a festival anthem, 'I was glad,' six short anthems, and the anthem (or cantata) 'I looked and behold a door was opened in heaven,' the latter written (though not required) as an exercise for his Doctor's degree. He also compiled and edited 'Cathedral Chants' for use in the choirs of the Episcopal Church, in the United States. This work, puhlished in 1858, has had a large circulation. In 1864 he edited the 'Trinity Collection of Church Music,' consisting of hymn tunes, selected, arranged, and composed for the choir of Trinity Church, New York, by Edward Hodges, Mus. Doc., formerly of Bristol, adding to it many of his own compositions. His MS. works contain a Burial Service, two anthems, 'Hear my prayer,' and 'Blow ye the trumpet in Zion.' carols, chants and part-songs. In 1852 he received a diplouia from The Academy of St. Cecilia, Rome. [G.]

TUCKET, TUCK. Tucket is the name of a trumpet[1] sound, of frequent occurrence in the works of the Elizabethan dramatists. Shakespere (Henry V, Act iv, Sc. 2) has, 'Then let the trumpets sound The tuckot-sonance, and the note to mount'; and in 'The Devil's Law Case' (1623) is a stage direction, 'Two tuckets hy several trumpets.' The word is clearly derived from the

[1] Johnson says 'a musical instrument', but this is inaccurate.

Italian *Toccata*, which Flurio ('A Worlde of Wordes,' 1598) translates 'a touch, a touching.'

Like most early musical signals, the tucket came to England from Italy, and though it is always mentioned by English writers as a trumpet sound, the derivation of the word shows that in all probability it was originally applied to a drum signal. [See vol. iii. p. 642, etc.] Francis Markham ('Five Decades of Epistles of Warre,' 1622) says that a 'Tucquet' was a signal for marching used by cavalry troops. The word still survives in the French 'Doquet' or 'Toquet,' which Larousse explains as 'nom que l'on donne à la quatrième partie de Trompette d'une fanfare de cavallerie.' There are no musical examples extant of the notes which were played.

Closely allied with the word Tucket is the Scotch term 'Tuck' or 'Touk,' usually applied to the beating of a drum, but by early writers used as the equivalent of a stroke or blow. Thus Gawin Douglas's 'Virgil' has (line 249) 'Hercules it smytis with ane mychty *touk*.' The word is also occasionally used as a verb, both active and neuter. In Spalding's 'History of the Troubles in Scotland' (vol. ii. p. 166) is the following: 'Aberdeen caused *tuck* drums through the town,' and in Battle Harlaw, Evergreen (i. 85) the word is used thus: 'The dandring drums alloud did *touk*.' 'Tuck of Drum' is of frequent occurrence in Scotch writers of the present century (see Scott's 'Rokeby,' canto iii. stanza 17); Carlyle's Life of Schiller; Stevenson's 'Inland Voyage,' etc.; also Jamieson's Dictionary of the Scottish Language, *s.v.* 'Tuck' and 'Touk'). [TUSCH.] [W.B.S.]

TUCZEK, a Bohemian family of artists—the same name as Dussek or Dussek. The compilers of dictionaries have fallen into much confusion between the different members, of whom the first,

(1) FRANZ, was choirmaster of S. Peter's at Prague in 1771, and died about 1780. His son and pupil,

(2) VINCENZ FRANZ, a singer in Count Sweert's theatre, became accompanyist to the theatre at Prague in 1796, Capellmeister at Sagan to the Duke of Courland in 1798, conductor of the theatre at Breslau in 1800, of the Leopoldstadt theatre in Vienna in 1801, and died about 1820 at Pesth. He was a versatile composer, writing masses, cantatas (one was performed at Sagan in 1798, on the recovery of the King of Prussia), oratorios ('Moses in Egypt,' and 'Samson'), operettas (second-rate), in German and Czech, and music for a tragedy, 'Lanasse,' his best work. His only printed work is the PF. score of 'Damona,' a fairy opera in 3 acts. Another,

(3) FRANZ, born at Königgratz, Jan. 29, 1782, died at Charluttenburg near Berlin, Aug. 4, 1850, a musician first in Vienna, and afterwards in Berlin, had two daughters, of whom one married Rott the well-known actor, and the other,

(4) LEOPOLDINE, a pupil of Fräulein Fröhlich's at the Vienna Conservatorium from 1829–34, played little parts at the Court theatre with Unger, Garcia, and Moriani, from the time she was 13, and thus formed herself as an actress. She was also thoroughly trained as a singer by Mozatti, Gentiluomo, and Curzi, and made her first appearance in Weigl's 'Nachtigall und Rabi.' In 1841, on the recommendation of Franz Wild, Count Redern offered her a star-engagement in Berlin, as successor to Sophie Löwe in *ingénue* parts. Her Susanna, Zerlina, Sonnambula, Madeleine, etc., pleased so much as to lead to an offer of engagement on liberal terms, which she accepted on her release from the Court theatre at Vienna. She sang at the unveiling of the Beethoven memorial in Bonn (1845). She made her farewell appearance in Berlin, Dec. 6, 1861, when the king himself threw her a laurel-wreath, and sent her a miniature laurel-tree in silver, bearing 65 leaves, on which were written the names of her parts, including Mrs. Ford in 'The Merry Wives of Windsor.' Her voice had a compass of 2½ octaves, and her refined and piquant acting made her a model *soubrette*. She married an official of some position at Herrenhurg. She was afflicted with partial paralysis during her later years, and frequently resorted to Baden near Vienna, where she died Sept. 1883. [F.G.]

TUDWAY, THOMAS, Mus. Doc., was admitted a chorister of the Chapel Royal in or soon after 1660. On April 22, 1664, he was elected a lay vicar (tenor) of St. George's Chapel, Windsor. About Michaelmas, 1670, he became organist of King's College, Cambridge, in succession to Henry Loosemore (whose name disappears from the College accounts after Midsummer, 1670), and received the quarter's pay at Christmas, and an allowance for seven weeks' commons. He obtained the post of instructor of the choristers at King's College at Christmas, 1679, and retained it until Midsummer, 1680. He was also organist at Pembroke College. In 1681 he graduated as Mus. Bac. at Cambridge. On Jan. 30, 1704–5, he was chosen as Professor of Music in the University on the death of Dr. Staggins. Shortly afterwards he proceeded Mus. Doc., his exercise for which—an anthem, 'Thou, O God, hast heard our desire'—was performed in King's College Chapel on April 16, in the presence of Queen Anne, who bestowed upon the composer the honorary title of Composer and Organist extraordinary to her. On July 22, 1706, he was suspended from his offices for, it is said, in the exercise of his inveterate habit of punning, having given utterance to a pun which was considered to be a libel on the University authorities.[1] His suspension continued until March 10, 1707. He resigned his organistship at King's College at Christmas, 1726, when he was paid £10 in addition to his stipend. He then repaired to London, where he passed the remainder of his life. He was employed by Edward, Lord Harley, afterwards Earl of Oxford,

[1] Burney, Hist. of Music, iii. 470 n., relates the following anecdote, which may possibly include the obnoxious pun. "In the time of the Duke of Somerset's Chancellorship at Cambridge, during the discontents of several members of the University at the rigours of his government and paucity of his patronage, Tudway, himself a malcontent, and joining in the clamour, said, "The Chancellor rides us all, *without a bit in our mouths*."

to collect musical compositions for him, and, amongst others, transcribed, between 1715 and 1720, an important collection of Cathedral Music in 6 thick 4to. vols., now in the British Museum (Harl. MSS. 7337–7342), an Evening Service, 18 anthems, and a Latin motet by Tudway himself being included in it. Another Service by him is in a MS. at Ely Cathedral, and some songs and catches were printed in the collections of the period. He died in 1730. His portrait is in the Music School at Oxford. For his Collection see p. 198 of this volume. [W.H.H.]

TÜRK, DANIEL THEOPHIL, writer on theory, born at Clausswitz near Chemnitz in Saxony, son of a musician in the service of Count Schönburg, learned first from his father, and afterwards from Homilius at the Kreuzschule in Dresden. In 1772 he went to the University of Leipzig, where he became the pupil and friend of J. A. Hiller, who procured his admittance to the opera, and the 'Grosses Concert.' About this period he produced two symphonies and a cantata. In 1776, owing to Hiller's influence, he became Cantor of S. Ulrich at Halle, and Musikdirector of the University. In 1779 he was made organist of the Frauenkirche. Türk was the author of several books on the theory of music which have become recognised text-books: 'The chief duties of an Organist' (1787); 'Clavierschule' (1789), and a Method for beginners compiled from it (1792); and 'Short Instructions for playing from figured basses' (1791); all of which passed through several editions. In 1808 he was made Doctor and Professor of Musical Theory by the University. He died after a long illness, Aug. 26, 1813. His compositions—PF. sonatas and pieces, and a cantata 'The Shepherds of Bethlehem,'—once popular, have wholly disappeared. [F.G.]

TULOU, JEAN LOUIS, eminent French flute-player and composer, born in Paris, Sept. 12, 1786, son of a good bassoon-player named Jean Pierre Tulou (born in Paris 1749, died 1799); entered the Conservatoire very young, studied the flute with Wunderlich, and took the first prize in 1801. He first made his mark at the Théâtre Italien, and in 1813 succeeded his master at the Opéra. In 1816 the production of 'Le Rossignol,' an insignificant opera by Lebrun, gave him an opportunity of showing his powers in a series of passages *à deux* with the singer Mme. Albert, and proving himself the first flute-player in the world. Drouet himself acknowledged the superiority of a rival whose style was so pure, whose intonation was so perfect, and who drew so excellent a tone from his 4-keyed wooden flute. Very popular in society, both on account of his talent, and for his inexhaustible spirits, Tulou was prompt at repartee, and had a fund of sarcastic humour which he uttered freely on anything he disliked. His droll comments on the *régime* of the Restoration were resented by the Ministry in a practical form, for he was passed over in the appointment of flute-player to the Chapelle du Roi, and also in the professorship at the Conservatoire on Wunderlich's death. In consequence of this slight he left the Opéra in 1822, but returned in 1826 with the title of first flute solo. On Jan. 1, 1829, he became professor at the Conservatoire, where his class was well attended. Among his pupils may be mentioned V. Coche, Rémusat, Forestier, Donjon, Brunot, Altès, and Demersseman. Tulou frequently played at the Société des Concerts, and wrote much for his instrument, especially during the time he was teaching. His works include innumerable airs with variations, fantasias on operatic airs, concertos, and grand solos with orchestra, a few duets for two flutes, a grand trio for three flutes, solos for the Conservatoire examinations, etc. This music is all well-written for the instrument, and the accompaniments show the conscientious artist. Several pieces are still standard works. In 1856 Tulou retired from the Conservatoire and the flute-making business. His trade-mark was a nightingale, doubtless in allusion to the opera in which he made his first success. Both as performer and manufacturer he opposed Boehm's system, and would neither make nor play on any other flute than the wooden one with 5 keys. Nevertheless he took medals at the Exhibitions of 1834, 39, 44, and 49, was honourably mentioned at that of 1851 in London, and gained a medal of the first class at the Paris Exhibition of 1855. After his retirement he lived at Nantes, where he died July 23, 1865. [G.C.]

TUMA, FRANZ, distinguished church composer, and player on the viol da gamba, born Oct. 2, 1704, at Kosteletz in Bohemia, was a pupil of Czernohorsky (Regenschori at Prague, with whom he also fulfilled an engagement as tenor-singer), and of J. J. Fux in Vienna. In 1741 he became Capellmeister to the Dowager Empress Elisabeth, on whose death in 1750 he devoted himself entirely to his muse. In 1760 he retired to the monastery of Geras, but after some years returned to Vienna, where he died, Feb. 4, 1774, in the convent of the Barmherzigen Brüder. Tuma was greatly respected by connoisseurs of music amongst the court and nobility, and received many proofs of esteem from Maria Theresa. His numerous church-compositions, still, unfortunately, in MS., are distinguished by a complete mastery of construction, and a singular appropriateness between the harmony and the words, besides striking the hearer as the emanations of a sincerely devout mind. Especially celebrated are his grand masses in D minor and E minor, which are masterpieces in the line of Bach. As a chorister in the cathedral of Vienna, Haydn had the opportunity of becoming practically acquainted with the works of this solid master. [C. F. P.]

TUNE appears to be really the same word as Tone, but in course of a long period of familiar usage it has come to have a conventional meaning which is quite different. The meaning of both forms was at first no more than 'sound,' but Tune has come to mean not only a series of sounds, but a series which appears to have a definite form of some kind, either through the balance of phrases or periods, or the regular distribution of groups of bars or cadences. It may

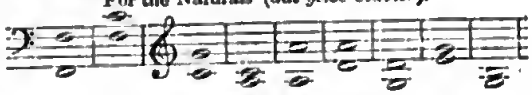
be fairly defined as formalised melody: for whereas melody is a general term which is applicable to any fragment of music consisting of single notes which has a contour—whether it is found in inner parts or outer, in a motet of Palestrina or a fugue of Bach,—tune is more specially restricted to a strongly outlined part which predominates over its accompaniment or other parts sounding with it, and has a certain completeness of its own. Tune is most familiarly illustrated in settings of short and simple verses of poetry, or in dances, where the outlines of structure are always exceptionally obvious. In modern music of higher artistic value it is less frequently met with than a freer kind of melody, as the improvement in quickness of musical perception which results from the great cultivation of the art in the past century or so, frequently makes the old and familiar methods of defining ideas and subjects superfluous. For fuller discussion of the subject see MELODY. [C.H.H.P.]

TUNE. ACT-TUNE (Fr. *Entr'acte*, Germ. *Zwischenspiel*), sometimes also called CURTAIN TUNE. A piece of instrumental music performed while the curtain or act-drop is down between the acts of a play. In the latter half of the 17th century and first quarter of the 18th century act-tunes were composed specially for every play. The compositions so called comprised, besides the act-tunes proper, the 'first and second music,' tunes played at intervals to beguile the tedium of waiting for the commencement of the play,—for it must be remembered that the doors of the theatre were then opened an hour and a half, or two hours before the play commenced—and the overture. The act-tunes and previous music were principally in dance measures. Examples may be seen in Matthew Lock's 'Instrumental Musick used in The Tempest,' appended to his 'Psyche,' 1675; in Henry Purcell's 'Dioclesian,' 1691; and his 'Collection of Ayres composed for the Theatre,' 1697; and in two collections of 'Theatre Music,' published early in the 18th century; as well as in several MS. collections. During the greater part of the last century movements from the sonatas of Corelli, Handel, Boyce, and others were used as act-tunes, and at present the popular dance music of the day is so employed. But act-tunes, now styled 'Entr'actes,' have been occasionally composed in modern times; the finest specimens are those composed by Beethoven for Goethe's 'Egmont,' by Schubert for 'Rosamunde,' by Weber for 'Preciosa,' by Schumann for 'Manfred,' and by Mendelssohn for Shakspere's 'Midsummer Night's Dream,' including the Scherzo, the Allegro appassionato, the Andante tranquillo and the world-renowned Wedding March, which serves the double purpose of act-tune and accompaniment to the wedding procession of Theseus and Hippolita, the act-drop rising during its progress. Sir A. Sullivan has also written Entr'actes for 'The Tempest,' 'The Merchant of Venice,' and 'Henry VIII'—some of which will be remembered when his operettas have necessarily yielded to the changes of fashion. [W.H.H.]

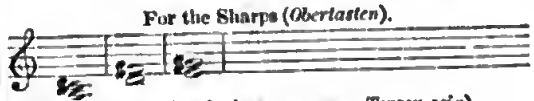
TUNING (To tune; Fr. *accorder*; Ital. *accordare*; Germ. *stimmen*). The adjustment to a recognised scale of any musical instrument capable of alteration in the pitch of the notes composing it. The violin family, the harp, piano, organ, and harmonium, are examples of instruments capable of being tuned. The accordance of the violin, viola, and violoncello, as is well known, is in fifths which are tuned by the player.[1] The harpist also tunes his harp. But the tuning of the piano, organ, and harmonium, is effected by tuners who acquire their art, in the piano especially, by long practice, and adopt tuning, particularly in this country, as an independent calling, having little to do with the mechanical processes of making the instrument. At Antwerp, as early as the first half of the 17th century, there were harpsichord-tuners who were employed in that vocation only; for instance, in De Liggeren der Antwerpsche Sint Lucasgilde, p. 24, edited by Rombouts and Van Lerius (the Hague) we find named as a master Michiel Colyns, *Claversingelstelder Wynmeester*, i.e. harpsichord-tuner and son of a master (in modern Flemish Claveclubel-steller).

In all keyboard instruments the chief difficulty has been found in what is known as 'laying the scale, bearings, or groundwork,' of the tuning; an adjustment of a portion of the compass, at most equal in extent to the stave with the Alto clef , from which the remainder can be tuned by means of simple octaves and unisons. We have records of these groundworks by which we are enabled to trace the progress of tuning for nearly four hundred years. The earliest are by Schlick (1511), Ammerbach (1571), and Mersenne (1636). It is not however by the first of these in order of time that we discover the earliest method of laying the scale or groundwork, but the second. Ammerbach published at Leipzig in 1571 an 'Orgel oder Instrument Tahulatur,' in which he gives the following directions for the groundwork. We will render this and the examples which follow into modern notation, each pair of notes being tuned together.

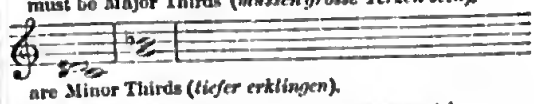
For the Naturals (*das gelbe Clavier*).



For the Sharps (*Obertasten*).



must be Major Thirds (*müssen grosse Terzen sein*).

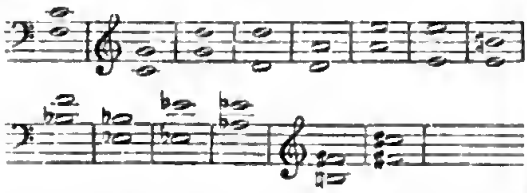


are Minor Thirds (*tiefer erklingen*).

There is not a word about temperament!

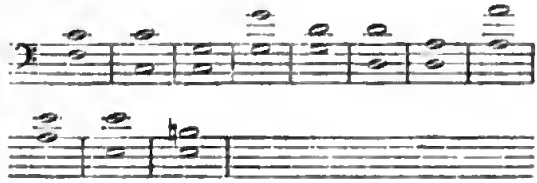
[1] The accordances of the guitar, lute, theorbo, and similar instruments tuned by fifths, fourths, and thirds will be found in the descriptions of them.

By the stave for the naturals we may restore the tuning of the Guido scale of the earliest organs and clavichords which had only the B♭ as an upper key in two octaves. These would be provided for either by tuning up from the G (a minor third) or down from the F (a fifth), all the intervals employed being approximately just. We may also suppose that from the introduction of the full chromatic scale in organs before 1426, to the date of Schlick's publication 1511, and indeed afterwards, such a groundwork as Ammerbach's may have sufficed. There was a difference in clavichords arising from the fretting, to which we will refer later. Now, in 1511, Arnolt Schlick, a blind organist alluded to by Virdung, in his 'Spiegel der Orgelmacher' (Mirror of Organbuilders)—a work which the present writer, aided by its republication in Berlin in 1869, has brought under the notice of writers on music—came out as a reformer of tuning. He had combatted the utter subordination of the sharps or upper keys to the natural notes, and by the invention of a system of tuning of fifths and octaves had introduced a groundwork which afforded a kind of rough-and-ready unequal temperament and gave the sharps a *quasi* independence. This is his scale which he gives out for organs, clavicymbals, clavichords, lutes, harps, intending it for wherever it could be applied.



He gives directions that ascending fifths should be made flat to accommodate the major thirds, particularly F—A, G—B♮, and C—E,—excepting G♯, which should be so tuned to E♭, as to get a tolerable cadence or dominant chord, the common chord of E, to A. The G♯ to the E♭, he calls the 'wolf,' and says it is not used as a dominant chord to cadence C♯. Indeed, from the dissonance attending the use of C♯ and A♭, they being also out of tune with each other, he recommends the player to avoid using them as keynotes, by the artifice of transposition.

The fact of Ammerbach's publication of the older groundwork 60 years later proves that Schlick's was slow to commend itself to practice. However, we find Schlick's principle adopted and published by Mersenne (Harmonie Universelle, Paris, 1636) and it was doubtless by that time established to the exclusion of the earlier system. With this groundwork Mersenne adopted, at least in theory, Equal Temperament [see TEMPERAMENT], of which in Liv. 2, Prop. xi. p. 132, of the before-named work, he gives the correct figures, and in the next volume, Prop. xii, goes on to say that equal temperament is the most used and the most convenient, and that all practical musicians allow that the division of the octave into twelve half-tones is the easiest for performance. Mr. Ellis, in his exhaustive Lecture on the History of Musical Pitch (Journal of the Society of Arts, Appendix of April 2, 1880), considers corroboration of this statement necessary. We certainly do not find it in Mersenne's notation of the tuning scale which we here transpose from the baritone clef.



Les Feintes. The Sharps and Flats.

For the tuner's guidance the ascending fifths are marked as flat, the descending as sharp, but the last fifth, G♯—E♭, is excepted as being the 'defect of the accord.' With this recognition of the 'wolf' it is clear that Mersenne was not thinking of equal temperament. But Schlick's principle of fifths and octaves had become paramount.

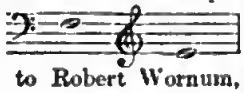
We will now go back to the interesting 'gebunden' or fretted clavichord. [See CLAVICHORD and TANGENT.] The octave open scale of this instrument is F G A B♭ C D E♭ F, or C D E♭ F G A B♭ C, according to the note which may be accepted as the starting-point. Both of these are analogous to church modes, but may be taken as favourite popular scales, before harmony had fixed the present major and minor, and the feeling had arisen for the leading note. We derive the fretted clavichord tuning from Ammerbach thus:

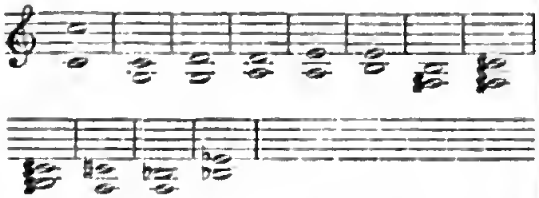
Later on, no doubt, four fifths up, F C G D A and two fifths down F B♭ E♭, would be used with octaves inserted to keep the tuning for the groundwork, in the best part of the keyboard for hearing. We have found the fretted or stopped semitones which included the natural B and E, adjusted by a kind of rough temperament, intended to give equal semi mean-tones and resembling the lute and guitar semitones.

When J. Sebastian Bach had under his hands the 'bundfrei' or fret-free clavichord, each key having its own strings, he could adopt the tuning by which he might compose in all the twenty-four keys, from which we have the 48 Preludes and Fugues.[1]

Emanuel Bach ('Versuch,' etc., Berlin 1753) gives, p. 10, very clear testimony as to his own preference for equal temperament tuning. He says we can go farther with this new kind of tuning

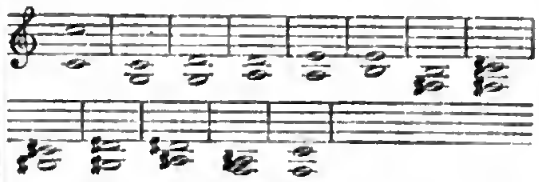
[1] He did not get this tuning on the organ. It would appear, although his preference for it is shown in Mr. Ellis's 'History of Musical Pitch' already referred to. (See the 'Journal of the Society of Arts,' March 5, 1880).

although the old kind had chords better than could be found in musical instruments generally. He does not allude to his father, but brings in a hitherto unused interval in keyboard instrument tuning—the Fourth. Not, it is true, in place of the Fifth; but as one of the trials to test the accuracy of the tuning. At the present time beginners in tuning find the Fourth a difficult interval when struck simultaneously with the note to which it makes the interval: there is a feeling of dissonance not at all perceptible in the Fifth. It is therefore not strange that for centuries we do not find it used for instruments capable of more or less sustained harmony. The introduction of a short groundwork for the piano, confined to the simple chromatic scale between  is traditionally attributed to Robert Wornum, early in the present century. In this now universally adopted system for the piano, the Fourth is regarded and treated as the inversion of the Fifth; and for the intentional 'Meantone' system [see TEMPERAMENT] employed almost universally up to about 1840-50, the following groundwork came into use:—



—the wolf being, as of old, at the meeting of G♯ and E♭. The advantages of the short system were in the greater resemblance of vibration between notes so near, and the facilities offered for using common chords as trials. It will be observed that the pitch-note has changed from F to the treble C; possibly from the introduction of the TUNING FORK in 1711. In Great Britain and Italy a C-fork has been nearly always adhered to since that date for keyboard instruments; but for the violins, A (on account of the violin open string), which in France and Germany has been also adopted as the keyboard tuning-note. But the pitchpipe may have also had to do with the change of pitch-note.

The long tuning scale did not at once go out of use; it was adhered to for organs, and for pianos by tuners of the old school. It went out in Messrs. Broadwood's establishment with the last tuner who used it, about the year 1869. The change to intentional equal temperament in pianos in 1846, in England, which preceded by some years the change in the organ, was ushered in by an inclination to sharper major thirds: examples differing as different tuners were inclined to more or less 'sweet' common chords of C, G, and F. The wolf ceasing to howl so loudly, another short groundwork, which went through the chain of fourths and fifths without break, became by degrees more general with the piano until it prevailed entirely. It is as follows:—



and is also the groundwork for tuning the harmonium.

The organ no longer remains with the groundwork of fifths and octaves; the modern tuners use fourths and fifths in the treble C—C, of the Principal; entirely disregarding the thirds. Like the harmonium the organ is tuned entirely by beats. Organ pipes are tuned by cutting them down shorter, or piecing them out longer, when much alteration has to be made. When they are nearly of the right pitch, (1) metal pipes are 'coned in' by putting on and pressing down the 'tuning horn,' to turn the edges in for flattening, or 'coned out' by inserting and pressing down the tuning horn to turn the edges out for sharpening; (2) stopped pipes, wooden or metal, are sharpened by screwing or pushing the stopper down, or flattened by pulling it up; (3) reed pipes by a tuning wire which lengthens or shortens the vibrating portion of the tongue. Harmoniums are tuned by scraping the metal tongue of the reed near the free end to sharpen the tone, and near the attached end to flatten it.

The old way of tuning pianos by the Tuning Hammer (or a Tuning Lever) remains in vogue, notwithstanding the ever-recurring attempts to introduce mechanical contrivances of screws etc., which profess to make tuning easy and to bring it more or less within the immediate control of the player. Feasible as such an improvement appears to be, it has not yet come into the domain of the practical. The co-ordination of hand and ear, possessed by a skilled tuner, still prevails, and the difficulty of getting the wire to pass over the bridge, continuously and equally without the governed strain of the tuner's hand, is still to be overcome before a mechanical system can rival a tuner's dexterity.

In considering practical tuning we must at once dismiss the idea that the ear of a musician is capable of distinguishing small fractions of a complete vibration in a second. Professor Preyer of Jena limits the power of perception of the difference of pitch of two notes heard in succession by the best ears to about one third of a double vibration in a second in any part of the scale. By the phenomena of beats between two notes heard at the same time we can make much finer distinctions, which are of great use in tuning the organ and harmonium; but with the piano we may not entirely depend upon them, and a good musical ear for melodic succession has the advantage. In fact the rapid beats of the upper partial tones frequently prevent the recognition of the slower beats of the fundamental tones of the notes themselves until they become too

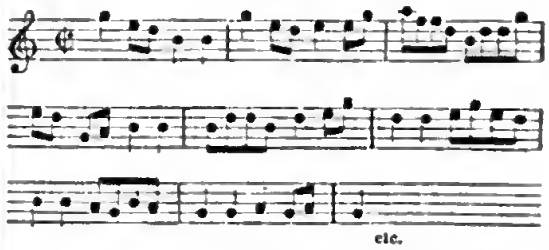
faint to count by. The tuner also finds difficulty in tuning the treble of a piano by beats only.

Still, to tune the groundwork of a piano to a carefully measured set of chromatic tuning-forks, such as Scheibler formerly provided, would ensure a nearer approach to a perfect equal temperament than the existing system of fourths and fifths, with the slight flattening upwards of fifths and downwards of fourths, to bring all within the perfect octave. But to achieve this, a normal pitch admitting of no variation is a *sine quâ non*, because no tuner would or could give the time to work by a set of forks making beats with the pitch wanted.

The wind and fretted stringed instruments, although seemingly of fixed tones, are yet capable of modification by the player, and their exact scale relation cannot be defined without him. In Asiatic countries, as India, Persia, and Arabia, and sometimes in European, this play of interval is used as a melodic grace, and from the ancient Greeks to the present day, the quarter-tone has been a recognised means of expression. Georges Sand, writing in her delightful novel 'La Mare au Diable' about the Musette (a kind of Bagpipe) of her country people, says—'La note finale de chaque phrase, tenue et tremblée avec une longueur et une puissance d'haleine incroyable, monte d'un quart de ton en faussant systématiquement.' Whitley Stokes (Life of Dr. Petrie, p. 339) has noticed such a licence in his native Irish music. But we are led away here from Harmonic Scales. [A.J.H.]

TUNING-FORK (Fr. *Diapason*; Ital. *Corista*; Germ. *Stimmgabel*). This familiar and valuable pitch-carrier was invented by John Shore, Handel's famous Trumpeter. From a musical instrument it has become a philosophical one, chiefly from its great permanence in retaining a pitch; since it is flattened by heat and sharpened by cold to an amount which is determinable for any particular observations. A fork is tuned by filing the ends of the prongs to sharpen, and between them at the base, to flatten; and after this it should stand for some weeks and be tested again, owing to the fact that filing disturbs the molecular structure. Rust affects a fork but very little: the effect being to slightly flatten it. Tuning forks have been used to construct a key-board instrument, but the paucity of harmonic upper partial tones causes a monotonous quality of tone. An account of the combination of tuning-forks into a Tonometer for the accurate measurement of pitch will be found under SCHEIBLER, the inventor. [A.J.H.]

TURANDOT is a 5-act play of Schiller's, founded on a Chinese subject, orchestral music to which was composed by Weber in 1809. His music consists of an Overture and 6 numbers, 3 of them marches, all more or less founded on a Chinese melody, which Weber took from Rousseau's Dictionary of Music (vol. ii. plate N), and which opens the overture exactly as Rousseau gives it.

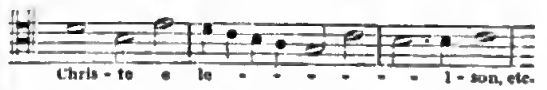


The Overture was originally composed as an 'Overtura Chinesa' in 1806, and afterwards revised. The first performance of the Overture in its present shape was at Strasburg, Dec. 31, 1814. It is doubtful if the rest has ever been performed. The play has been also treated by Blumenroeder, Reissiger, and Hoven. It has been 'freely translated' into English by Sabilla Novello (1872). [G.]

TURCA, ALLA, *i. e.* in Turkish style: the accepted meaning of which is a spirited simple melody, with a lively accentuated accompaniment. The two best examples of this are the finale to Mozart's PF. Sonata in A (Köchel, 331), which is inscribed by the composer 'Alla Turca,' and the theme of Beethoven's variations in D (op. 76), which he afterwards took for the 'Marcia alla Turca,' which follows the Dervish chorus in the 'Ruins of Athens.' [G.]

TURCO IN ITALIA, IL. Opera by Rossini. Produced at the Scala at Milan, Aug. 14, 1814; in London at His Majesty's, May 19, 1820. [G.]

TURINI, FRANCESCO, learned contrapuntist, born at Prague, 1590, died at Brescia, 1656, son of Gregorio Turini, cornet-player to the Emperor Rudolph II, and author of 'Teutsche Lieder' a 4, in imitation of the Italian Villanelli (Frankfort, 1610). His father dying early, the Emperor took up the young Francesco, had him trained in Venice and Rome, and made him his chamber-organist. Later he became organist of the cathedral at Brescia. He published 'Misse a 4 e 5 voci a Capella,' op. 1 (Gardano); 'Mottetti a voce sola,' for all four kinds of voices; 'Madrigali a 1, 2, e 3, consonate a 2 e 3'; and 'Motetti commodi.' A canon of his is quoted by Burney, the theme of which—

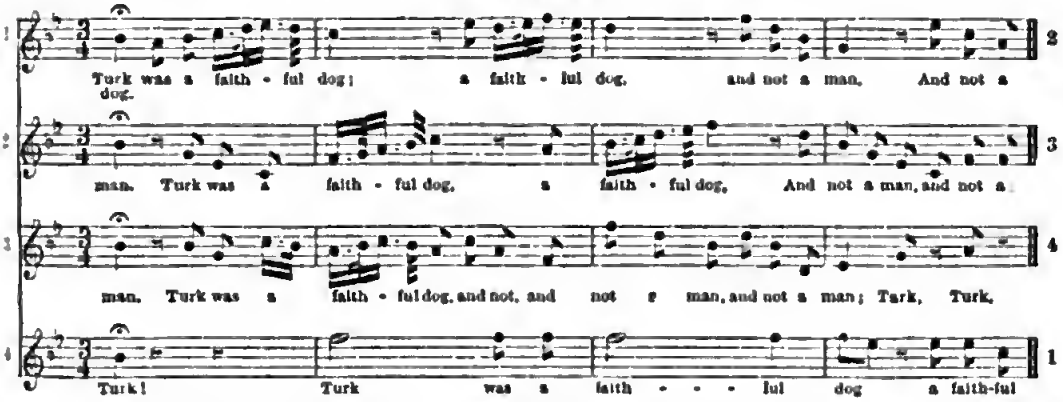


was a favourite with Handel, who employs it in his Organ Fugue in B♭, and in his Oboe Concerto. No. 2, in the same key. It had been previously borrowed by Thomas Morley, who begins his canzonet, 'Cruel, you pull away too soon your dainty lips,' with the same theme. It is probably founded on the old ecclesiastical phrase with which Palestrina begins his 'Tu es Petrus,' and which was employed by Bach in his well-known Pedal Fugue in E♭, and by Dr. Croft in his Psalm-tune, 'St. Anne's.' [F.G.]

TURK, a dog, who by his connexion with a great singer and a still greater composer, has attained nearly the rank of a person. He be-

longed to Signor Rauzzini, and after his death his master put up a memorial to him in his garden at Bath, in which he was spoken of as his master's 'best friend.' Haydn and Burney visited Rauzzini at Bath in 1794, and Haydn was so much struck by the memorial as to set a part of the inscription—apparently the concluding words—as a canon or round for 4 voices.

Canon a quattro.



The hoese was then known as 'Perrymead' (not 'The Pyramids,' as Pohl[1] gives it), but now as 'Warner's,' and is situated in the south-east part of Bath. All trace of the memorial seems to have disappeared.[2] [G.]

TURKISH MUSIC (*Türkische*, or [3]*Janitscharen musik*; Ital. *Banda turca*). The accepted term for the noisy percussion instruments—big-drum, cymbals, triangle—in the orchestra. The most classical instance of its use is in the brilliant second number of the Finale to the Choral Symphony, *alla marcia*. There, and in the last chorus of all, Beethoven has added 'Triangolo,' 'Cinelli,' and 'Gran Tamburo,' to the score; and these noisy additions were evidently part of his original conception, since they are mentioned in an early memorandum, long before the vocal part of the symphony had assumed at all its present shape. In the autograph of the Dervish Chorus in the Ruins of Athens, which is scored for horns, trumpets, and alto and bass trombone, in addition to the usual strings, he has made a memorandum that 'all possible noisy instruments, such as castanets, bells, etc.,' should be added. [G.]

TURLE, James, born at Taunton, March 5, 1802, was a chorister at Wells Cathedral, under Dodd Perkins, from July 1810 to Dec. 1813. He was organist of Christ Church, Surrey, from 1819 to 1829, and from the latter date to 1831 organist of St. James, Bermondsey. From 1819 to 1831 he was assistant to Thomas Greatorex as organist and master of the choristers of Westminster Abbey, and upon Greatorex's death in 1831 was appointed his successor. In 1875 he was released from active duty by the appointment of Dr. J. F. Bridge as his assistant. From 1829 to 1856 he was music master at the School for the Indigent Blind. He composed and edited many services, anthems, and chants, and edited, with Professor E. Taylor, 'The People's Music Book.' He also composed many glees, which yet remain in MS. His remarkable skill and ability as a teacher were strikingly manifested by the number of those who received their early training from him, and rose to eminence in their profession. He died June 28, 1882.

Robert Turle, his brother, born March 19, 1804, was a chorister at Westminster Abbey from 1814 to Aug. 1821, was organist of Armagh Cathedral from 1823 to 1872, and died March 26, 1877.

William Turle, first cousin of the preceding two, born at Taunton in 1795, a chorister of Wells Cathedral from 1804 to 1810. After quitting the choir he paid a short visit to America, and on his return to England in 1812 became organist of St. James's, Taunton, which he quitted upon being appointed organist of St. Mary Magdalen's in the same town. [W.H.H.]

TURN (Fr. *Brisée*; Germ. *Doppelschlag*; Ital. *Gruppetto*). An ornament much used in both ancient and modern music, instrumental as well as vocal. Its sign is a curve ~ placed above or below the note, and it is rendered by four notes—namely, the note next above the written note, the written note itself, the note below, and the written note again (Ex. 1). It is thus identical with a figure frequently employed in composition, and known as the *half-circle* (*Halbzirkel, Circolo mezzo*). The written note is called the principal note of the turn, and the others are termed respectively the upper and lower auxiliary notes.

1. *Written.* *Played.*

On account of its gracefulness, and also no doubt in consequence of its presenting little difficulty of execution, the turn has always been a very favourite ornament, so much so that Emmanuel Bach says of it, 'This beautiful grace is

[1] 'Haydn in London,' p. 275.

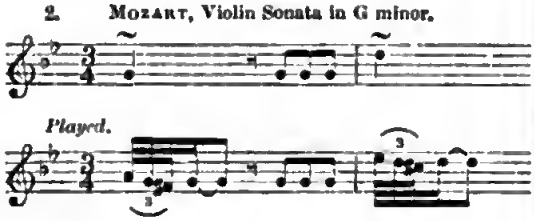
[2] I am much indebted to Mr. C. T. Payne and Mr. Jerom Murch for their kindness in ascertaining that nothing further is to be found.

[3] That is, 'Janissary.'

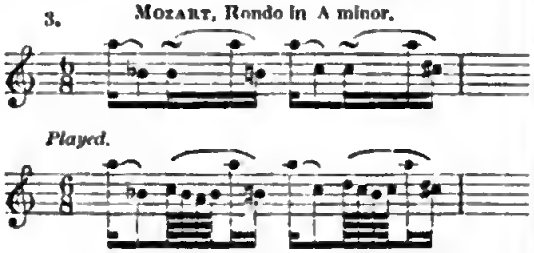
as it were too complaisant, it suits well everywhere, and on this account is often abused, for many players imagine that the whole grace and beauty of pianoforte-playing consist in making a turn every moment.' Properly introduced, however, it is of the greatest value, both in slow movements, in which it serves to connect and fill up long notes in a melody, and also in rapid tempo and on short notes, where it lends brightness and accent to the phrase.

When the sign stands directly above a note, the four notes of the turn are played rapidly, and, if the written note is a long one, the last of the four is sustained until its duration is completed (Ex. 2); if, however, the written note is too short to admit of this difference, the four notes are made equal (Ex. 3).

2. Mozart, Violin Sonata in G minor.



3. Mozart, Rondo in A minor.



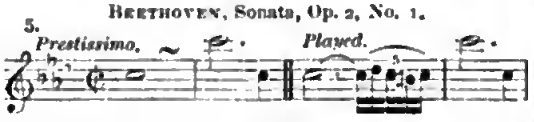
When the sign is placed a little to the right of the note, the written note is played first, and the four notes of the turn follow it, all four being of equal length. The exact moment for the commencement of the turn is not fixed; it may be soon after the written note, the four turn-notes being then rather slow (Ex. 4), or later, in which case the turn will be more rapid (Ex. 5). The former rendering is best suited to a slow movement, the latter to one of a livelier character.

Beethoven, Sonata, Op. 10, No. 1.

4.

Beethoven, Sonata, Op. 2, No. 1.

5.

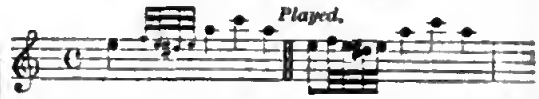


Both the turn upon the written note and that which follows it may be expressed in small grace-notes, instead of by the sign. For this purpose the turn upon the note will require three small notes, which are placed before the principal note though played within its value, and the turn *after* the note will require four (Ex. 6). This method of writing the turn is usually employed in modern music in preference to the sign.

Mozart, Sonata in F. Turn on the note.

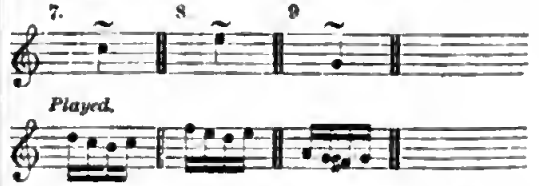
6.

Mozart, Tema con Variazioni.



The upper auxiliary note of a turn is always the next degree of the scale above the principal note, and is therefore either a tone or a semitone distant from it, according to the position in the scale held by the written note. Thus, in a turn on the first degree, the upper note is a tone above (Ex. 7), while a turn on the third degree is made with the semitone (Ex. 8). The lower auxiliary note may likewise follow the scale, and may therefore be also either a tone or a semitone from its principal note; but the effect of the smaller distance is as a rule the more agreeable, and it is therefore customary to raise the lower note chromatically, in those cases in which it would naturally be a tone distant from its principal note (Ex. 9).

7. 8. 9.



This alteration of the lower note is in accordance with a rule which governs the use of auxiliary notes in general, but in the construction of both the ordinary turn and the turn of the shake [Shake, vol. iii. p. 483, Ex. 40] the rule is not invariably followed. The case in which it is most strictly observed is when the principal note of the turn is the fifth degree of the scale, yet even here, when it is accompanied by the tonic harmony, an exception is occasionally met with, as in Ex. 10. That Bach did not object to the use of a lower auxiliary note a tone below the principal note is proved by the four semiquavers in the subject of the C♯ major fugue in the Well-tempered Clavier, and by other similar instances. Another and more frequent exception occurs when the *upper* note is only a semitone above the principal note, in which case the lower note is generally made a tone below (Ex. 11). In the case of a turn on the fifth degree of the *minor* scale the rule is always observed, and both notes are a semitone distant (Ex. 12). A turn of this kind is termed a chromatic turn, because its notes form part of a chromatic scale.

Mozart, Sonata in A.

10.

Mozart, Violin Sonata in G.

11.

Mozart, Clarinet Trio in E♭.

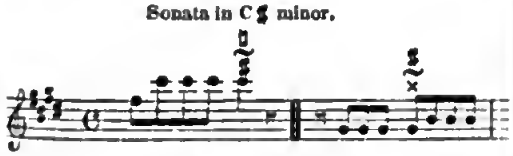
12.

All chromatic alterations in a turn can be indicated by means of accidentals placed above or below the sign, although they frequently have to be made without any such indication. An accidental above the sign refers to the upper auxiliary note, and one underneath it to the lower, as in the following examples from Haydn:—

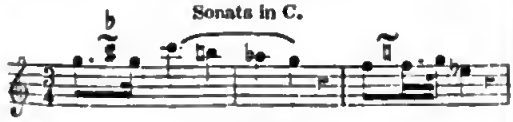
Sonata in E♭.

13.

Sonata in C♯ minor.



Sonata in C.



When the note which bears a turn is dotted, and is followed by a note of half its own length, the last note of the turn falls in the place of the dot, the other three notes being either quick or slow, according to the character of the movement (Ex. 14). When however the dotted note is followed by two short notes (Ex. 15), or when it represents a full bar of 3-4 or a half-bar of 6-8 or 6-4 time (Ex. 16), the rule does not apply, and the note is treated simply as a long note. A turn on a note followed by two dots is played so that the last note falls in the place of the first dot (Ex. 17).

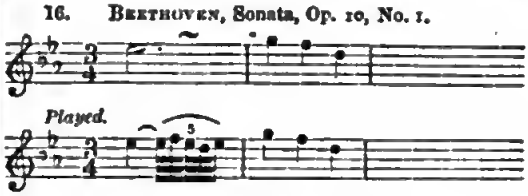
Mozart, Sonata in D.

14.

Beethoven, Sonata, Op. 13, Adagio.

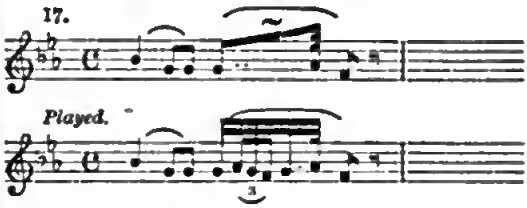
15.

16. Beethoven, Sonata, Op. 10, No. 1.



Mozart, Sonata in C minor.

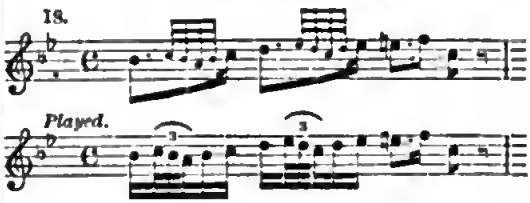
17.



The turn on the dotted note was frequently written by Mozart in a somewhat ambiguous fashion, by means of four small notes (Ex. 18), the fourth of which has in performance to be made longer than the other three, although written of the same length, in order that it may represent the dot, according to rule.

Mozart, Sonata in F, Adagio.

18.



An apparent exception to the rule that a turn is played during some portion of the value of its written note occurs when the sign is placed over the second of two notes of the same name, whether connected by a tie or not (Ex. 19).

Haydn, Trio in G.

19.

In this case the turn is played *before* the note over which the sign stands, so that the written note forms the *last* note of the turn. This apparently exceptional rendering may be explained by the assumption that the second of the two notes stands in the place of a dot to the first, and this is supported by the fact that any such example might be written without the second note, but with a dot in its stead, as in Ex. 20, when the rendering would be precisely the same. If, however, the first of two notes of the same name is already dotted, the second cannot be said to bear to it the relation of a dot, and accordingly a turn in such a case would be treated simply as a turn over the note (Ex. 21).

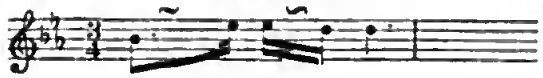
20.

21. HAYDN, Sonata in G minor.

Played.

When the order of the notes of a turn is reversed, so as to begin with the lower note instead of the upper, the turn is said to be inverted, and its sign is either placed on end thus, ⟆, or drawn down in the contrary direction to the ordinary sign, thus, ∽ (Ex. 22). The earlier writers generally employed the latter form, but Hummel and others prefer the vertical sign. The inverted turn is however more frequently written in small notes than indicated by a sign (Ex. 23).

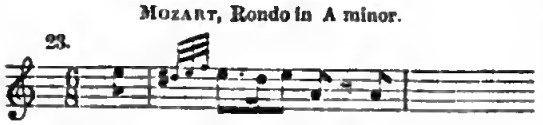
22. E. BACH, Sonata in B♭, Largo.



Played.

MOZART, Rondo in A minor.

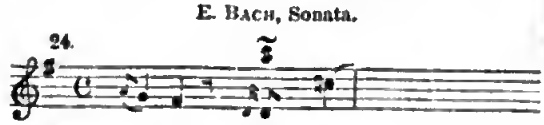
23.



In certain cases, particularly at the commencement of a phrase, the effect of the ordinary turn beginning with the upper note is unsatisfactory and deficient in accent. The perception of this fact led to the invention of a particular form of turn (called by Emmanuel Bach the *Geschnellte Doppelschlag*), in which the four notes of the ordinary turn were preceded by a short principal note, written as a small grace-note (Ex. 24). This kind of turn, consisting of five equal notes, is better adapted to modern music and to modern taste than the simple turn of four notes, and it is therefore frequently introduced in older music, even when not specially indicated. The cases in which it is most suitable are precisely those in which Emmanuel Bach allowed the use of the 'geschnellte Doppelschlag,' namely, after a staccato note (Ex. 25), or a rest (Ex. 26), or when preceded by a note one degree lower (Ex. 27).

E. BACH, Sonata.

24.



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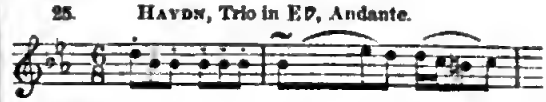
25. HAYDN, Trio in E♭, Andante.



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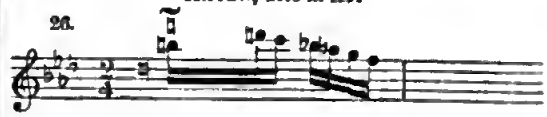
HAYDN, Trio in A♭.

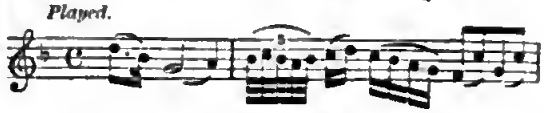
26.



Played.

27. MOZART, Sonata in F.

Played.



A similar turn of five notes (instead of four), also frequently met with, is indicated by the compound sign ≈, and called the *Prallende Doppelschlag*. The difference of name is unimportant, since it merely means the same ornament introduced under different circumstances; but the sign has remained longer in use than the older mode of writing shown in Ex. 24, and is still occasionally met with. (Ex. 28.)

BEETHOVEN, Violin Sonata, Op. 12, No. 1.

28.

Played.

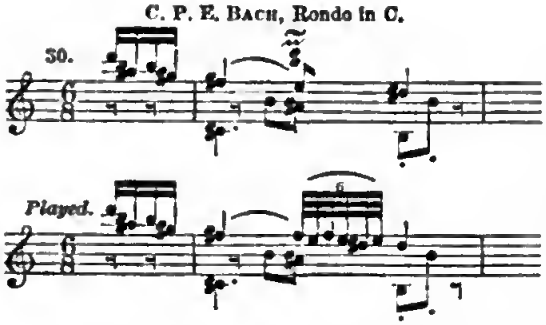
When a note bearing a turn of either four or five notes is preceded by an appoggiatura (Ex. 29), or by a slurred note one degree higher than itself (Ex. 30), the entrance of the turn is slightly delayed, the preceding note being prolonged, precisely as the commencement of the 'bound trill' is delayed. [See SHAKE, vol. iii. p. 481, Ex. 11.]

W. F. BACH, Sonata in D.

29.

Played.

C. P. E. Bach, Rondo in C.



Like the shake, the turn can occur in two parts at once, and Hummel indicates this by a double sign, ≈; this is however rarely if ever met with in the works of other composers, the usual method being to write out the ornament in full, in ordinary notes. A strikingly effective instance of the employment of the double turn occurs in the first movement of Beethoven's Concerto in Eb,[1] and Schumann, in No. 4 of the 'Kreisleriana,' has a three-part turn, written in small notes. [F.T.]

TURNER, Austin T., born at Bristol, 1823, was a chorister at the Cathedral there, and at the age of 20 was appointed vicar choral at Lincoln. He went to Australia in 1854, and was selected as singing master to the Government School at Ballarat, where he now resides. He was the pioneer of music in that place, being the first conductor of the Philharmonic Society, which among other oratorios has performed Mendelssohn's 'St. Paul' and Spohr's 'Last Judgment,' and, for the first time in Australia, Sullivan's 'Prodigal Son.' His sacred cantata 'Adoration,' for solos, chorus, and full orchestra, was produced by the Melbourne Philharmonic Society on Nov. 24, 1874. He is also the author of a choral song; two masses, sung with full orchestral accompaniments at St. Francis' Church, Melbourne; several glees, madrigals, and minor works. He has been organist of Christ Church, Ballarat, for many years. [G.]

TURNER, William, Mus. Doc., born 1651, son of Charles Turner, cook of Pembroke College, Oxford, commenced his musical education as a chorister of Christ Church, Oxford, under Edward Lowe, and was afterwards admitted a chorister of the Chapel Royal under Captain Henry Cooke. Whilst in the latter capacity he joined his fellow choristers, John Blow and Pelham Humfrey in the composition of the 'Club Anthem.' After quitting the choir his voice settled into a fine countertenor, and he became a member of the choir of Lincoln Cathedral. On Oct. 11, 1669, he was sworn in as a gentleman of the Chapel Royal, and soon afterwards became a vicar choral of St. Paul's, and a lay vicar of Westminster Abbey. He graduated as Mus. Doc. at Cambridge in 1696. He composed much church music; 2 services and 6 anthems (including 'The king shall rejoice,' composed for St. Cecilia's Day, 1697, and 'The queen shall rejoice,' for the coronation of Queen Anne) are contained in the Tudway collection (Harl. MSS. 7339 and 7341). Eight more anthems are at Ely Cathedral, and others in the choir books of the Chapel Royal and Westminster Abbey. Boyce printed the anthem 'Lord, Thou hast been our refuge' in his Cathedral Music. Many of Turner's songs were printed in the collections of the period. He died at his house in Duke Street, Westminster, Jan. 13, 1739–40, aged 88, having survived his wife, with whom he had lived nearly 70 years, only 4 days, she dying on Jan. 9, aged 85. They were buried Jan. 16, in one grave in the west cloister of Westminster Abbey. Their youngest daughter, Anne, was the wife of John Robinson, organist of Westminster Abbey. [See Robinson, John.] [W.H.H.]

TURPIN, Edmund Hart, distinguished organist, was born at Nottingham May 4, 1835; was local organist at the age of thirteen; also studied composition and piano, and became practically acquainted with the instruments of the orchestra and military band. In 1857 he came to London, and since 1869 has been fixed at St. George's, Bloomsbury, and is one of the most prominent of the London organists. In 1875 he became Hon. Secretary of the College of Organists, to which excellent institution he has devoted much attention, especially in developing the examinations. Mr. Turpin has been for long connected with the musical press of London, and since 1880 has edited the 'Musical Standard.' He conducts various societies, and in 1883 was conductor of the London orchestra at the Cardiff Eisteddfod. His published works embrace 'A Song of Faith,' produced in London, 1867; 'Jerusalem,' a cantata; anthems and services; pianoforte pieces; songs, hymn-tunes, and much organ music. He has also edited the 'Student's Edition' of classical pianoforte music (Weekes and Co.), with marginal analyses and directions. In MS. he has several masses, a Stabat Mater, etc., etc. [G.]

TUSCH, probably a form of *Touche*, that is, *Toccata*, and that again related to Tuck, Tucket. The German term for a flourish or ensemble-piece for trumpets, on state or convivial occasions. Weber has left one of 4 bars long for 20 trumpets, given in Jähns's Verzeichniss, 47 A. [See Fanfare.]

In Germany the term is also used for a thing unknown in this country, namely, for the sort of impromptu, spontaneous, acclamations of the wind instruments in the orchestra after some very great or successful performance. After the audience and the players have gone on for some time with ordinary applause, cries of 'Tusch, Tusch,' are gradually heard through the hall, and then the Trumpets, Horns, and Trombones begin a wild kind of greeting as if they could not help it, and were doing it independent of the players. To an Englishman on a special occasion, such as the Beethovenfest or Schumannfest at Bonn in 1870 and 1873, it is a very new and interesting experience. [G.]

[1] In the subject which is accompanied by descending chromatic triplets in the bass.

TUTTI (Ital.), all. This word is used to designate those parts of a vocal or instrumental composition which are performed by the whole of the forces at once. In the scores, and more frequently in the chorus parts of masses, cantatas, etc., the parts for the solo quartet (where such is employed) are often written on the same set of staves as the chorus parts, in which case the words Solo and Tutti are used to distinguish the one from the other. The same thing is done in the solo part of a pianoforte concerto, and also in the band parts of concertos generally, so that the orchestra may know where to avoid overpowering the solo instrument. It is a frequent custom in large orchestras to allow only a portion of the strings (three desks or so) to accompany solos, though if the conductor understands how to keep the players well down this is not necessary. The term Ripieno was formerly applied to those violins which only play in the tuttis. For this end in some modern scores (Hiller's cantata 'Die Nacht,' Liszt's 'Graner Messe,' etc.), the string parts are marked S and T or S and R where requisite.

The term Tutti has thence been applied to those portions of a concerto in which the orchestra—not necessarily the whole orchestra—plays while the solo instrument is silent. In the Mozartian form of the concerto the first movement has in particular two long tuttis, one at the beginning, to present the whole of the subject-matter, and the second (rather shorter) in the middle to work it out. This arrangement is still in use, though the modern tendency is to bring the solo instrument and the orchestra into closer *rapport* and consequently to shorten the pure solos and tuttis. Beethoven introduced (PF. Concerto in G, No. 4) the innovation of allowing the soloist to open the proceedings, but though the doing so with a flourish, as in his Eb Concerto, has been frequently imitated since, no one has followed the extremely original and simple precedent afforded by the former work. Examples of unusually long tuttis may be noticed in Beethoven's Eb and Violin Concertos, Litolff's 'Dutch' Concerto-symphonie, and Tschaikowsky's immense work in Bb minor. Mendelssohn, in his G minor, set the fashion of short tuttis, which is followed by Hiller, Grieg, and others. Schumann's A minor Concerto has one of 32 short bars, another of 20, and none besides of more than 8. Brahms in D minor and Dvorák in Bb, however, return to the old fashion of a lengthy exordium.

In pure orchestral music, especially up to Beethoven's time, we speak of the forte passages as 'the tuttis,' from the fact of their being the places where the full orchestra is used in a mass, but in modern music the tendency is to use nearly the whole orchestra everywhere, in soft or loud places, a custom which tends to render the general tone-colour dull and monotonous.

In military bands, where little difference of tone-colour is attainable, and volume of sound the prime consideration, the music is nearly all Tutti. [F.C.]

TYE, CHRISTOPHER, Mus. Doc., born in Westminster in the early part of the 16th century, was a chorister and afterwards a gentleman of the Chapel Royal. He graduated as Mus. Bac. at Cambridge in 1536. From 1541 to 1562 he was organist of Ely Cathedral. In 1545 he proceeded Mus. Doc. at Cambridge, and in 1548 was admitted *ad eundem* at Oxford. He translated the first 14 chapters of the Acts of the Apostles into metre, set them to music, and published them in 1553, with the curious title of 'The Actes of the Apostles, translated into Englyshe metre, and dedicated to the kynges moste excellent maiestye, by Christofer Tye, Doctor in musyke, and one of the gentylmen of hys graces most honourable Chappell, wyth notes to eche Chapter, to synge and also to play upon the Lute, very necessarye for studentes after theyr studye to fyle thyr wyttes, and alsoe for all Christians that cannot synge to reade the good and Godlye storyes of the lives of Christ hys Apostles.' Tye's verses are of the Sternhold and Hopkins order: his music for them most excellent. Hawkins printed the music for the beginning of the 14th chapter (a masterly canon), in his History, chap. xxv. the first stanza of which is a fair sample of Tye's versification:—

> It chanced in Iconium
> As they oft times dyd use,
> Together they into dyd cum
> The Sinagoge of Jues.

Some of the music of the Acts of the Apostles has been adapted by Oliphant and others to passages from the Psalms. Three anthems by Tye were printed in Barnard's Church Music, one of which was also printed in Boyce's Cathedral Music; another anthem was printed in Page's Harmonia Sacra, and his Evening Service in G minor in Rimbault's Cathedral Music. An anthem is in the Tudway collection (Harl. MS. 7341), and motets and anthems by him exist in MS. in the Music School and at Christ Church, Oxford. The Gloria of his mass 'Euge bone' is printed by Burney (Hist. ii. 589) and reprinted in Hullah's 'Vocal Scores.' It was sung by Hullah's Upper Schools at St. Martin's Hall, and proved both melodious and interesting. Tye taught Edward VI. music. He died about 1580. He was introduced as one of the characters of Samuel Rowley's play, 'When you see me you know me, or, The Famous Chronicle Historie of King Henry VIII. with the Birth and Virtuous Life of Edward, Prince of Wales.' 1605. In this play occurs the following curious anticipation of a phrase well known in reference to Farinelli:—

> England one God, one truth, one doctor hath
> For Musicke's art, and that is Doctor Tye,
> Admired for skill in musicke's harmony.

Antony Wood attributes to him the recovery of English church music after it had been almost ruined by the dissolution of the monasteries. [See SCHOOLS OF COMPOSITION, iii. 272*b*.] [W.H.H.]

TYLMAN SUSATO, printer and composer of music, was born at or near Cologne probably towards the end of the fifteenth century. His name is regularly written by himself in the

full form given above, although the spelling of the first part of it is extremely irregular.[1] A document referred to by Fétis[2] describes Susato as 'son of Tylman.' It is therefore only through an inexplicable forgetfulness of diplomatic usage that Fétis and others[3] have taken Tylman for a surname.[4] These writers have also accepted a conjecture of Dehn[5] that 'Susato' indicated the place of the composer's birth, namely the town of Soest (*Susatum*): in one of his books, however, he expressly describes himself as 'Agrippinensis,'[6] which can only refer to Cologne.[7] Consequently we have to consider 'Susato' (or 'de Susato'—as it once occurs, in a document[8] of 1543) as a family-name, 'van (or 'von') Soest,' doubtless originally derived from the Westphalian town. By the year 1529 Tylman is found settled at Antwerp, where he maintained himself by transcribing music for the chapel of the Virgin in the cathedral; in 1531 he is mentioned as taking part, as trumpeter, in the performance of certain masses there. He was also one of the five musicians supported by the city ('stads-spoellieden'), and as such possessed, according to a list of 1532, two trumpets, a 'velt-trompet,' and a 'teneur-pipe.' Losing his post on the arrival of Philip II in 1549, he appears, for some unexplained reason, never to have been again employed by the city. Before this date however he had found another occupation as a printer of music. For a short time[9] he worked in company with some friends; but from 1543 onwards he published on his own account, bringing out between that year and 1561 more than fifty volumes of music, nearly every one of which contains some compositions of his own. He died before 1564.[10]

Susato's first publication is entitled 'Premier Livre de Chansons à quatre Parties, au quel sont contenues trente et une nouvelles Chansons convenables tant à la Voix comme aux Instrumentz.' Eight of these pieces are by himself. The rest of his publications, so far as they are now extant, include (1) in French, sixteen books of 'Chansons' in 3-8 parts; (2) Madrigali e Canzoni francesi a 5 voci' (1558); (3) in Latin 3 books of 'Carmina,' 3 of Masses, one of 'Evangelia Dominicarum,' 15 of 'Ecclesiasticæ Cantiones' or motets (1553-1560), 'Motecta quinis vocibus, auctore Clemente non Papa' (1546), and 5 books of 'Cantiones sacræ quæ vulgo Motetæ vocant' [*sic*] (1546). Finally (4) in Dutch there are his three books of songs, etc., entitled 'Musyck boexken,' and one book (1561), apparently the second of a series of 'Sauter-Liedekens' (sweet little songs), which are of peculiar interest. The third of the Musyck boexken contains some dances by Susato himself, which are described[11] as 'full of character' and excellently written. The soutorliedekens, which Ambros further[12] states to be found in four more Musyck-boexken, are pieces from the Psalms according to the rhymed Flemish version, set without change to the popular song-tunes of the day ('gemeyne bekende liedekens.'[13]) The charm however of these compositions lies less in the airs adapted in them than in the independence and originality of the part-writing, an art in which Susato was so proficient that some of his three-part songs are composed in such a manner as to be suitable, he states, equally for three and for two voices with omission of the bass. Susato appears also to have co-operated with Clemens non Papa in some of his work, and not to have been merely his publisher. Still it is as a publisher[14] that Susato has hitherto been almost exclusively known, the masters whose works he printed being very numerous, and including such names as Créquillon, Gombert, Goudimel, O. de Lassus, P. de Manchicourt, J. Mouton, C. de Rore, A. Willaert, etc. [R.L.P.]

TYNDALL, JOHN, LL.D., F.R.S. It is unnecessary in this Dictionary to say more about this eminent natural philosopher and lecturer than that he was born about 1820 at Leighlin Bridge, near Carlow, Ireland, that to a very varied education and experience in his native country and in England he added a course of study under Bunsen at Marburg and Magnus at Berlin; that he succeeded Faraday as Superintendent of the Royal Institution, London, and was President of the British Association at Belfast in 1874. His investigations into subjects connected with music are contained in a book entitled 'Sound,' published in 1867, and now in its 4th edition (1884). (See *Times*, Oct. 23, 1884; p. 10c.) [G.]

TYROLIENNE, a modified form of Ländler. [See vol. ii. p. 83.] The 'Tyrolienne' never had any distinctive existence as a dance; the name was first applied to Ballet music, supposed more or less accurately to represent the naïve dances of the Austrian or Bavarian peasants. In a similar manner it was adopted by the compilers of trivial school-room pieces, with whom it is as much a rule to print their title-pages in French as their marks of time and expression in Italian. The fashion for Tyrolean music in England was first set by the visit of the Rainer family, in

1 In works with Latin titles Susato writes himself in a great majority of cases *Tilemannus*; *Tielmannus*, *Tilmannus*, *Tylemannus*, and *Tilmannus*, occurring but rarely. In Flemish his favourite form seems to have been *Tielman*. In French *Tylman*, the spelling adopted by Fétis and Mendel is found most frequently; *Thielman*, which is preferred by M. Goovaerts is less usual; while *Tilman*, the spelling which is adopted by M. vander Straeten and is now practically the accepted one in the Netherlands, is met with only twice.

2 Biogr. univ. des Music., viii. 276; 2nd ed.

3 Thus Mendel and Reissmann, Musikal. Convers.-Lex., x. 355; Berlin, 1881.

4 Cp. Alphonse Goovaerts, Histoire et Bibliographie de la Typographie musicale dans les Pays-bas, pp. 26, 27; Antwerp, 1880.

5 See his letter in Fétis, l. c.

6 Goovaerts, p. 191.

7 At the same time, M. Goovaerts notes (pp. 26, 27), we are not to confound Susato, as Fétis and Mendel have done, with a contemporary Thielman van Ceulen, who was a brewer, and whose father's name was Adolf.

8 Edmond vander Straeten, La Musique aux Pays-bas avant le XIXme Siècle, v. 254; Brussels, 1880.

9 Goovaerts, pp. 18—26.

10 Ibid. p. 31.

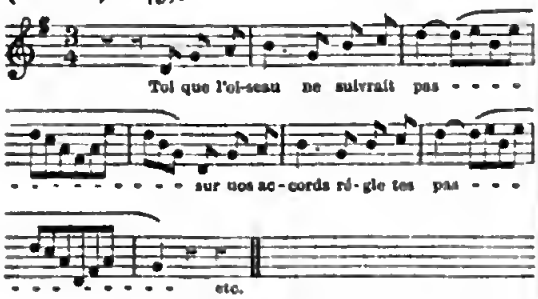
11 Vander Straeten, v. 261, who says that these dances have been reprinted by Eitner in the Monatshefte für Musikgeschichte, Jahrg. vii. No. 6.

12 Geschichte der Musik. iii. 313 (Breslau, 1868). These however are not mentioned by M. Goovaerts, whose general accuracy may lead one to suspect a mistake on Ambros' part.

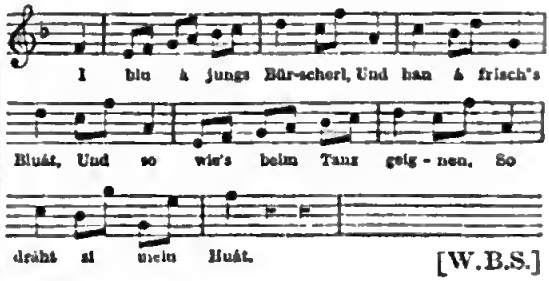
13 Ambros, iii. 313.

14 His publications are rarely found in England, the British Museum only possessing one volume of masses.

May 1827, since when several similar performances have been heard from time to time. Most of these companies of peasant musicians come from the Ziller Thal, where the peculiar forms of Tyrolean music may still be heard better than anywhere else. The best-known example of an artificial 'Tyrolienne' is the well-known 'Chœur Tyrolien' in Act iii. of Rossini's 'Guillaume Tell,' the first strain of which is given below. For examples of the genuine Ländler we must refer the reader to Ritter v. Spaun's 'Oesterreichischen Volksweisen' (Vienna, 1845), M. V. Süss's 'Salzburger Volkslieder' (Salzburg, 1865), or Von Kobell's 'Schnadahüpfeln' (Munich, 1845).



A characteristic feature of the original form of Ländler as sung in Austrian and Bavarian Tyrol is the *Jodel*. This term is applied to the abrupt but not inharmonious changes from the chest voice to the falsetto, which are such a well-known feature in the performances of Tyrolese singers. The practice is not easy to acquire, unless the voice has been accustomed to it from early youth: it also requires a powerful organ and considerable compass. Jodels form an impromptu adornment to the simple country melodies sung by the peasants; they are also used as ritornels or refrains at the end of each verse of the song. They are not sung to words, but merely vocalised, although passages resembling them in form are of frequent occurrence in Tyrolean melodies. Examples of these will be found below in a dance song from von Spaun's collection. Moscheles (Tyrolese Melodies, 1827) tried to note down some of the Jodels sung by the Rainer family, but the result was neither accurate nor successful.



[W.B.S.]

THOMASSCHULE. Since the notice under LEIPSIC, vol. ii. p. 114 *b*, was compiled, the following changes are to be mentioned. In 1877 the school was removed from its old building in the Thomaskirchhof to a new one near the Plagwitzerstrasse in the western suburb of Leipsic. In 1879 Wilhelm Rust succeeded to the post of Cantor, which he still holds. A minute account of the history of the school and of its condition in the time of Kuhnau and Bach will be found in Spitta's 'Bach,' vol. ii., especially pp. 11–35 and 483–494: compare the documents printed in Anhang B, I–IX and XI. [R.L.P.]

TUDWAY. [See *ante*, p. 186 *a*.] 'A collection[1] of the most celebrated Services and Anthems used in the Church of England from the Reformation to the Restauration of K. Charles II., composed by the best masters and collected by Thomas Tudway, D.M., Musick Professor in the University of Cambridge.' In 6 volumes 4to (1715–1720). Copied for Lord Harley. (British Museum, Harleian MSS. 7337–7342.)

VOL. I.

Tallis. Whole Service, D minor with B♮ (Benedictus).
Anthem, I call and cry. à 5.
Do. Wipe away my sins. à 5.
Do. With all our hearts. à 5.
Do. O Lord give Thy Holy. à 4.
Bird. Whole Service, D minor with B♮ (Benedictus).
Anthem. Sing joyfully. à 6.
Do. O Lord turn Thy wrath. à 5.
Do. Bow thine ear. à 5.
Anthem. O Lord make. à 5.
Do. Save me, O God. à 5.
Do. Prevent us, O Lord. à 4.
Tallis. Anthem, Discomfit them. à 5.
Tye. Even. Serv., G minor, 1545.
Bull. Anthem, 2 trebles. Almighty God, 1592. (Organ pt.)
Morley. Even. Serv., D min. à 5.
Barcroft. Morning Service, G minor, 1532 (Benedictus).
Stonard. Evening Service in C. à 5, 1556.
Amner. Whole Service, D min. à 4 (Benedictus).
Anthem, Christ rising again. à 4.
Mundy. Do. O Lord I bow. à 5.
O. Gibbons. Service, 1635 (Benedictus).
Anthem, O Lord, increase. à 4.
Do. Why art thou so heavy. à 4.
Do. Behold Thou hast made. à 1.
H. Molle. Ev. Serv. Dm. with B♮.
Portman. Whole Service, G (Benedictus).
H. Molle. Evening Service, F.
Patrick. Whole Service, G minor (Benedictus).
Farrant. Whole Service, called 'Farrant's High,' A minor (Benedictus).
Morley. Funeral Anthem, I am the resurrection.
Do. Man that is born.
Do. I heard a voice.
Giles. Anthem, O give thanks. à 5.
Tomkins. Do. Almighty God. à 5.
Hooper. Do. Behold this is Christ. à 5.
Batten. Do. Hear my prayer. à 4.
Loosemore. Put me not to rebuke. à 4.
Lawes [W.]. Anthem, The Lord is my light. à 4.
Canon, Non nobis, Morley, (Byrd).
Do. I am so weary. à 3 (Ford).
Do. O that men would. à 3.
Do. Haste thee, O Lord. à 3. (Ramsey.)
Do. Music Divine. à 3.
Do. She weepeth sore. à 4.
Do. Miserere. à 3.

VOL. II.

Child. Whole Service, D. à 4. (Jubilate.)
Anthem. Sing we merrily. à 8.
Do. O Lord God. à 5.
Do. O praise the Lord. à 6.
Whole Service, F. (Jubilate and Cantate.)
Evening Service, A.
Do. C minor (given in D).
Humphrey. Even. Serv., E min. Verse.
Anthem. Thou art my king. à 4.
Do. Haste Thee, O God. à 4.
Do. O Lord my God. à 4.
Do. Like as the hart. à 3.
Do. By the waters. à 3.
Do. O give thanks. à 4.
Do. Have mercy. à 3.
Farrant. Kyrie and Credo from High Service.
Child. Whole Service. E minor. Verse (Jubilate).
Anthem, Praise the Lord. à 4.
Do. O Lord grant the King à 6.
Evening Service in G. à 4.
Humphrey. Anthem, O praise the Lord. à 2.
Funeral Anthem, Lord teach us. à 3.
Do. O be joyful. à 3. Orch.
Do. The King shall rejoice. à 4. Orch.
Do. Hear, O heavens. à 3.
Rogers. Whole Serv., in D (Jub.).
Loosemore. Whole Service, in D minor. à 4. 5. 6.
Wise. Whole Serv., D min. (Jub.).
Anthem. Awake, put on. à 3.
Do. The ways of Zion. à 2.
Holder. Evening Service, C.
Anthem. Thou O God.
Creyghton. Whole Serv., G (Jub.).
Anthem, I will arise.
Aldrich. Anthem (from Latin), We have heard. à 4.
Do. (do.) Why art thou so. à 4.
Do. (do.) My heart is fixed. à 4.
Do. (do.) The eye of the Lord. à 4.

[1] N.B. For an alphabetical list of them, under composers, see Oliphant's Catalogue of MS. Music in the B. M. p. 31, etc.

Anthem (do.) O God the King. à 4.
Do. (do.) Hold not Thy tongue. à 4.
Do. (do.) Give ear O Lord. à 4.
Do. (do.) Behold now praise. à 5.
Do. (do.) Hide not Thou. à 5.
Do. (do.) I looked for the Lord. à 5.
Do. (do.) O Lord rebuke me not. à 5. (? M. White.)
Do. (do.) O how amiable. à 2.
Do. (do.) Haste Thee O Lord. à 2.
Do. (do.) For Sion's sake. à 2 and 3.
Do. (do.) O pray for the peace.
Do. (do.) I am well pleased.
Bryan. Whole Service, in G. à 4.
Bryan. Morning Service.
Farabosco. Evening Service.
Jackson, Anthem, The Lord said. à 1.
Blow. Ev. Serv., in E. Verse.
Anthem, O Lord I have sinned. à 4.
Do. I said in the cutting off. à 3. (Orch.)
Do. The Lord is my Shepherd. à 4. Orch.
Purcell. Anthem. My beloved spake. à 4. Orch.
Do. They that go down. à 2. Orch.
Do. My song shall be alway. à 1. Orch.
Tudway. Anthem, The Lord hear thee. Orch.
Do. Quare fremuerunt. Orch.

VOL. III.

Henry VIII.[1] Anthem, O Lord the Maker.
Bevin. Whole Service, D minor with B♭.
Tomkins. Anthem, O praise the Lord. à 12.
Do. Glory be to God. à 10.
Do. O God the proud. à 8.
Do. Turn Thou us. à 8.
Matth. White. Anthem, O praise God. à 8.
Do. The Lord bless us. à 5.
Parsons. Anth., Deliver me. à 6.
Weelkes. Do. O Lord grant the king. à 6.
Loosemore. Do. Glory be to God. à 4.
Holden. Do. O praise our God. à 4.
Lowe. Do. O give thanks. à 4.
Tucker. Do. O give thanks. à 4.
Do. I will magnify. à 4.
Jewett. Do. I heard a voice. à 4. Org.
Creyghton. Whole Service in E♭.
Anthem. Praise the Lord, à 3.
Aldrich. Whole Service in G.
Anthem, Out of the deep.
Do. O praise the Lord. à 4.
Do. Sing unto the Lord. à 4.
Amner. Whole Service in G ('Cæsar'). à 5.
Wise. Evening Service in E♭.
Anthem, How are the mighty.
Do. I will sing a new song. à 4.
Do. O praise God. à 3.
Do. Behold how good. à 3.
Turner. Whole Service, in A.
Anthem, O praise the Lord.
Do. The King shall rejoice.
O. Gibbons. Do. Hosanna. à 6.
Aldrich. Do. O Lord grant the King. à 5.
Giles. Do. I will magnify. à 5.
Lugg. Do. Behold how good. à 5.
Blow. Whole Service, in G.
Anthem, Save me, O God.
Do. O Lord God. à 8.
Do. O God my heart. à 4.
Do. And I heard a great voice. à 4.
Do. The kings of Tharsis. à 4.
Do. Praise the Lord. à 5.
Aldrich. Ev. Serv., in F. Verse.
Purcell. Whole Service, in B♭.
Do. Rejoice in the Lord.
Do. Praise the Lord. à 2.
Do. I was glad.
Do. O God Thou art.
Do. Lord, how long. à 5.
Do. O God, Thou hast cast. à 6.
Do. Save me, O God. à 5.
Humphrey, Blow, Turner. Anth. I will alway give thanks.

[1] This Anthem, after having been often attributed to William Mundy, seems now, from evidence discovered at Durham Cathedral by Dr. Philip Armes, the Organist there, to be by John Shepherd.

VOL. IV.

Amner. Whole Service, in D min. ('Cæsar's').
Anthem, O sing unto the Lord.
Do. Lord I am not.
Do. Remember not.
Tye. Do. O God be merciful.
Barcroft. Anthem, O Almighty God.
O. Gibbons. Do. Lift up your heads. à 6.
Ferrant. Do, O Lord God Almighty. à 4.
Wilkinson. Do. I am the resurrection. à 6.
Land. Do. Praise the Lord.
Shepherd. Do. Haste Thee, O God. à 4.
Fox. Do. Teach me Thy way. à 4.
Gibbs. Do. Have mercy upon me. à 4.
Hilton. Do. Lord for Thy tender. à 4.
Mudd. Do. O God that hast prepared. à 4.
Wilkinson. Do. O Lord God. à 4.
Lugg. Whole Service, in D.
Hooper. Anthem, Almighty God. à 5.
Tye. Do. O Lord deliver me. à 5.
Amner. Do. Sing, O heavens. à 7.
Hutchinson. Do. Behold how good. à 4.
Ramsey. Whole Service, in F.
Locke. Anthem, When the Son of man.
Do. Sing unto the Lord.
Chr. Gibbons. Anthem, How long wilt thou?
Blow. Whole Service, in A.
Anthem, I beheld and lo a great.
Do. O sing unto God.
Do. Why do the heathen?
Do. We will rejoice.
Anthem, O Lord Thou hast searched.
Do. Thy righteousness, O Lord.
Do. God is our hope. à 8.
Do. O God wherefore. à 5.
Purcell. Whole Service, in B♭.
Anthem, O give thanks.
Do. Behold I bring you.
Do. Be merciful.
Aldrich. Whole Service, in A.
Anthem, I will love Thee.
Do. The Lord is King.
Do. Give the king thy judgment.
Do. If the Lord Himself.
Do. O Lord I have heard.
Locke. Anthem, Lord let me know mine end.
Do. Not unto us.
E. Gibbons. Anthem, How hath the city sat desolate.
Hall. Whole Service, in E♭.
Anthem, Let God arise. à 2.
Do. O clap your hands. à 3.
Do. By the waters. à 3.
Norris. Morn. Service, in G min.
Anthem, Blessed are those.
Do. I will give thanks.
Wildbore. Anthem, Almighty and everlasting.
Clark. Anthem, The earth is the Lords. à 4.
Do. I will love Thee.
Do. Praise the Lord. Full.
Do. Bow down Thine ear. à 3.
Tudway. Anthem, The Lord hath declared.
Purcell. Do. Blessed is the man.
Do. Thou knowest, Lord.

VOL. V.

Purcell. Te Deum, in D.
Jubilate, in D.
Tudway. Anthem, Is it true?
Do. Sing we merrily.
Do. My God, my God.
Do. Man that is born.
Do. I am the resurrection.
Do. I heard a voice.
Do. I will lift up.
Do. I cry O heavens.
Do. I will sing (Blenheim).
Do. Thou O God.
Evening Service, in B♭.
Turner. Whole Service, in E.
Anthem, The Queen shall rejoice.
Do. Behold now, praise.
Do. Lord, Thou hast been.
Do. The Lord is righteous.
Hawkins. Whole Service, in A.
Anthem, O Lord grant the Queen.
Do. My God, my God.
Do. Lord, Thou art become.
Do. Lord who shall dwell.
Do. Bow down Thine ear.
Holmes. Anthem, Arise, shine!
Cooper. Do. I waited patiently.
Wanless. Do. Awake up my glory.
Richardson. Do. O Lord God of my salvation.
Bishop. Morning Service, in D.
Anthem, O Lord our Governor.
Wilson. Evening Service, in G.
Hart. Anthem, I will give thanks.
Do. Praise the Lord.
Lamb. Even. Service, in E min.
Anthem, Unto Thee have I cried.
Do. O worship the Lord.
Goldwin. Whole Service in F.
Anthem, O Lord God of hosts.
Do. Hear me, O God.
Croft. Anthem, We will rejoice.
Do. I will sing.
King. Whole Service, in F.
Anthem, Hear, O Lord.
Do. Hear my crying.
Do. Sing unto God.
Holmes. Anthem, I will love Thee, O Lord.
Williams. Even. Serv., in A min.
Woolcot. Morning Service in G.
Anthem, O Lord Thou hast cast.
Bowman. Anthem, Shew yourselves joyful.
Croft. Anthem, Praise the Lord, O my soul.
Do. I will always give thanks.
Church. Whole Service, in F.
Anthem, O Lord grant the Queen.
Do. Righteous art Thou.
Do. Praise the Lord.
Do. Lord Thou art become.
Weldon. Do. Hear my crying.

VOL. VI.

Croft. Morn. Serv., in D. Orch.
Tudway. Anthem. My heart rejoiceth. Orch.
Do. Behold how good.
Do. O praise the Lord.
Do. Arise thine.
Do. Plead Thou.
Do. Give the Lord the honour.
Rosingrave. Anthem, Arise, shine. Orch.
Nalson. Morning Service, in G.
Lamb. Anthem, If the Lord Himself.
Do. I will give thanks. à 3.
Goldwin. Anthem, Ascribe unto the Lord.
Do. Thy way, O God.
Hall. Do. Comfort ye my people.
Do. The souls of the righteous.
Finch. Te Deum in G minor.
Anthem, Grant we beseech Thee.
Hawkins. Whole Service, in G.
Anthem, Blessed be Thou.
Do. O Lord my God.
Do. Blessed is he.
Hawkins, jun. Anthem, O praise the Lord.
Richardson. Even. Service, in C. 1713.
Goldwin. Anthem. O praise God. à 2.
Do. I will sing. à 4.
Do. O be joyful.
Broderip. Whole Service, in D.
Anthem, God is our hope.
Jones. Evening Service, in F.
Greene. Anthem, O sing unto the Lord. à 5.
Do. Bow down Thine ear. à 6.
C. King. Evening Service, in B♭.
Greene. Anthem, O God, Thou art my God. Solo.
Do. O give thanks.
Welkly. Morning Service, in E♭.
Church. Whole Serv., in E min.
Anthem, Turn Thy face from my sins.
Do. Blessed are those.
Hewkins. Anthem, Merciful Lord.
Croft. Anthem, Offer the sacrifice. à 4.
Do. I cried unto the Lord.
Hendele (Handel). Te Deum and Jubilate, in D. (Orch.) 1713.

U.

UBERTI, GIULIO, poet, patriot, and teacher of declamation, born 1805. Together with his friends, Modena and Mazzini, by the power of the pen he succeeded in raising the youth of Italy to action against the tyranny of a foreign domination, and to the establishment of the national independence. His poems are noticed at length by Cesare Cantú in his History of Italian Literature. Born at Milan, he lived there the greater portion of his life engaged as a teacher of declamation. He numbered Malibran and Grisi amongst his pupils, and was the last of the masters of declamation who still preserved the old traditions of classical tragic acting. He died by his own hand in 1876, a patriot, but a republican to the end. [J.C.G.]

U. C. (Ital. *una corda*; Fr. *petite pédale*; Germ. *mit Verschiebung*). An indication of the use of the left pedal of the pianoforte, by means of which the action is shifted a little to the right, and the hammers made to strike a single string (in modern instruments generally two strings), instead of the three which are ordinarily struck. The return to the use of three strings is indicated by the letters *t. c.*, *tre corde*, *tutte le corde*, or sometimes *tutto il cembalo*. The shifting pedal, the invention of which dates from about the end of the 18th century, is an improvement on the earlier *Céleste* pedal (also called *Sourdine*) in which the sound was deadened by the interposition of a strip of leather, or other material, between the hammers and the strings. This arrangement, which is now used only in upright pianos, where from lack of space or from the oblique direction of the strings the shifting action would not be available, gives a dull, muffled sound, which in small instruments is often so weak as to be practically useless; the shifting pedal, on the contrary, produces a beautiful and delicate quality of tone, arising from the sympathetic vibrations of the unused strings, which is by no means the same thing as the ordinary *pianissimo*, but is of the greatest service in producing certain special effects. Beethoven uses it frequently, in the later Sonatas (from op. 101), and in the Andante of the G major Concerto, op. 58, the whole of which movement is to be played *a una corda*, except the long shake in the middle, in which Beethoven requires the gradual addition of the other strings, and afterwards the gradual return from three strings to one. His directions are '*due, e poi tre corde*,' and afterwards '*due, poi una corda*,' but it is not possible to carry them out strictly on the modern pianoforte, as the shifting action now only reduces to two strings instead of one.

In music for string instruments, the direction *a una corda* is occasionally given, to denote that the passage is to be played upon a single string, instead of passing from one string to the next, in order to avoid any break in the quality of tone produced. [See also PEDALS, SORDINI, VERSCHIEBUNG.] [F.T.]

UGALDE, DELPHINE, *née* Beancé, was born on Dec. 3, 1829, at Paris or at Larne. She received instruction in singing from Madame Moreau-Sainti, and in 1848 made her *début* as Angela in 'Le Domino Noir' at the Opéra Comique where she became a great favourite. Her repertoire included Henriette in Auber's 'L'Ambassadrice,' and characters in many new operas by A. Thomas, Halévy, Massé, etc. On June 12, 1851, she made her *début* at Her Majesty's Theatre, London, as Nefte on the production, in England, of Auber's 'L'Enfant Prodigue,' and during the season also played Corilla in Gnecco's 'La Prova,' but though favourably received, did not appear to her usual advantage. According to the 'Musical World,' June 14, 1851, she could 'execute passages with a facility rarely ever heard equalled or surpassed—she sings like a musician and a thorough artist, and in her acting betokens singular *esprit* and fine comic powers.' Chorley considered that 'with all her vocal cleverness and audacity, and a dash of true dramatic instinct here and there, she was always an unattractive singer. A want of refinement as distinct from accuracy or finish ran through all her performances; she was too conscious, too emphatic and too audacious; she came with great ambitions to make her first appearance as Semiramide with not one solitary requisite, save command over any given number of notes in a roulade.' In 1853 she retired for a time from the Opéra Comique, through loss of voice, and played at the Variétés, but returned Jan. 26, 1857, as Eros on the production of Psyche (Thomas). In 1859–60 she sang at the Lyrique as Suzanne ('Le Nozze'), and in 'La Fée Carabosse' (Massé) and 'Gil Blas' (Semet) on their production. She afterwards sang in opera bouffe, and, with her second husband Varcollier, for a short time undertook the management of the Bouffes Parisiens.' She is now living in retirement. She also devoted herself to teaching, among her pupils being Madame Marie Sass; also her daughter,

MARGUERITE, who made a successful *début* in 1880 at the Opéra Comique, in 'La Fille du Régiment,' and played Nicklausse on the production of 'Contes d'Hoffman' (Offenbach), and was recently singing at the Nouveautés. [A.C.]

ULIBISCHEW. The German mode of spelling the name which the author himself spells OULIBICHEF. [Vol. ii. p. 616.] [G.]

ULRICH, HUGO, a composer of great ability, whose life was wasted owing to adverse circumstances, and probably also to want of strength of character. He was born Nov. 26, 1827, at Oppeln in Silesia, where his father was schoolmaster. By twelve he had lost both his parents, and was thrown helpless on the world. He then got into the Gymnasium or Convict at Breslau; in 1846 went to Glogau, and lastly to Berlin. From Mosewius, the excellent director of the University of Breslau, he had an introduc-

tion to A. B. Marx; hut poor Ulrich had no money to pay the fees. With Meyerbeer's help, however, he became a pupil of Dehn's for two years, and then produced his op. 1, a PF. trio, followed hy two symphonies, all of which excited much attention. The B minor Symphony (1852) went the rounds of Germany, and the Sinfonie Triomphale ohtained the prize of 1500 francs from the Royal Academy of Brussels in 1853, and was very much performed and applauded. In 1855 he went off to Italy and lived for long in the various great towns, hut was driven back hy want of means to Berlin. He hrought with him an opera, 'Bertrand de Born' (still in MS.). He taught for a short time in the Conservatoire, but teaching was distasteful to him; he had not the strength to struggle against fate, and after attempting a third symphony (in G), he appears to have broken down, or at least to have relinquished his old high standard, and to have betaken himself to pot-boilers of various kinds. Amongst these his arrangements of symphonies and other orchestral works are prominent, and of first-rate merit. His wretched life brought on a most painful nervous illness, which carried him off on March 23, 1872, and thus ended a life which in happier circumstances might have produced great results. He left a quartet, two overtures, a cello sonata, and various PF. works. [G.]

UMLAUF, Ignaz, popular dramatic composer in his day, born 1756, in Vienna, where he died June 8, 1796. In 1772 he entered the orchestra of the Court Theatre as violin-player, in 1778 became Capellmeister of the German Singspiel, in 1789 deputy Capellmeister (with Salieri as chief) at the Court Theatre, and later was associated with Weigl in a similar manner at the Opera. His first opera, 'I Rovinati,' was composed to Italian words by Boccherini (Court Theatre, 1772). When the Emperor Joseph instituted the national Singspiel (for which Mozart composed the 'Entführung') he pitched upon Umlauf to start it, and his 'Bergknappen' was the first German Singspiel produced at the Burgtheater (Feb. 17, 1778). This was succeeded hy 'Die Apotheke'; 'Die pucefarbenen Schuhe,' or 'Die schöne Schusterin' (long a favourite with the charming singer Mme. Weiss in the principal part) (1779); 'Das Irrlicht,' comic opera in 3 acts, with Mme. Lange; and 'Der Oberamtmann und die Soldaten' (after Calderon), a 5-act play with airs and serenade (1782); 'Die glücklichen Jäger,' and 'Der Ring der Liebe,' both Singspiele (1786). These operas are all distinguished hy a pleasing style, a fine flow of melody, and plenty of striking tunes. Umlauf never left Vienna hut once, and that was in 1790, when he went with Salieri and a part of the Court band to the Coronation of the Emperor Leopold II. at Frankfort.[1] A set of variations on the favourite air from 'Das Irrlicht,' 'Zu Steffan sprach in Traume,' composed for the celebrated bass-singer Fischer, was long attributed to Mozart, hut they were really written by Eberl (see Köchel's 'Mozart Catalogue,' Appendix V. No. 288). Pianoforte scores appeared of 'Die schöne Schusterin' and 'Das Irrlicht,' while several of the airs from the other Singspiele were published singly or in arrangements. Umlauf's son

Michael, born 1781 in Vienna, died June 20, 1842, at Baden, near Vienna, was violinist at the opera, in 1804 began to compose ballets, was Capellmeister of the two Court Theatres from 1810 to 1825, and engaged again in 1840. He is said to have been a clever musician, published PF. sonatas, etc., and composed a Singspiel, 'Der Grenadier' (Kärnthnerthor Theatre, 1812). His chief interest however is the important part he took in the performance of Beethoven's works. On these occasions they both acted as conductors, Umlauf standing by the side of, or behind, Beethoven; but it was his beat only which the orchestra followed, as Beethoven, either carried away hy his impetuosity went too fast, as at the performance of Fidelio in 1814, or, owing to his deafness, lost the time altogether, as at concerts in 1814, 1819, and 1824. At the first two performances of the 9th Symphony in May 1824, Beethoven merely gave the tempo at the commencement of each movement, an arrangement which the programme announced in the following diplomatic terms, 'Herr Schuppanzigh will lead the orchestra, and Herr Capellmeister Umlauf conducts the whole performance. Herr L. v. Beethoven will take part in conducting the whole performance.' [C.F.P.]

UN ANNO ED UN GIORNO (*i.e.* 'A year and a day'). An opera buffa in one act, hy Sir Julius Benedict. Produced at the Teatro Fondo, Naples, in 1836, for the *début* of F. Lablache and Mlle. Bordogni. It was repeated at Stuttgart in 1837. [G.]

UNDA MARIS (The sea-wave), a name for the undulating organ stop more generally known as Voix Céleste. [G.]

UNDINE. A cantata for solos, chorus, and orchestra; words hy John Oxenford, music hy Sir Julius Benedict, composed for and produced at the Norwich Festival, Sept. 1860. [G.]

UNEQUAL. 'Equal voices' is the term to denote that the voices in a composition are of one class—female voices, as sopranos and contraltos; or male voices, as altos, tenors, and basses. When the two classes are combined, as in an ordinary chorus, the term 'Unequal Voices' is used. [G.]

UNGER, Caroline, a great singer of the last generation, was born Oct. 28, 1805, at Stuhlweissenburg, near Pesth, where her father was master of the household (*Wirthschaftsrath*) to Baron Hakelberg. Unger was one of Schubert's friends, and recommended him to Count Johann Esterhazy in 1818, so that his daughter must have been brought up in the midst of music. She was trained by no meaner singers than Aloysia Lange, Mozart's sister-in-law, and Vogl, Schubert's friend and best interpreter,[2] and is

1 Mozart was there too, but in a private capacity, and at his own expense; he gave a concert, at which he played himself.

2 Her own statement, in Nohl's 'Beethoven,' iii. 456.

said to have made her *début* at Vienna, Feb. 24, 1821, in 'Così fan tutte.' Early in 1824 Sontag and she came into contact with Beethoven in studying the soprano and contralto parts of his Mass in D and Choral Symphony. No efforts or representations could induce the master to alter the extreme range of their parts. 'I remember once saying to him,' writes Unger, 'that he did not know how to write for voices, since my part in the Symphony had one note too high for my voice.' His answer was, 'Learn away, and the note will soon come.' On the day of performance, May 7, the note did come; the excitement of the audience was enormous, and it was then, at the close of the Symphony, that the happy idea occurred to Unger of turning the deaf Beethoven round to the room, in order that he might *see* the applause which he could not *hear*, and of which he was therefore unaware. After this she took an engagement from Barbaja in Italy, and sung there for many years, during which Donizetti wrote for her 'Parisina,' 'Belisario,' and 'Maria di Rudenz'; Bellini, 'La Straniera'; Mercadante, 'Le due illustre Rivali'; Pacini, 'Niobe,' etc., etc. In October 1833 she sang in Paris at the Théâtre Italien for one season only. It was perhaps on this occasion that Rossini is said to have spoken of her as possessing 'the ardour of the South, the energy of the North, brazen lungs, a silver voice, and a golden talent.' She then returned to Italy, but in 1840 married M. Sabatier, a Florentine gentleman, and retired from the stage. In 1869 she was in London, and at one of the Saturday Concerts at the Crystal Palace confirmed to the writer of this article the anecdote above related of her turning Beethoven round. Her dramatic ability and intelligence, says Fétis, were great; she was large, good-looking, and attractive; the lower and middle parts of her voice were broad and fine, but in her upper notes there was much harshness, especially when they were at all forced. She died at her villa of 'La Concezione,' near Florence, March 23, 1877. Mad. Regan Schimon was one of her principal pupils. [G.]

UNISON. Simultaneous occurrence of two sounds of the same pitch. Passages in octaves are sometimes marked *Unis.*, but this is not strictly correct. [C.H.H.P.]

UNITED STATES. The means and opportunities presented in the United States for musical study and improvement have been, within the past two decades, largely amplified and greatly strengthened. It is now possible for students to find institutions where nothing necessary for a thorough musical education is omitted from the curriculum. It is the purpose of this article to indicate the extent and importance of these means, without, however, attempting to name all of the establishments in the Union where the instruction is in the hands of competent professors, or which have been recognised as worthy of patronage.

I. At Harvard University, Cambridge, Massachusetts, music is an 'elective' study. The instruction, which is purely theoretical, embraces a course of three years. The degrees of Master of Arts and Doctor of Philosophy are conferred on worthy graduates. JOHN K. PAINE [vol. ii. p. 632] has been in charge of this department since 1862—at first instructor, raised to a full professorship in 1876. The Boston University, Boston, Massachusetts, includes a College of Music, established 1872, with a faculty of thirteen professors and instructors, EBEN TOURJÉE, dean [see p. 154]. Instruction is both theoretical and practical, and is carried to the point that admits of the bestowal of the degree of Bachelor of Music, after a three years' course. Both sexes are admitted to the College. At Boston are several private schools, liberally patronised, with pupils from all parts of the Union. The largest, the New England Conservatory of Music, established in 1867, is under the direction of Eben Tourjée. This school has a staff of instructors in every branch, numbering 90, and had in the year 1883-4, 1971 pupils, with a valuable library and other resources in full. The establishment also includes dormitories and dining-rooms for 400 girl pupils. Over 33,000 pupils have been registered here since the opening of the institution. The Boston Conservatory of Music, also established in 1867, is under the care of Julius Eichberg. It has for several years enjoyed a high reputation for the thoroughness of its violin school. At each establishment the class system is rigidly adhered to, and instruction, beginning at the rudiments, is carried to a high point in both theory and practice.

In the public schools of the city of Boston instruction in music forms a part of each day's exercises. The schools are divided into three grades, Primary, Grammar, and High. In the lowest grade the pupils, five to eight years of age, are taught the major scales as far as four sharps and four flats, to fill measures in rhythm, and the signs and characters in common use; the vocal exercises consist of songs in unison, taught by rote. This work is reviewed in the lower classes of the next grade, which include children from eight to eleven years, and instruction is continued by written exercises in transposition and vocal exercises in three- and four-part harmony. In the higher classes of the grammar schools—pupils of from eleven to fourteen years—the triads and their inversions are learned; the written exercises include transpositions of themes; and the vocal exercises consist of songs and chorales in four-part harmony, all of greater difficulty than those set before the lower classes. With very few exceptions the sexes are separated. When, as has sometimes happened, there have been found boys with tenor and bass voices, a wider range in the selection of exercises for practice and songs has been possible. Diplomas are awarded, on graduation, to all who reach a given standard at a written examination. Still greater advance is made in the High Schools, the graduates being from eighteen to nineteen years old. The exercises are increased in difficulty, and the lessons include some of the principles of

harmony. All of the instruction in the primary and grammar schools is given hy the regular teachers, who visit the schools in rotation, under the supervision of the special instructor in music. The lessons are mostly oral, with the aid of blackboard and charts. Four grades of text-books, especially prepared for the schools, are used, named first, second, third and fourth readers, respectively; the first being nsed in the primary schools, and so on. There is also an advanced reader—a collection of three-part songs —used in the girls' high school. The system is the outgrowth of seventeen years' study and experience. The department is (1880) in the charge of a musical director, Julius Eichberg, who has also the special care of the high schools; and three special instructors, Joseph B. Shadand, Henry E. Holt and J. Munroe Mason, who divide the care of the grammar and primary schools. Director and Instructors are under the control of a committee on music, consisting of five members of the school committee, appointed annually. The entire school committee serve without pay. There is an annual election to fill vacancies occurring hy the expiration of the three years' term of a third of the number. Since 1879 women have been allowed to vote at this election, and women have served on the school committee since 1875. Both of these privileges have been secnred to women throughout the state, by general statutes. From the official returns for 1884, it appears that the number of pnblic schools in the city of Boston was 171; of teachers, male and female, nearly 1400; of pupils 58,788; and that the annual cost of musical instruction was about 11,000 dollars for the special instructors employed. The system herein set forth has been adopted, with modifications according to governing circumstances, in many of the cities and large towns throughout the Union.

II. The Peabody Institnte, Baltimore, Maryland, was founded in 1857, by George Peabody. In pursuance of the design of the founder 'to furnish that sort of instruction, under able teachers, in the theory and higher branches of music, for which there has heretofore been no provision, and which students have been ohliged to seek abroad,' a Conservatory of Music was organised, in 1868, snbstantially on the plan of the European conservatories. Mr. Lucian H. Sonthard, an American musician, was its first principal. In 1871, Mr. Asger Hamerik, a young Danish composer, was invited to become its head, a position still retained by him (1884). The Conservatory has had an average of 120 students, both sexes being represented. The requisites for admission are a knowledge of the rudiments of musical theory, to which must be allied, in the case of singers a voice, susceptible of cultivation; and the ability to play certain studies of Plaidy and Czerny and the easier sonatas of Haydn and Mozart, in the case of piano-students. The course of instruction is adapted to a high degree of musical culture, both theoretical and practical. Diplomas are granted to students who, after a three years' course, pass a satisfactory examination hefore the government of the Conservatory. The staff of instructors numbers six, including the director. The library of the Institute contains 65,000 volumes, about 1000 of which are scores belonging to the musical department. About 50 lectures, on literary, scientific and art topics, hy the best lecturers whose services can be procured, are given yearly. The Institute is situated in a fine marble building, occupying an entire square in the centre of the city. The Peabody Concerts are given under the auspices of the Institnte.

III. The College of Music, Cincinnati, Ohio, was incorporated in 1878. The business affairs of the college are administered hy a directory, composed as follows in 1880:—George Ward Nichols, president; P. R. Neff, treasurer; J. Burnet, jun., secretary; J. Shillito and R. R. Springer. It is to Mr. Springer's munificent generosity that the city is largely indebted for the great Music Hall in which the college is held. Thirty-four professors of music and modern languages made up the faculty, and at their head was Theodore Thomas. The terms for instruction are very low, and students enjoy many advantages. Class instruction is pursued in theory, vocalisation, chorus-singing, and ensemble-playing, but not, as a rule, in the orchestral branches. There is a college choir of 200 voices and an orchestra of 65 musicians. During its first season the college gave, under Mr. Thomas's direction, twelve Symphony concerts and twelve Chamber concerts, the programmes being invariably of the highest order. The Music Hall contains one of the largest organs in the world (96 registers, 6,237 pipes; built by Hook & Hastings, Boston), and on this there were given two recitals in each week. The college doors were first opened for pupils Oct. 14, 1878. The enterprise has met with a success far beyond the anticipations of its projectors. During the first season (1878–79) over 500 pupils were enrolled, both sexes and nearly every portion of North America being represented. Mr. Thomas resigned his position in 1880.

IV. At Farmington, Connecticut, is found Miss Sarah Porter's school for girls, established about thirty years ago, which for a quarter of a century has been noted for the good training of its musical students. These, numbering 50 to 70, have been in the charge of Karl Klauser, who has edited over a thousand classical piano compositions in a manner which has won for him a high reputation among teachers for the critical care displayed hy him. Pupils here are permitted frequent opportunities of hearing the best musicians in classical chamber-concerts.

V. Vassar College, Poughkeepsie, New York, for girls, was established in 1865. There are generally from 125 to 150 pupils enrolled. The musical department has been, since 1867, under the charge of Frederic Louis Ritter. Eight to ten concerts of classic music are given yearly. Wells College, Aurora, New York, for girls, was incorporated in 1868. During the academic

year 1878-79, the classes in music included 45 pupils, under the charge of Max Piutti. The Syracuse University, Syracuse, New York, for both sexes, was established in 1871; the musical department was formed in 1877. William Schultze is in charge of this department. The pupils numbered 127 in 1879, about five-sixths of whom were girls. The degree of Bachelor of Music is conferred on deserving graduates. Oberlin College, Oberlin, Ohio, has a Conservatory of Music. The College was established in 1834, the Conservatory was opened in 1865. Fenelon B. Rice is its musical director. The Conservatory is modelled, as nearly as practicable, on that at Leipzig. The average number of students at the College during the decade 1871–80, has been 120, some two-thirds of whom have entered the Conservatory, about 30 per cent of the latter being boys.

VI. As already intimated, it is not possible to name all of the reputable institutions, public or private, in the United States, where music is taught by trained and competent instructors. Neither has it been possible to do more than suggest the fulness of the means which, in each instance cited, are at the command of students, such as libraries, lectures and concerts. In addition to the collections of treatises and scores which are found at each of the institutions named, there exist several large and carefully made up libraries, which, being generally of a public or *quasi*-public character, present another means of education. At Boston there is the Public Library, open to every inhabitant of the city, without distinction, in which is a collection of rare text-books and scores. The library of the Harvard Musical Association is also of great value. At the library of Harvard University, and at the Astor Library, New York, collections of musical literature and works have been begun. The private library of Joseph W. Drexel, of New York, noted as the richest in the Union in old and rare musical works, will eventually form a part of the Lenox Library of that city.

A feature peculiar to the United States should also be noted—'Normal Musical Institutes,' held in the summer, at some seaside or mountain watering-place, by leading professors, for the purpose of giving advanced instruction to students who intend to fit themselves for teaching. Once a year, also in the summer, there is held at a place previously agreed upon, a meeting of music teachers from all parts of the Union, under the name 'The National Music Teachers' Association,' whereat matters of interest to the profession are discussed, and lectures delivered. From this has sprung (1884) an institution, The American College of Musicians, the purpose of which is to examine musicians who desire to become teachers, and to grant graded certificates of ability. The hope of the projectors is that by this means the standard of capacity among music teachers will be raised and maintained. [F.H.J.]

UNIVERSITY MUSICAL SOCIETIES. Of these there are four in the British Isles requiring notice.

I. CAMBRIDGE. The Cambridge University Musical Society (C.U.M.S.) was founded as the 'Peterhouse Musical Society,' in Peterhouse (now modernised into 'St. Peter's College') by a little body of amateurs in Michaelmas Term 1843. The earliest record which it possesses is the programme of a concert given at the Red Lion in Petty Cury on Friday, Dec. 8:—

PART I.

Symphony	No. 1.	Haydn.
Glee	'Ye breezes softly blowing'.	Mozart.
Solo Flute	Portuguese air with Variations.	Nicholson.
Song	'In native worth' (Creation).	Haydn.
Overture	Masaniello.	Auber.

PART II.

Overture	Semiramide.	Rossini.
Ballad	'As down in the sunless retreats.'	Dikes.
Waltzer	Elisabethen.	Strauss.
Song	'Fra poco a me.'	Donizetti.
Quadrille	Royal Irish.	Jullien.

In its early days the Society was mainly devoted to the practice of instrumental music, the few glees and songs introduced being of secondary interest. The Peterhouse Society had been in existence for about eighteen months, and had held eleven 'Public Performance Meetings,' when the name was changed to that of the Cambridge University Musical Society. The first concert given by the newly-named Society was held on May 1, 1844; it included Haydn's 'Surprise' Symphony, and 'Mr. Dykes of St. Catharine's College' sang John Parry's 'Nice young man' and (for an encore) the same composer's 'Berlin wool.' The Mr. Dykes who thus distinguished himself was afterwards well known as the Rev. J. B. Dykes, the composer of some of the best of modern hymn-tunes. There is not much variation in the programmes during the early years of the Society's existence. Two or three overtures, an occasional symphony or PF. trio, with songs and glees, formed the staple, but very little attention was given to choral works. The conductors were usually the Presidents of the Society. In 1846 Dr. Walmisley's name frequently appears, as in his charming trio for three trebles, 'The Mermaids,' and a duet concertante for piano and oboe. In 1850 the Dublin University Musical Society, having passed a resolution admitting the members of the C.U.M.S. as honorary members, the compliment was returned in a similar way, and the Cambridge Society subsequently entered into negotiations with the Oxford and Edinburgh University Musical Societies, by which the members of the different bodies received mutual recognition. In Dec. 1852 professional conductors began to be engaged. One of the earliest of these (Mr. Amps) turned his attention to the practice of choral works. The result was shown in the performance of a short selection from Mendelssohn's 'Elijah' (on March 15, 1853), 'Antigone' music (May 28, 1855), and 'Œdipus' (May 26, 1857), when Dr. Donaldson read his translation of the play. On the election of Sterndale Bennett to the professorial chair of Music, he undertook whenever time would allow to conduct one concert a year. In fulfilment of this promise, on Nov. 17, 1856, he conducted a concert and played his own Quintet for piano

and wind, the quartet being all professionals. In the next few years the Society made steady progress, the most notable performances being Mozart's Requiem; Bach's Concerto for 3 PF.s; Beethoven's 'Ruins of Athens;' the 'Antigone' again; a selection from Gluck's 'Iphigenia in Aulis'; Beethoven's Mass in C and Choral Fantasia; and a concert in memory of Spohr (Dec. 7, 1859).

In 1860 the Society gave its first chamber concert (Feb. 21). In the following year the Society gave a performance of the 'Œdipus' in the Hall of King's College, the dialogue being read by the Public Orator, the Rev. W. G. Clark. At a subsequent performance of the 'Antigone' in the Hall of Caius College (May 20, 1861) the verses were read by the Rev. Charles Kingsley. On March 9, 1862, the name of Schumann occurs for the first time to the beautiful Andante and Variations for two pianofortes (op. 46). In the following year the Society produced for the first time in England the same composer's Pianoforte Concerto (op. 54), played by Mr. J. R. Lunn. Other achievements worth mentioning were the performance in 1863 of the Finale to Act I. of 'Tannhäuser,' of Schumann's Adagio and Allegro (op. 70) for PF. and horn, his Fest-overture (op. 123, first time in England), and of the march and chorus from 'Tannhäuser.'

The concerts of the next nine years continued to keep up the previous reputation of the Society, and many standard works were during this period added to the repertory.

In 1870 Mr. Charles Villiers Stanford (then an undergraduate at Queen's) made his first appearance at a concert on Nov. 30, when he played a Nachtstück of Schumann's, and a Waltz of Heller's. In 1873 he succeeded Dr. Hopkins as conductor, and one of his first steps was to admit ladies to the chorus as associates. This was effected by amalgamating the C.U.M.S. with the Fitzwilliam Musical Society, a body which had existed since 1858. The first concert in which the newly-formed chorus took part was given on May 27, 1873, when Sterndale Bennett conducted 'The May Queen,' and the 'Tannhäuser' march and chorus was repeated. In the following year the Society performed Schumann's 'Paradise and the Peri' (June 3, 1874), and on May 2, 1875, his music to 'Faust' (Part III) for the first time in England. The custom of engaging an orchestra, consisting mainly of London professionals, now began, and enabled the C.U.M.S. to perform larger works than before. The number of concerts had gradually been diminished, and the whole efforts of the chorus were devoted to the practice of important compositions. By this means the Society has acquired a reputation as a pioneer amongst English musical societies, and within the last few years has produced many new and important compositions, besides reviving works which, like Handel's 'Semele' and 'Hercules,' or Purcell's 'Yorkshire Feast Song,' had fallen into undeserved oblivion. A glance at the summary of compositions performed, at the end of this article, will show the good work which it is doing for music in England.

In 1876 a series of Wednesday Popular Concerts was started, and has been continued without intermission in every Michaelmas and Lent Term to the present time. These are given in the small room of the Guildhall, and generally consist of one or two instrumental quartets or trios, one instrumental solo, and two or three songs. The performers consist of both amateur and professional instrumentalists. More important chamber concerts are also given in the Lent and Easter Terms; and to these, Professor Joachim—an honorary member of the Society—has often given his services. The Society, as at present (Nov. 1884) constituted, consists of a patron (the Duke of Devonshire), 16 vice-patrons, a president (the Rev. A. Austen Leigh), three vice-presidents, secretary, treasurer, librarian, committee of eight members, ladies' committee of six associates, conductor (Dr. C. V. Stanford), 280 performing, 130 non-performing members and associates, and 20 honorary members. The subscription is 21*s.* a year, or 10*s.* a term. Besides the popular concerts once a week in Michaelmas and Lent Terms, there is usually a choral concert every Term, and in Lent and Easter Terms a chamber concert of importance, and choral and instrumental practices once a week.

The following is a list of the most important works produced and performed by the C.U.M.S. Numerous overtures and symphonies and much chamber music, by Haydn, Mozart, Beethoven, Schubert, Brahms, Bennett, etc., have been omitted for want of space. The works marked with an asterisk were performed by the Society for the first time in England.

Astorga. Stabat Mater.
Bach, C. P. E. Symphony, No. 1.
Bach, J. S. Concerto for 3 Pianos; Concerto for 2 Pianos; Suite for Orchestra, B minor; 'My spirit was in heaviness'; Violin Concerto; 'Now shall the Grace'; •Halt im Gedächtniss.
Beethoven. Ruins of Athens; Mass in C; Choral Fantasia; Meeresstille und glückliche Fahrt; Choral Symphony.
Bennett. Exhibition Ode; The May Queen; The Woman of Samaria.
Brahms. Requiem; Song of Destiny; •Symphony, No. 1; Liebeslieder; •Rhapsodie, op. 53. Es ist das Heil; Concerto, Violin, op. 77; Tragic Overture, op. 81.
Cherubini. •Marcha Religieuse.
Garrett. •The Triumph of Love; •The Shunammite.
Gluck. Selection from Iphigenia in Aulis.
Goetz. •Sonata for Piano (4 hands); 'Nénia'; •PF. Sonata, 4 hands.
Handel. Selection from The Messiah; Ode on St. Cecilia's Day; Dettingen Te Deum; Selection from Samson; Funeral Anthem; Coronation Do.; Selection from Alexander's Feast; Acis and Galatea; Semele; Israel in Egypt; Hercules; Concerto G minor.
Haydn. Mass No. 1.
Joachim. •Elegiac Overture; Theme and Variations for Violin and Orchestra.
Kiel. •Requiem.
Leo. •Dixit Dominus.
Mendelssohn. Selection from Elijah; Music to Antigone; Music to Oedipus; Psalm XLII., Psalm CXV; 'To the Sons of Art'; Lauda Sion; Violin Concerto; Walpurgis Night; St. Paul.
Mozart. Jupiter Symphony; Requiem; Mass, No. 1; Mass, No. XII; •Minuets for 2 Violins and Violoncello.
Palestrina. Hodie Christus; Selection. Missa Papae Marcelli.
Parry, C. H. H. Scenes from Prometheus Unbound; •Symphony in F; PF. Trio in E mi.; PF. Quartet in A minor.
Purcell. Yorkshire Feast Song.
Romberg. Lay of the Bell.
Schumann. Andante and Variations, op. 46; •PF. Concerto, op. 54; Adagio and Allegro, op. 70; •Fest Ouverture op. 123; Paradise and the Peri; •Faust (Part III); The Pilgrimage of the Rose.
Spohr. Selection from The Last Judgment; Selection from Calvary; 'God Thou art great.'
Stanford. •Pianoforte Concerto; •Trio, Piano and Strings; •Resurrection Hymn; •Sonata, Piano and Violin; •Psalm xlvi; •Elegiac Symphony; 'Awake, my heart.'
Steggall. •Festival Anthem.
Stewart. •Echo and the Lovers.
Vnikmann. •Serenade for Strings, op. 63.
Wagner. Finale, Act I of Tannhäuser; March and Chorus, Do.; Kaiser-Marsch; Prelude to Die Meistersinger; Siegfried-Idyll.
Walmisley. •Trio, 'The Mermaids'; •Duet-Concertante, Oboe and Flute.

[W.B.S.]

II. Oxford.—At the close of the last and the beginning of the present century, Oxford concerts were probably superior to any in England outside London. A performance was given once a week in Term-time, and the programmes in the Bodleian show that at least one symphony or concerto was played at each. But the old Oxford Musical Society disappeared, and the societies now existing are of comparatively recent date. There has been no Choral Society on a large scale confined to members of the University since the disappearance of the 'Männergesangverein' some seven years ago; but there are two important societies largely attended by members of the University, the Oxford Choral Society and the Oxford Philharmonic Society. The former was founded in 1819, but in its present shape may be said to date from 1869, when the late Mr. Allchin, Mus. B., St. John's, became conductor, a post which he held till the end of 1881. Under his direction the Society became exceedingly prosperous, and the following works, besides the usual *répertoire* of Choral Societies, were performed:—'Israel in Egypt,' the 'Reformation Symphony,' Schumann's 'Pilgrimage of the Rose,' and Wagner's 'Siegfried-Idyll.' The following English compositions were performed by it in Oxford almost as soon as they were brought out:—Barnett's 'Ancient Mariner,' Macfarren's 'St. John the Baptist' and 'Joseph,' Stainer's 'Daughter of Jairus,' and Sullivan's 'Martyr of Antioch.' Mr. Allchin was succeeded as conductor by Mr. Walter Parratt, Mus. B., organist of Magdalen, and on his departure from Oxford in 1882, Mr. C. H. Lloyd, M.A., Mus. B., organist of Christ Church, assumed the bâton. Amongst the most notable works given under their direction may be mentioned Schubert's B minor Symphony, Gounod's 'Redemption,' and Parry's 'Prometheus Unbound.' The president of the Society is Dr. Stainer, who was also the founder of the Philharmonic Society in 1865. He, however, conducted only one concert, and in October 1866 Mr. James Taylor, organist of New College, Mus. B. (1873), and organist of the University (1872), accepted the post of conductor, which he has held ever since. The compositions performed under his direction include the following:—Bach's 'God's time is the best,' Beethoven's Eb Concerto and Choral Fantasia, Cherubini's Requiem in C minor, Schubert's 'Song of Miriam,' Spohr's 'Fall of Babylon,' Schumann's 'Paradise and the Peri,' Bennett's 'Woman of Samaria,' Benedict's 'St. Peter,' and Ouseley's 'Hagar.'

The attempt to establish Symphony Concerts in Oxford has so far proved a failure, but the Orchestral Association, which meets weekly under Mr. C. H. Lloyd's direction, boasts about fifty members, many of them belonging to the University. Chamber music owns two strictly academic associations. The older of these, the University Musical Club, originated in the gatherings of some musical friends in the rooms of the present Choragus of the University, Dr. Hubert Parry, during his undergraduate days. After him, Mr. C. H. Lloyd, then a Scholar of what is now Hertford College, took up the meetings, and in 1871 they developed into a public institution. The number of members rose rapidly, reaching as high as 138 in 1880. In the following year the Club, then under the presidency of Mr. Franklin Harvey, M.A., of Magdalen, celebrated its tenth year by a great *réunion* of past and present members. During the last few years the tendency of the Club has been to give good performances of chamber music by professional players, and it occurred to some, including the writer of this notice, that it would be desirable to establish an association for the development of amateur playing. The scheme was floated in the summer of 1884, and the 'University Musical Union' met with a success far exceeding its promoters' hopes. Over a hundred members were speedily enrolled, and regular professional instruction in quartet-playing, etc., has been provided every week, so that any amateur player who will work may, during residence, make himself conversant with a large amount of chamber music.

No account of University music in Oxford can be considered complete without some notice of the College concerts. The first college that ventured on the experiment of replacing a miscellaneous programme of part-songs, etc., with a complete cantata was Queen's. In 1873 Bennett's 'May Queen' was given in the College Hall, with a band, and since then the following works have been performed with orchestra:—Barnett's 'Ancient Mariner,' Bennett's 'Ajax' music; Macfarren's 'May Day,' and 'Outward Bound,' Gade's 'Crusaders,' Mendelssohn's 'Walpurgis Nacht,' Handel's 'Acis and Galatea,' Gadsby's 'Lord of the Isles,' Schumann's 'Luck of Edenhall,' Alice Mary Smith's 'Ode to the North-East Wind,' and 'Song of the Little Baltung,' Haydn's Surprise Symphony, Mozart's Eb Symphony, and Bennett's F minor Concerto. For its 1885 concert the Society has commissioned its conductor, Dr. Iliffe, organist of St. John's College, to compose a new work, which will be called 'Lara.' For some years Queen's College stood alone in the high standard of its programmes, but of late its example has been extensively followed, and the following complete works were given in the Summer Term of 1884. Gade's 'Comala' at Worcester, and his 'Psyche' (with small band) at Kehle; Barnett's 'Ancient Mariner' at New, and his 'Paradise and the Peri' (with band) at Merton; and Macfarren's 'May Day' at Exeter.

To sum up, we have in Oxford every year four concerts of the highest class, two given by the Philharmonic, and two by the Choral; we have two concerts of chamber music every week in each Term; any instrumental player has a weekly chance of practising both orchestral and chamber music, and at least six colleges may be depended on to perform a cantata of considerable dimensions every year. The following works will be heard in Oxford with orchestra during the early part of 1885:—Beethoven's 'Mount of Olives,' Stainer's 'St. Mary Magdalen,' Mozart's 'Twelfth Mass' (so called), Mendelssohn's 114th Psalm and Reformation Symphony, Spohr's 'Christian's Prayer,

Lloyd's 'Hero and Leander,' Handel's 'Alexander's Feast' and 'Acis and Galatea,' Goring Thomas's 'Sun Worshippers,' Mackenzie's 'Bride,' Gade's 'Erl King's Daughter,' and Iliffe's 'Lara.' There will also be performances of three other works, but the details are not yet (Nov. 1884) settled. [J.H.M.]

III. EDINBURGH.—The germ of the first students' musical society established in Scotland is traceable to a 'University Amateur Concert' of February 1867, 'given by the Committee of Edinburgh University Athletic Club, the performers consisting of members of the University, assisted by the Professor of Music, by amateurs of the Senatus Academicus, and by members of *St. Cecilia* Instrumental Society.' The following winter the Association was organised, and in 1868, 1869, and 1870 concerts were held. An arrangement having been made for elementary instruction to members deficient in previous training, the society was recognised as a University institution by an annual grant of £10 from the Senatus. But its numerical strength was weak, and at a committee meeting in Nov. 1870 it was resolved 'to let the society, so far as active work was concerned, fall into abeyance for the session of 1870–71, in consideration of the difficulty in carrying on the work from want of encouragement from the students.' In the winter of 1871 the present Professor of Music, warmly supported by some of his colleagues, was able to get the matter more under his control, and he was elected president and honorary conductor. Amongst reforms introduced were the use of his classroom and of a pianoforte for the practisings, and the drawing up and printing of a code of rules and list of office-bearers. The latter consists of a president, vice-presidents, including the principal and some half dozen professors, honorary vice-presidents, a committee of some ten students, with honorary secretary and treasurer, and with choirmaster. Subsequently the Duke of Edinburgh complied with the request of the president that His Royal Highness should become patron.—The main object of the Society, as stated in the rules, 'is the encouragement and promotion amongst students of the practical study of choral music.' After the reorganisation of 1871 considerable impetus was given to the matter, and the annual concert of 1872 evinced marked advance and higher aim. Besides a stronger chorus, a very fair orchestra of professors and amateurs, with A. C. Mackenzie as leader, played Mozart's G minor Symphony, some overtures, and the accompaniments; and the president and conductor was presented by his society with a silver-mounted *bâton*. Recent years have brought increased success, both as to annual concerts and as to numbers, which in five years rose from 64 to 236, the average number being some 200. The twelve concerts annually given since 1872 have been very popular, and on the whole well supported. Although the annual subscription is only 5*s*., and expenses are considerable, in 1883 the balance in hand was about £200, enabling the society not only to present to the Senatus a portrait of the president, but also to subscribe £50 towards the expenses of an extra concert given during the tercentenary of the University in 1884, and a large collection of music for men's voices, with orchestral accompaniment specially scored, for much of it has been acquired out of the yearly balances in hand. A gratifying outcome of this new feature in Scottish student-life is that each of the other Universities of Scotland have followed the example of Edinburgh—Aberdeen, St. Andrew's, and Glasgow, each possessing a musical society giving a very creditable annual concert. The formation of such a student-chorus, East and West, North and South, cannot fail to raise choral taste amongst the most educated portion of the male population of Scotland, and to afford, as in the days of Queen Elizabeth, opportunity of taking part in most enjoyable artistic recreation. And by no means the least part of the value of University musical societies is that their associations tend through life to foster and cement students' regard for their 'Alma Mater.' [H.S.O.]

IV. DUBLIN.—The University of Dublin Choral Society, like many other similar Societies, originated with a few lovers of music among the students of the College, who met weekly in the chambers of one of their number[1] for the practice of part-singing. They then obtained permission to meet in the evening in the College Dining Hall, where an audience of their friends was occasionally assembled. These proceedings excited considerable interest, and in November 1837 the Society was formally founded as the 'University Choral Society,' a title to which the words 'of Dublin' were afterwards added, when the rights of membership were extended to graduates of Oxford and Cambridge. [See TRINITY COLLEGE, DUBLIN.]

In 1837 the amount of printed music available for the use of a vocal association was small. The cheap editions of Oratorios, Masses, and Cantatas were not commenced until nine years later, and it was not until 1842 that the publication of Mr. Hullah's Part Music supplied choral societies with compositions by the best masters. The Society therefore for some time confined its studies to some of Handel's best-known works, such as 'Messiah,' 'Israel in Egypt,' 'Judas Maccabæus,' 'Jephthah,' 'Samson,' 'Acis and Galatea,' and 'Alexander's Feast,' Haydn's 'Creation' and 'Seasons,' Romberg's 'Lay of the Bell,' and the music to 'Macbeth' and the 'Tempest.' In 1845, however, an important advance was made by the performance, on May 23, of Mendelssohn's music to 'Antigone,' which had been produced at Covent Garden Theatre in the preceding January, and from that time forward the Society has been remarkable for bringing before its members and friends every work of merit within its powers of performance.

The following list shows the larger works (many of them frequently repeated) which, in addition to those mentioned above, have been performed at the Society's concerts:—

[1] Mr. Hercules H. O. Mac Donnell.

Bach. Passion (St. John); Magnificat.	Macfarren. The Sleeper Awakened; John the Baptist.
Balfe. Mazeppa.	Mendelssohn. St. Paul; Lauda Sion; Athalie; Christus; The First Walpurgis-Night; Lorelay.
Beethoven. Mass in C; Mount of Olives; Ruins of Athens; King Stephen.	Monk. The Bard.
Carissimi. Jonah.	Mozart. Requiem.
Cherubini. Requiem Mass.	Rossini. Stabat Mater.
Costa. Eli.	Smart. The Bride of Dunkerron.
Cowen. The Corsair.	Spohr. Last Judgment; Psalm 84.
Gade. The Erl-King's Daughter; Spring's Message; Psyche. The Crusaders.	Stewart. A Winter Night's Wake; The Eve of St John (both written for the Society).
Gadsby. The Lord of the Isles; Alice Brand.	Sullivan. Martyr of Antioch; Te Deum; On Shore and Sea.
Gollmick. The Heir of Linne.	Van Bree. St. Cecilia's Day.
Handel. Saul; Joshua; Esther; Theodora; The Dettingen Te Deum.	Verdi. Requiem Mass.
Hiller. Loreley.	Weber. Jubilee Cantata; Music in Preciosa; Liebe und Natur.

Several large selections from operas containing a choral element have been given, as Mozart's 'Idomeneo,' 'Zauberflöte,' and 'Don Giovanni'; Weber's 'Der Freischütz' and 'Oberon,' etc.

For many years the old-fashioned regulations compelled the Society to employ only the choristers of the Cathedral for the treble parts in the chorus, and on occasions where boys' voices were inadequate, to give its concerts outside the college walls; but in 1870 permission was granted to admit ladies as associates, and since that time they have taken part in the concerts of the Society.

About the year 1839 the Church Music Society, of which Mr. J. Rambaut was conductor, was founded in Trinity College. It appears to have restricted itself to the practice of psalmody, and to have had but a brief existence. [G.A.C.]

UPHAM, J. Baxter, M.D., a citizen of Boston, U.S.A., where he has for long occupied a prominent position in the musical life of the city. He was for nearly thirty consecutive years (1855–1884) president of the Music Hall Association, and it was largely through his personal exertions that the great organ, built by Walcker of Ludwigsburg, was procured for the hall. Before concluding the contract for the organ, Dr. Upham consulted the most notable builders in Europe, as well as with organists and scientific authorities, and personally inspected the most famous organs in the Old World, with the view of securing an instrument that should be in all respects a masterpiece.[1] For 10 years (1860 to 1870) Dr. Upham was president of the Handel and Haydn Society, and it fell to him to prepare and deliver the historical sketch of the society at its bicentenary festival in May, 1865. For 15 years (1857–1872) he officiated as chairman of the Committee on Music in the public schools of the city, and through his active supervision the system of music-training in Boston acquired much of its thoroughness. [See United States.] [F.H.J.]

UPRIGHT GRAND PIANO. A transposition of the ordinary long grand piano to a vertical position, so that it might stand against a wall. The upright piano was derived from the upright harpsichord, and like it, its introduction was nearly contemporaneous with the horizontal instrument. The upright harpsichord (Fr. *Clarecin Vertical*) is figured in Virdung's 'Musica getutscht,' etc., A.D. 1511, as the 'Claviciterium,' but, like all Virdung's woodcuts of keyboard instruments, is reversed, the treble being at the wrong end. He does not figure or describe the Arpichordium, but we know that the long horizontal instrument was in use at that time, and constructive features are in favour of its priority. Upright harpsichords are now rarely to be met with. One decorated with paintings was shown in the special Loan Exhibition of ancient Musical Instruments at South Kensington in 1872, contributed by M. Laconi of Paris. Another, in a fine Renaissance outer case, was seen in 1883 at Christie's, on the occasion of the Duke of Hamilton's sale. The museums of the Conservatoire at Brussels, and of Signor Kraus, Florence, contain specimens. There is also an upright grand piano at Brussels, the oldest yet met with. It was made by Frederici of Gera, in Saxony, in 1745. This was the very time when Silbermann was successfully reproducing the Florentine Cristofori's pianofortes at Dresden, which were horizontal grand pianos. [See Pianoforte; Cristofori; and Silbermann.] Frederici, however, made no use of Cristofori's action. Neither did he avail himself of a model of Schroeter's, said to be at that time known in Saxony. M. Victor Mahillon, who discovered the Frederici instrument and transferred it to the Museum he so ably directs, derives the action from the German striking clocks, and with good reasons. Frederici is also credited with the invention of the square piano, an adaptation of the clavichord.

The earliest mention of an upright grand piano in Messrs. Broadwoods' books occurs in 1789, when one 'in a cabinett case' was sold. It was, however, by another maker. The first upright grand piano made and sent out by this firm was to the same customer, in 1799. Some years before, in 1795, William Stodart had patented an upright grand pianoforte with a new mechanism, in the form of a bookcase. He gained a considerable reputation by, and sale for, this instrument. Hawkins's invention in 1800 of the modern upright piano descending to the floor, carried on, modified, and improved by Southwell, Wornum, the Broadwoods and others, in a few years superseded the cumbrous vertical grand piano. [A.J.H.]

URBANI. [See Valentini.]

URHAN, Chrétien, born Feb. 16, 1790, at Montjoie, near Aix-la-Chapelle, was the son of a violinist. He early showed great taste for music, and while still untaught began to compose for his two favourite instruments, the violin and piano. The Empress Josephine happening to hear him at Aix-la-Chapelle, was so struck with his precocious talent that she brought him to Paris, and specially recommended him to Lesueur. The composer of 'Les Bardes' was then at the height of his popularity both with the public and the Court, and his countenance was of as much service to Urhan as his lessons in composition. Urhan entered the orchestra of the

[1] The organ was sold and taken down in the summer of 1884, and stored awaiting the erection of a new concert hall, for which it was bought.

Opéra in 1816, was promoted first to a place among the first violins, and finally, on Baillot's retirement (1831), to that of first violin-solo. As a concert-player he made his mark as one of the foremost violinists of the day with Mayseder's brilliant compositions, which he was the first to introduce in Paris. He was frequently heard at the Concerts du Conservatoire, of which he was one of the originators, and where his performances on the viola and the viol d'amour excited great attention. He also contributed to the success of the memorable evenings for chamber-music founded by Baillot, and of Fétis's Concerts historiques. Urhan had studied all instruments played with the bow, and could play the violin with four strings, the five- and four-stringed viola, and the viol d'amour, in each case preserving the characteristic quality of tone. He had a particular method of tuning, by which he produced varied and striking effects of tone. Charmed with his talent and originality, and anxious to turn to account his power of bowing and knowledge of effect, Meyerbeer wrote for him the famous viol d'amour solo in the accompaniment to the tenor air in the 1st act of the 'Huguenots.'

Short in stature, and with no personal attractions, Urhan dressed like a clergyman, and was looked upon, not without reason, as an eccentric; but his religion was untainted by bigotry, and he was kind and charitable. He pushed his asceticism so far as to take but one meal a day, often of bread and radishes; and during the 30 years he sat in the orchestra of the Opéra, either from religious scruples, or fear of being shocked at the attitudes of the *ballerine*, he never once glanced at the stage. As a composer he aimed at combining new forms with simplicity of ideas. He left 2 string quartets; 2 quintets for 3 violas, cello, double-bass, and drums *ad lib.*; PF. pieces for 2 and 4 hands; and melodies for 1 and 2 voices, including a romance on two notes only, all published by Richault, and now almost unprocurable. Urhan styled all his music 'romantic.' He died after a long and painful illness at Belleville (Paris), Nov. 2, 1845. Urhan was godfather to Jules Stockhausen the singer. [G.C.]

URIO, Francesco Antonio, a Milanese composer of the 17th and 18th centuries. The title of his first[1] published work, of which there is a copy in the Library of the Liceo Musicale of Bologna, is as follows:—

Motetti di Concerto a due, tre e quattro voci, con violini, e senza. Opera prima. Composti e Dedicati all' Eminentissimo e Reverendissimo Prencipe Il signor Cardinale Pietro Ottoboni . . . da Frâncesc' Antonio Urio da Milano Minore Conventuale, Maestro di Cappella nell' Insigne Basilica de' Santo Dodici Apostoli di Roma. In Roma MDCXC nella Stamperia di Gio. Giacomo Komarek, Boemo, etc.

Between this date and that of his second work—also contained in the same Library—he had migrated from Rome to Venice, and was chapel-master of the church of the Frari.

Salmi concertati a' trè voci con Violini à beneplacito del Padre Francesco Antonio Urio Maestro di Cappella nella Chiesa dei Frari di Venetia. Opera Seconda dedicata all' Eccelenza del signor Don Filippo Antonio Spinola Colonna, Duca del Sesto, Gentilhuomo della Camera di S. M. Cattolica, suo Generale della Cavalleria nello Stato di Milano, e Castellano del Castel Nuovo di Napoli, etc. In Bologna per Martino Silvani 1697, etc.

M. Arthur Pougin, in his Supplement to Fétis's Biographie, states that Urio wrote a Cantata di camora (1696), and two oratorios, 'Sansone' (1701) and 'Maddalena convertita' (1706) for Ferdinand de' Medicis, Prince of Tuscany; but neither the authority for the statement nor the place where the works are to be found can now be ascertained. A 'Tantum ergo' for soprano solo and figured bass is in the library of the Royal College of Music, London, No. 1744. Urio's most important known work, however, is a Te Deum for voices and orchestra, which owes its interest to us, not only for its own merits, which are considerable, but because Handel used it largely,[2] taking, as his custom was, themes and passages from it, principally for his Dettingen Te Deum (10 numbers), and also for 'Saul' (6 numbers), 'Israel in Egypt' (1 ditto), and 'L'Allegro' (1 ditto).

Of this work three MSS. are known to be in existence. (1) In the Library of the Royal College of Music, which is inscribed 'John Stafford Smith, A.D. 1780. Te Deum by Urio —a Jesuit of Bologna. Apud 1682.' Over the Score: 'Te Deum. Urio. Con due Trombe, due Oboe, Violini & due Viole obligati & Fagotto a 5 Voci,' (2) In the British Museum (Add. MSS. 31,478), 'Te Deum Laudamus con due Tromhe, due Oboe et Violini, et due[3] Viole obligati. Del Padre Franco Uria (sic) Bolognese.' This title is followed by a note in ink, apparently in the handwriting of Dr. Thomas Bever, Fellow of All Souls, Oxford, and a collector of music in the last century:

This curious score was transcribed from an Italian Copy in the Collection of Dr. Samuel Howard, Mus. D., organist of St. Bride's and St. Clement's Danes. It formerly belonged to Mr. Handel, who has borrowed from hence several Verses in the Dettingen Te Deum, as well as some other passages in the Oratorio of Saul. T. B.

This copy was written by John Anderson, a Chorister of St. Paul's 1781. Pri. li. 8s. 0d.

Above this in pencil, in another hand:

In the copy purchased by J. W. Callcott at the sale of Warren Horne, the date is put at 1661.[4]

(3) The copy just mentioned as having been sold at Warren Horne's sale came into the possession of M. Schoelcher (as stated in a note by Joseph Warren on the fly-leaf of No. 2), and is now in the Library of the Conservatoire at Paris. It is an oblong quarto, with no title-page, but bearing above the top line of the score on page 1, 'Te Deum, Urio, 1660.' The following notes are written on the fly-leaves of the volume.[5]

[1] I am indebted for this fact, unknown to Fétis, to the kindness of the Cavaliere Castellani, Chief Librarian to the Bibliotheca R. dell Universita, at Bologna.

[2] First publicly mentioned by Crotch in his Lectures (see the list, p. 122. note), and then by V. Novello (Preface to Purcell, p. 9).

[3] In the score itself these are given as 'Violetta' (in alto clef) and 'Violetta tenore' (in tenor clef).

[4] More accurately 1660.

[5] I owe these notes to the kindness of my friend M. G. Chouquet, keeper of the Musée of the Conservatoire.

[Page 1.] Edm: T: Warren Horne. 3. 13. 6.

N.B.—Mr. Handel was much indebted to this author, as plainly appears by his Dettingen Te Deum, likewise a Duett in Julius Cæsar, and a movament in Saul for Carillons, etc., etc., etc.

J. W. Callcott, May 16, 1797.

Vincent Novello. May day, 1839.
69 Dean Street, Soho Square.

There was another copy of this extremely rare and curious Composition in the Collection of Mr. Bartlemon, at whose death it was purchased by Mr. Greatorex. At the sale of the musical Library of Mr. Greatorex the MS. was bought by Charles Hatchett, Esq., 9 Bella Vue House, Chelsea, in whose possession it still remains.

V. Novello, 1832.

This copy was kindly given to me by Mrs. Stokes on the death of my beloved friend Charles Stokes in April 1839. V. N.

[Page 2.] Handel has borrowed these from Urio's Te Deum as they arise:

Welcome, mighty King	Saul.
The Youth inspir'd	do.
The Lord is a man of war	Israel in Egypt.
All the Earth	Te Deum.
To Thee Cherubin	do.
Also the Holy Ghost	do.
To Thee all angels	do.
Our fainting courage	Saul.
Battle Symphony	do.
Thou didst open	Te Deum.
Thou sittest at the right hand	do.
O fatal consequence of rage	Saul.
O Lord, in Thee	Te Deum.
We praise Thee	do.
And we worship	do.
Day by Day	do.
Sweet bird	Allegro.
Retrieve the Hebrew name	Saul.

I believe that this curious list is in the handwriting of Bartleman.[1]

The 'Italian copy,' which was first Handel's and then Dr. Howard's, if not that in the Royal College of Music (which is certainly in an Italian hand), has vanished for the present.

The Te Deum has been published by Dr. Chrysander (from what original the writer does not know), as No. 5 of his 'Denkmäler' of Handel (Bergedorf, 1871). It has been examined chiefly in its connexion with the Dettingen Te Deum by Mr. E. Prout, in the Monthly Musical Record for Nov. 1871, and we recommend every student to read the very interesting analysis there given. [G.]

URQUHART, Thomas, an early London violin-maker, who worked in the reign of Charles II. The dates on his violins are chiefly in the seventies and eighties. The model superficially resembles Gaspar di Salo; it is high, straight, and flat in the middle of the belly, and has a rigid and antique appearance. The corners have but little prominence. The soundholes are 'set straight,' and terminate boldly in circles, the inner members being so far carried on and introverted that the straight cut in each is parallel to the axis of the fiddle. This is Urquhart's distinctive characteristic. The purfling is narrow, coarse, and placed very near the edge. The violins are found of two sizes; those of the larger size would be very useful chamber instruments but for the height of the model, which renders them somewhat unmanageable. The varnish, of excellent quality ('equal to that on many Italian instruments,' says Mr. Hart), is sometimes yellowish brown, sometimes red. [E.J.P.]

USE. A term traditionally applied to the usage of particular Dioceses, with regard to variations of detail in certain Plain Chaunt Melodies sung in the Service of the Roman Catholic Church, more especially in those of the Psalm-Tones. 'Heretofore,' says the Preface to the Book of Common Prayer, 'there hath been great diversity in saying and singing in Churches within this Realm, some following *Salisbury* Use, some *Hereford* Use, and some the Use of *Bangor*, some of *York*, some of *Lincoln*.'

The Roman Use is the only one which has received the sanction of direct ecclesiastical authority. In France, the most important varieties of Use are those observed in the Dioceses of Paris, Rouen, Reims, and Dijon; all of which exhibit peculiarities, which, more or less directly traceable to the prevalence of Machicotage [vol. ii. p. 186 *b*] in the Middle Ages, can only be regarded as fascinating forms of corruption. The chief Use, in Flanders, is that of Mechlin; in Germany, that of Aachen. In England, notwithstanding the number of those already mentioned, the only Use of any great historical importance is that of Salisbury, or as it is usually styled, Sarum, which exhibits some remarkable points of coincidence with the Dominican Use, as practised in the present day; as, for instance, in the splendid Mixolydian Melody to the Hymn 'Sanctorum meritis'—printed in the Rev. T. Helmore's 'Hymnal Noted'—which differs from the Dominican version of the Hymn for Matins on the feast of Corpus Christi only just enough to render the collation of the two readings extremely interesting. The Sarum Use is, on the whole, an exceptionally pure one: but, unhappily, it excludes many very fine Melodies well-known on the Continent, notably the beautiful Hypomixolydian Tune to 'Iste Confessor.' [W.S.R.]

UTRECHT. The Collegium Musicum Ultrajectinum, or Stads-Concert, is the second oldest musical society in the Netherlands, if not in Europe. It was founded on Jan. 1, 1631, forty years after the St. Caecilia Concert of Arnheim, a society which is still in existence. The Utrecht Collegium originally consisted of eleven amateurs belonging to the best families of the town, who met together every Saturday evening for the practice of vocal and instrumental music. In course of time professional musicians were engaged to perform, and in 1721 friends of the members and pupils of the professionals were admitted. In 1766 the society first gave public concerts; since 1830 these have been under the leadership of a conductor paid by the town. At the present day the orchestra consists of over forty members, mostly musicians resident in Utrecht, but including a few artists from Amsterdam and amateurs. Ten concerts are given by the society every winter, each programme being repeated at two performances, to the first of which only gentlemen are admitted: the corresponding 'Dames-Concert' takes place a week

[1] This note appears to be in error, as Bartleman's copy is spoken of just before as being a distinct one from this.

later. By a mutual arrangement with the similar societies at Amsterdam, the Hague, Rotterdam and Arnheim, no concerts take place on the same evenings in any of these towns, so that the soloists—generally one vocalist and one instrumentalist—appear alternately at concerts in the different places. The concerts are given in the Gebouw voor Kunsten en Wesenschappen; the average attendance is from 600 to 800. In 1881 the members of the society numbered over 200, so that the subscriptions afford a tolerably certain income. The present director is Mr. Richard Hol, who has filled the place since 1862. On the occasion of the 250th anniversary of the foundation of the society its history was written by Mr. van Reimsdijk. His work is entitled 'Het Stads-Muziekcollegie te Utrecht (Collegium Musicum Ultrajectinum) 1631–1881. Eene bijdrage tot de geschiedenis des Toonkunst in Nederland' (Utrecht 1881). [W.B.S.]

UT, RE, MI (Modern Ital. *Do, re, mi*). The three first syllables of the 'Guidonian system of Solmisation.'[1]

Whether Guido d'Arezzo did, or did not, invent the system which, for more than eight centuries, has borne his name, is a question which has given rise to much discussion. A critical examination of the great Benedictine's own writings proves that many of the discoveries with which he has been credited were well known to Musicians, long before his birth; while others were certainly not given to the world until long after his death. We know, for instance, that he neither invented the Monochord, nor the Clavier, though tradition honours him as the discoverer of both. Still, it is difficult to agree with those who regard him as 'a mythical abstract.' Though he writes with perfect clearness, where technical questions are concerned, he speaks of himself, and his method of teaching, in terms so *naïves* and familiar, that we cannot afford to despise any additional light that tradition may throw upon them. We know that he first used the six famous syllables. Tradition asserts, that, from this small beginning, he developed the whole method of Solmisation in seven Hexachords,[2] and the Harmonic (or Guidonian) Hand. Let us see how far the tradition is supported by known facts.

In a letter, addressed to his friend Brother Michael, about the year 1025, Guido speaks of the value, as an aid to memory, of the first six hemistichs of the Hymn for the festival of S. John the Baptist, 'Ut queant laxis.' 'If, therefore,' he says, 'you would commit any sound, or Neuma, to memory, to the end that, wheresoever you may wish, in whatsoever Melody, whether known to you or unknown, it may quickly present itself, so that you may at once enuntiate it, without any doubt, you must note that sound, or Neuma, in the beginning of some well-known Tune. And because, for the purpose of retaining every sound in the memory, after this manner, it is necessary to have ready a Melody which begins with that same sound, I have used the Melody which follows, for teaching children, from first to last.[3]

C D F DE D
UT que-ant lax-is

D D C D E E
RE-so-na-re fi-bris

EFG E D EC D
Mi--ra ges-to-rum

F G a GFED D
FA-mu-li tu--o-rum

G a FGE F G D
SOL---ve pol-lu-ti

a G a F G a a
LA-bi-i re-a-tum

GF ED C E D.
Sanc-te Io-an-nes.

'You see, therefore,' continues Guido, 'that this Melody begins, as to its six divisions, with six different sounds. He then, who, through practice, can attain the power of leading off, with certainty, the beginning of each division, whichever he may desire, will be in a position to strike these six sounds easily, wheresoever he may meet with them.'[4]

The directions here given, by Guido himself, clearly indicate the Solmisation of a typical Hexachord—the Hexachordon naturale—by aid of the six initial syllables of the Hymn. Did he carry out the development of his original idea? Tradition asserts that he did, that he extended its application to the seven Hexachords, in succession, and even to their Mutations;[5] illustrating his method by the help of the Harmonic Hand. And the tradition is supported by the testimony of Sigebertus Gemblacensis, who, writing in 1113, says, in his 'Chronicon,' under the year 1028, that 'Guido indicated these six sounds by means of the finger-joints of the left hand, following out the rising and falling of the same, with eye and ear, throughout a full Octave.' Guido himself, it is true, never recurs to the subject. But he does tell Brother Michael, in another part of his letter, that 'these things, though difficult to write about, are easily explained by word of mouth';[6] and surely, with Sigebert's testimony before us, we can scarcely escape the conclusion that he really did afterwards explain the fuller details of his system to his friend, *vivâ voce*, and teach them in his school. But, whether he did this or not, he has at least said enough to

[1] See SOLMISATION. [2] See HEXACHORD.

[3] 'Si quam ergo vocem vel neumam vis ita memoriae commendare, ut ubicumque velis, in quocumque cantu, quem scias vel nescias, tibi mox possis occurrere, quatenus mox illum indubitanter possis enuntiare, debes ipsam vocem vel neumam in capite alicuius notissimae symphoniae notare. Et pro una quoque voce memoriae retinenda huiusmodi symphoniam in promtu habere, quae ab eadem voce incipiat: ut pote sit haec symphonia, qua ego docendis pueris imprimis atque etiam in ultimis utor.'

[4] 'Vides itaque, ut haec symphonia senis particulis suis a sex diversis incipiat vocibus? Si quis itaque unlusculusque particulae caput ita exercitatus noverit, ut confestim quamcumque particulam voluerit, indubitanter incipiat, easdem sex voces ubicumque viderit secundum suas proprietates facile pronuntiare poterit.'

[5] See MUTATION; also the Table of Hexachords, vol. i. p. 734 b.

[6] 'Quae omnia cum vix litteris utcumque significemus, facilitatum colloquio denudamus.'

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convince us that it was he who first endeavoured to remove 'the cross of the little Choir-Boys, and the torture of learners' (*crux tenellorum puerorum, et tortura discentium*), by the use of the syllables, Ut, Re, Mi, Fa; and that to him, and to him alone, belongs the honour of having invented, even if he did not perfect, the method of Solmisation which still bears his name.

The Hymn 'Ut queant laxis' is given, in modern notation, in vol. iii. p. 550. The poetry is known to have been written by Paulus Diaconus, though Albertus Magnus attributes it to S. Jerome—a fact which did not escape the sharp observation of Hermann Finck. The Melody is a very early one, in Mode II. (the Hypodorian). A comparatively late Gallican version is given in the Mechlin Vesperal (1870). The version given in the latest Roman Vesperal (Ratisbon, 1875) is scarcely recognisable, and does not comply with Guido's conditions in any of its sections except the second. [W.S.R.]

V.

VACCAJ, Nicola, a prolific composer of Italian operas, born at Tolentino March 15, 1790. He passed the first 10 or 12 years of his life at Pesaro, a few more at Rome with the view to the law, and it was not till his 17th or 18th year that he threw off this, and took lessons of Jannaconi in counterpoint. In 1811 he went to Naples and put himself under Paisiello for dramatic composition, and there wrote a couple of cantatas and some church music. In 1814 he brought out his first opera, 'I solitari di Scozia,' at Naples. The next seven years were passed at Venice, each one with its opera. None, however, were sufficiently successful, and he therefore took up the teaching of singing, and practised it in Trieste and in Vienna. In 1824 he resumed opera composition, and in 1825 wrote amongst several others his most favourite work, 'Giulietta e Romeo,' for Naples. In 1829 he visited Paris, and stayed there two years as a singing master in great popularity. He then passed a short time in London, and in 1831 we again find him writing operas in Italy, amongst others 'Marco Visconti' and 'Giovanna Grey'—the latter for Malibran. In 1838 he succeeded Basili as head and principal professor of composition of the Conservatorio of Milan. In 1844 he left his active duties, returned to Pesaro, and wrote a fresh opera, 'Virginia,' for the Argentino Theatre, Rome. It was his last work, and he died at Pesaro Aug. 5, 1848. His works contain 15 operas besides those mentioned above, 12 Ariette per Camera (Cramer, London), and a Method (Ricordi). 'Giulietta e Romeo' was performed at the King's Theatre, Haymarket, London, April 10, 1832. [G.]

VAET,[1] Jacques (or Jacob), Flemish composer of the 16th century,[2] attached to the imperial Kapelle at Vienna in the capacity of chanter and apparently also of court-composer, as early as 1520–1526, when he wrote a motet 'in laudem serenissimi principis Ferdinandi archiducis Austriae.' After a long life of this service [3]he was appointed 'obrister Kappelmeister,' Dec. 1, 1564, and died Jan. 8, 1567. That he remained active as a composer to the court, is shown by his motet 'in laudem invictissimi Romanorum imperatoris Maximiliani II.,' who ascended the throne in July 1564. [4]Both motets were printed in P. Ioannelli's 'Novus Thesaurus Musicus,' Venice, 1568, which also contains a motet 'in obitum Iacobi Vaet.' F. Haemus, in his 'Poemata' (Antwerp 1578), has an elegy 'in obitum Iacobi Vasii, Caesaris Maximiliani archiphonasci,' which is quoted by [5]M. vander Straeten.

[6]Vaet's compositions are principally comprised in the 'Novus Thesaurus' just mentioned, which includes 25 motets, 8 'Salve Regina,' and one 'Te Deum' of his; and in the five volumes of the 'Thesaurus musicus' published at Nuremberg in 1564 (all motets). Other motets, 'Sententiae piae,' etc., appear in several collections of Tylman Susato, Montanus, Phalesius, and Buchaw; and three French chansons are found respectively in Phalesius' first book of 'Chansons' (1554), in Waelrant and Laet's 'Jardin musical' (1556), and in Buchaw's 'Harmoniae' (1568). Vaet's reputation among [7]contemporaries stood very high. Among modern critics, [8]Fétis admires the correctness, want of affectation, and religious character, of his writing; he did not care, like so many of the composers of that time, to strain after merely learned, or pedantic, effects. [9]Ambros, commenting on the richness and nobility of Vaet's style, and the variety of his treatment, singles out his 'masterpiece,' the 8-voice 'Te Deum,' and a 'Miserere' in 5 parts, which he regards as worthy of special distinction. [R.L.P.]

VAGANS, *i. e.* wandering, uncertain—the old name for the Quinta Pars in a mass or motet, so called because it was not necessarily of any particular compass, but might be a second soprano, or alto, or tenor; though usually a tenor. [G.]

VAISSEAU-FANTÔME, LE. Opera in 2 acts; words translated or imitated from the

[1] The name is also written *Vaedt* and *Waet*. Owing to the latter spelling the composer was often confused with an entirely different person, Jacques (or Giaches) de Wert, a mistake which appeared in the first edition of Fétis' Dictionary. Compare the remarks of M. Vander Straeten, La Musique aux Pays-bas iii. 197 f.; 1875.

[2] Vaet's birthplace is unknown, but one Jean Vaet, who may be of his family, has been discovered as living at Ypres in 1499: Vander Straeten, i. 120; 1867.

[3] Vander Straeten, v. 79, 102; 1880.

[4] Compare Fétis viii. 291 a (2nd ed.); Ambros, Geschichte der Musik. iii. 324.

[5] Vol. i. 119 f.

[6] Eitner, Bibliographie der Musik-Sammelwerke, pp. 886–896; cp. Fétis viii. 292 b.

[7] See for instance the extract in Vander Straeten iv. 64; 1878.

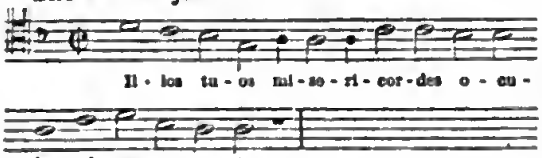
[8] Vol. viii. 292 a.

[9] Vol. iii. 325.

German of Richard Wagner, music by Dietsch.[1] Produced at the Grand Opera, Paris, Nov. 9, 1842. [G.]

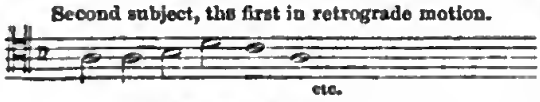
VALENTINI, Pietro Francesco, a great contrapuntist, scholar of G. M. Nanini; died at Rome 1654. Various books of canons, madrigals, canzonets, etc., by him, were published before and after his death, of which a list is given by Fétis. His canons were his greatest achievement, and two of them are likely to be referred to for many years to come. The first, on a line from the Salve Regina, is given by Kircher (Musurgia, i. 402), and was selected by Marpurg, more than a century later (1763), as the theme of seven of his Critical Letters on music, occupying 50 quarto pages (ii. 89). He speaks of the subject of the canon with enthusiasm, as one of the most remarkable he had ever known for containing in itself all the possible modifications necessary for its almost infinite treatment—for the same qualities in fact which distinguish the subject of Bach's 'Art of Fugue' and the 'Et vitam venturi' of Cherubini's great 'Credo.'

The first subject is:—



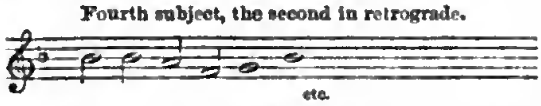
which gives direct rise to three others; viz.—

Second subject, the first in retrograde motion.



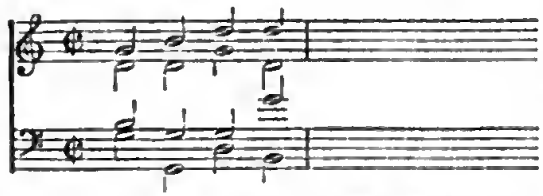
Third subject, the first inverted.

Fourth subject, the second in retrograde.



Each of these fits to each or all of the others in plain counterpoint, and each may be treated in imitation in every interval above and below, and at all distances, and may be augmented or diminished, and this for 2, 3, 4, 5 or 6 voices. Kircher computes that it may be sung more than 3000 different ways.

The second canon—'Nel nodo di Salomo (like a Solomon's knot) a 96 voci'—consists of the common chord of G,



[1] Pierre Louis Philippe Dietsch, a French composer and conductor, was born at Dijon, March 17, 1808, was educated by Choron and at the Paris Conservatoire, was Maître de Chapelle at S. Eustache, and in 1860 became chief conductor of the Grand Opera.

and may be varied almost *ad infinitum*, with insufferable monotony it must be allowed. (See also Burney, Hist. iii. 522.) [G.]

VALENTINI, Valentino Urbani, commonly called; a celebrated *evirato*, who came to London, Dec. 6, 1707, very early in the history of Italian opera in England. Nothing is known of his birth or early career; but he seems to have arrived here, possessed of a contralto voice of small power, which fell afterwards to a high tenor, and with an opera, 'Il Trionfo d'Amore,' in his pocket. The translation of this piece he entrusted to Motteux; and he subsequently sold to Vanbrugh,[2] for a considerable sum, the right of representation. The Baroness, Margherita de l'Epine, Mrs. Tofts, and Leveridge, sang with him in this opera ('Love's Triumph'), and, if the printed score may be trusted, they all, including Valentini, sang English words. The piece was produced at the end of February, 1708, and he took a benefit in it on March 17. Meanwhile, he had already sung (Dec. 1707) as Orontes, a 'contra-tenor,' in 'Thomyris,' Hughes understudying the part. Valentini's dress[3] in this piece cost £25 17*s.* 3*d.*, a very large sum in those days; his *turban and feathers* cost £3 10*s.*, and his *'buskins'* 12 shillings. We find him[4] (Dec. 31, 1707) joining with the 'Seigniora Margaritta [de l'Epine], Mrs. Tofts, Heidegger, and the chief members of the orchestra, in a complaint against the dishonesty and tyranny of Rich. They claimed various amounts, due for salaries, 'cloaths,' etc. Valentini's pay was fixed at £7 10*s.* a night, as large a sum as any singer then received; but he seems to have had difficulty in extracting payment of it from Vanbrugh.

There is extant a curious letter, in which M. de l'Epine appeals to the Vice-Chamberlain (Coke) for '*juste revange*' for the 'impertinançe' of which '*cette creature*' [Valentini] had been guilty, in preventing her from singing one of her songs, a few days before; and declares that she would never suffer '*ce monster, ennemi des homes des famés et de Dieu*' to sing one of her songs without her singing one of his! The letter is simply endorsed by the Vice-Chamberlain, 'Mrs. Margarita about Mr. Valentin.'

Valentini sang, with Nicolini, in 'Pyrrhus and Demetrius,' a part which he resumed in 1709. Nicolini and he sang their music to the Italian words, while the rest of the company sang in English, as was not unusual in the *gallimaufries*[5] of the time. Valentini reappeared (1710) in 'Almahide,' and (1711) in the original cast of 'Rinaldo,' as Eustazio, a tenor. In 1712 he sang another tenor part, that of Silvio in 'Pastor Fido'; and in the following year another, Egeo in 'Teseo,' as well as that of Ricimer in 'Ernelinda.' In that season (1713) he again joined in a petition, with Pepusch and his wife, la Galeratti, and other artists, for the better regulation of their benefits. Then, as in modern times, operatic affairs were too frequently

[2] The Coke papers, in the writer's possession. [3] Ibid.
[4] Busby. [5] The Coke papers.

enlivened with petitions, squabbles, and litigation; impresarios were tyrants, and singers were hard to manage. Valentini sang again in 'Creso,' 1714, after which his name appears no more 'in the bills.'

Galliard says of him that, 'though less powerful in voice and action than Nicolini, he was more chaste in his singing.' [J.M.]

VALENTINO, Henri Justin Armand Joseph, eminent French conductor, born at Lille, Oct. 14, 1787. His father, of Italian origin, was an army-chemist, and intended him for a soldier, but his talent for music was so decided that he was allowed to follow his own bent. At 12 he was playing the violin at the theatre, at 14 was suddenly called upon to supply the place of the conductor, and henceforth made conducting his special business. In 1813 he married a niece of Persuis, the composer, on whose recommendation he became in 1818 deputy-conductor of the Opéra under R. Kreutzer, and in 1820 was rewarded with the reversion of the title of first conductor conjointly with Habeneck. The decree did not take effect till Kreutzer's resignation in 1824, when the two deputies had long been exercising the function of conductor in turn. Amongst the works produced under Valentino's direction between 1827 and 1830, may be mentioned 'Moïse,' 'La Muette de Portici,' 'Guillaume Tell,' and 'Le Dieu et la Bayadère.' He also held from April 10, 1824, the reversion after Plantade of the post of Maître de chapelle honoraire to the King, but this he lost by the Revolution of 1830, which also brought about changes at the Opéra. Dr. Véron, the new director, inaugurated his reign by cutting down salaries, and Valentino, determined not to sacrifice the musicians who served under him to his own interests, resigned. He soon after succeeded Crémont as chief conductor of the Opéra Comique, an enviable post which he occupied from April 1831 to April 1836. Here he produced 'Zampa,' 'Le Pré aux Clercs,' 'Le Prison d'Edimbourg,' 'Le Châlet,' 'Robin des Bois' ('Der Freischütz'), 'Le Cheval de Bronze,' 'Actéon,' and 'L'Eclair.' On the direction of all these popular works he bestowed a care, zeal, and attention to *nuances* beyond all praise.

On resigning the Opéra Comique, Valentino settled at Chantilly, but was soon offered the direction of the popular Concerts of classical music. Fascinated by the idea of rivalling the Concerts of the Conservatoire, and spreading the taste for high-class instrumental music, he courageously put himself at the head of the enterprise. The spot selected was the hall at 251 Rue St. Honoré, where Musard had given masked balls and concerts of dance-music, and which was now destined to hear the classical masterpieces interpreted by a first-rate orchestra of 85 players—and all for 2 francs! But the public was not ripe for classical music, and preferred the 1 franc nights and dance-music, under a less eminent conductor. The 'Concerts Valentino,' started in Oct. 1837, came to an end in April 1841, but the name of their founder remained attached to the hall where so many schemes of amusement have failed since then.

Valentino then retired to Versailles, and lived in obscurity for 24 years. He was indeed asked in 1846 to return to the Opéra, but declined. He had married again, and the last few years of his life were passed in the midst of his family and a few intimate friends. He died at Versailles Jan. 28, 1865, in his 78th year. [G.C.]

VALERIANO, Cavaliere Valeriano PELLEGRINI, commonly called; a very distinguished *musico*, attached to the Court of the Elector Palatine, about 1712. In that year he visited London, replacing Nicolini, who left in June. Valeriano, who had a counter-tenor voice of great beauty, 'created' the principal parts in 'Pastor Fido,' produced Nov. 21, and in 'Teseo,' first performed Jan. 10, 1713. He sang also the chief rôle in 'Ernelinda,' and drew the highest salary of the season (about £650). His engagement terminated, Valeriano left England, and did not return here again. [J.M.]

VALLACE, GUGLIELMO. A new libretto to Rossini's 'Guillaume Tell,' written for the production of that opera in Milan, at the Scala Theatre, Dec. 26, 1836. [G.]

VALLERIA, Alwina. Miss Alwina Valleria Lohmann was born Oct. 12, 1848, at Baltimore, U.S.A, studied at the Royal Academy of Music, London, the piano, with Mr. W. H. Holmes, and singing, as second study, with Mr. Wallworth, and in 1869 gained the Westmoreland Scholarship; received further instruction in singing from Arditi, and on June 2, 1871, made her first appearance in public, after which she was promptly engaged for Italian opera at St. Petersburg, where she made her first appearance on the stage Oct. 23 of the same year, as Linda di Chamouni. Her next engagements were in Germany and at La Scala, Milan. She was afterwards engaged at Her Majesty's Opera, Drury Lane, for two seasons, and made her first appearance May 3, 1873, as Marta. From 1877–78 she was engaged in Italian opera at the same house, and in 1879–82 at Covent Garden, undertaking with readiness and capacity a large number of parts, whether principal or subordinate—viz. Inez ('L'Africaine'), Leonora ('Trovatore'), Adalgisa, Donna Elvira, Susanna, Blonde ('Il Seraglio'), and Michaela on the production in England of 'Carmen' (June 22, 1878). For the seasons 1882 and 1883 she sang in English opera under Carl Rosa in the 'Flying Dutchman' and 'Tannhäuser'; and on April 9, 1883, was much praised for her spirited performance of Colomba, on the production of Mackenzie's opera. She sang in oratorio for the first time on Dec. 26, 1882, at Manchester, in the 'Messiah,' and has since been very successful both in the Handel and Leeds Festivals of 1883. Mme. Valleria has also sung successfully in opera and concerts in America and elsewhere. Her voice extends from B♭ below the line to D in alt, is of considerable flexibility, fair power and volume, and pleasant quality. She

is moreover an admirable actress. On Aug. 23, 1877, she married Mr. R. H. P. Hutchinson, of Husband's Bosworth, near Rugby. [A.C.]

VALVE (Fr. *Piston*; Germ. *Ventil*). A contrivance applied to brass instruments with cupped mouthpieces for increasing their powers of performance. It may be described as a second tube or bypath on one side of the main bore, into which the column of air may be diverted at will by a movement of the fingers; the original path being automatically restored on their removal. The side channels are obviously always longer than the simple passage, and therefore act by lengthening the tube, and lowering the note produced by a definite quantity. This quantity is approximately a tone for the first valve; a semitone for the second; a tone and a half for the third. Here the mechanism usually ends; but a fourth valve is often added, especially in baritone, bass, and contrabass instruments, which lowers the pitch about two tones and a-half. Cornets have indeed been made with as many as six valves, but they have not received general acceptation.

It is difficult to identify the original inventor of this ingenious contrivance. A rude form of valve may occasionally be seen on old Trombones, in which four parallel sliding tubes are actuated by a lever for each set, giving the instrument the appearance of a rank of organ pipes or of a Pandean reed. The earliest definite facts are two patents of John Shaw; the first taken out in 1824; the second, which he calls a 'rotary' or 'swivel' action, in 1838. The mechanism was much improved and simplified by Sax of Paris.

The two principal models now in use are the Piston and the Rotatory valve. The former is most used in this country and in France; the latter in Germany. The Rotatory valve is simply a 'fourway stopcock turning in a cylindrical case in the plane of the instrument, two of its four ways forming part of the main channel, the other two, on its rotating through a quadrant of the circle, admitting the air to the bypath.' This gives great freedom of execution, but is far more expensive and liable to derangement than the Piston valve. This, as its name implies, is a brass cylindrical piston moving airtight, vertically, in a long cylindrical case. It is pressed down by means of a short rod ending in a button for the finger at its upper end, and flies back to its original place under the influence of a helical spring acting on its lower extremity. On the sides of the case four passages abut; two from the main tube, two from the bypath. The valve itself is perforated obliquely by corresponding holes, which give the open note when it is at the top, the depressed note when it is at the bottom of its stroke. In the Rotatory valve these holes describe an arc of the circle; in the Piston they have a rectilinear vertical traverse.

Whichever form be used, it is intended to serve at least three purposes:

1. To complete the scale.
2. To transpose the key.
3. To remedy false notes or imperfect intonation.

In four-valve instruments the first two of these requirements are combined, in order to bridge over the long gap of an octave which exists between the fundamental note and its first upper partial: for example, the depression of pitch by 2½ tones places a B♭ instrument practically in the F below, and thus founds the whole scale on a new key-note, in which the three other valves produce fresh changes of interval.

The third requirement has been applied practically by Mr. Bassett to the trumpet, and his very valuable improvement is described under that heading. [TRUMPET.]

The depressions and changes of pitch produced by each valve have been above named as approximate only. This fact constitutes the great objection to the system. For an instrument like the French Horn, which varies in length according to key from twelve to twenty-six feet, it is clear that a corresponding change must be made in the valve-slides, by which they remain aliquot parts of the main tube. This adjustment can be effected at the beginning of a composition by the player; but in sudden changes, either of crook, key, or of enharmonic nature, it is quite impracticable. In instruments, moreover, of large compass, like the Euphonium, the valve length is totally different according as the passage played lies in the lower or the higher register; still more so if the fourth valve has lowered the whole pitch of the instrument as above described.

In the French Horn, indeed, from the closeness of the harmonics to one another in the part of its scale chiefly used, two valves are sufficient, depressing the note a semitone and a tone respectively. A far better device for this instrument was, however, patented by the late Mr. Ford, and may be seen in the Patent Museum; but nowhere else, having been relegated, like so many other improvements, to the limbo of disuse. In this the piston arrangement, though working on the Rotatory method named above, actuates two short Trombone slides introduced into the main tube, and entirely does away with fixed bypaths. The player therefore has the power, as in the Trombone, of producing any note by ear, in correct intonation.

An equally ingenious if not quite so perfect a correction of the error inherent in this construction has been devised by Mr. Blaikley, of Messrs. Boosey's, under the name of Compensating Pistons, and is best given nearly in his own words.

In the ordinary arrangement the first valve lowers the pitch one tone; the second half a tone; and the third a tone and a half; but as the length of the instrument should be, speaking roughly, in inverse proportion to the number of vibrations of the required notes, the desired result is not exactly obtained when two or three valves are used in combination. Thus, in an instrument in the key of C, the first valve lowers the pitch to B♭, the third valve lowers it to A♭. For the low G the first valve is used in combination with the third, but its tubing is tuned to give the interval from C to B♭, and as the instrument when the third valve is down is virtually in A♮, the tubing of the first valve is not sufficiently long to flatten the pitch a true tone from A to G. This defect is intensified when all three valves are used together to produce D♭ and G♭. A numerical illustration may make this more clear: Let the first

valve tubing be one-eighth the length of the instrument, and the third valve tubing one-fifth, the length of the instrument being unity; one-fifth added thereto will lengthen it in the right proportion to lower its pitch a minor third—*i.e.* from C to A♯. To produce G, we should be able to lower the instrument one tone from A♯, but the first valve will increase the length only one-eighth of unity, and not one-eighth (of $1+\frac{1}{5}$). G will therefore be somewhat sharp.

Thus far with reference to instruments with three valves, but the defect is aggravated in those with four. Any actual lengthening of the valve slides by mechanism connected with the valve is practically inadmissible, as the lightness and rapidity of action of the valve would be thereby interfered with, but in the compensating pistons a lengthening of the valve slides is brought about as follows. The tubing connected with the third valve is passed through the first and second in such a way that when the third is pressed down, the vibrating column of air passes through passages in the first and second, in addition to the two passages in the third, as in the common arrangement; and for the purpose of bringing additional tubing into action in connection with the first and second valves, as required for correct intonation (when they are either or both used in combination with the third), two air passages are added to each of these valves, and in connection with each pair of passages a loop or circuit of tube of the required length, which is added to the effective length of the instrument only when the third valve is used in connection with the others. Such additional tubing compensates for the lowering of the pitch due to pressing down the third valve. No extra moving parts are introduced, and the established fingering is preserved.

The writer has examined the system, and finds it to work with ease, and to add only a few ounces to the weight of the instrument. [W.H.S.]

VAMPYR, DER. Opera in 4 acts; words by C. G. Häser, music by Marschner. Produced at Leipzig March 28, 1828; in London, at the Theatre Royal English Opera House, in 3 acts, Aug. 25, 1829. [G.]

VAN BREE, Johann Bernhard, son of a musician, born at Amsterdam, Jan. 29, 1801. He was taught chiefly by his father, and first came before the public as a player of the violin, on which he was much renowned in Holland. In 1829 he was appointed conductor of the Felix Meritis Society of Amsterdam, and held the post with great distinction till his death Feb. 14, 1857. Van Bree was an industrious composer, and left behind him a mass of works in all the regular departments of music. In England he is known to Choral Societies by three masses for men's voices, and a cantata for St. Cecilia's Day, all published by Novellos. Van Bree was the founder (1840) of the Cecilien-Vereen of Amsterdam, which he conducted till his death, and was also head of the music school of the Society for the encouragement of music (Maatschapij tot bevordering der Toonkunst). [G.]

VAN DEN EEDEN, Gilles, Beethoven's first instructor in music. Of his birth and death nothing seems to be known, but he was doubtless son or nephew of Heinrich van den Eede, who in 1695 was Hofmusicus to the then Elector of Cologne. In 1722 the name occurs again as a vocalist, but the first certain mention of Gilles is in 1728, when he represents to the Elector that he has been employed as organist for a year and a half without pay, on which 100 gulden is allotted him, increased, on his further petition (July 5, 1729), to 200 gulden.[1] He thus entered the Elector's service before Beethoven's grandfather. [See vol. i. p. 162 *b*]. In 1780 we find him as teacher to the little Ludwig: when the teaching began or of what it consisted beyond the organ is not known. There is reason to believe however that Beethoven had no instructor in composition before Neefe. He often spoke of his old teacher, with many stories which have not been preserved.[2] In 1784 Van den Eeden's name has vanished from the lists. [G.]

VANDER STRAETEN, Edmond, distinguished Belgian musician, and writer on music, and author of 'La Musique aux Pays-Bas,' a work still in progress and destined to be a monument of erudition and research—was born at Oudenarde in Flanders, Dec. 3, 1826. He was educated for the law, first at Alost, and afterwards in the University of Ghent. On his return to Oudenarde, he continued the cultivation of his taste for music, in combination with numismatics and archæology, the last-named pursuit powerfully influencing the determination of his career. While in his native town he organised and directed performances of excerpts from operatic works, and in 1849 himself set to music a three-act drama, entitled 'Le Proscrit.' At this early age he began that research in the rich musical archives of his native country which he has since given to the public in his literary works. M. Vander Straeten next became secretary to Fétis, who was then Director of the Brussels Conservatoire, at the same time continuing his studies in harmony and counterpoint, the latter under Fétis, with whom he entered into active collaboration, in cataloguing the historical section of the Royal Library and contributing numerous articles to Fétis's biographical dictionary. He thus spent fourteen years in preparation for his own historical productions. During this time he acted as musical critic to 'Le Nord,' 'L'Echo du Parlement,' and 'L'Étoile Belge,' and wrote, as well, in various reviews. Although adoring the southern genius of Rossini, he never ceased to advocate the claims of Weber, and also of Wagner, as his operas came out.

The first volume of 'La Musique aux Pays-Bas' appeared in 1867, and marks the period of his entire devotion to the publication of his archæological discoveries. He had formed an important library of materials for the musical history of the Low Countries, and had also collected musical instruments bearing upon his studies, including his beautiful Jean Ruckers clavecin of 1627, figured in his third volume.

The Belgian Government now charged M. Vander Straeten with artistic and scientific missions which involved his visiting Germany, Italy, France, and Spain. He visited Weimar in 1870, for the model representations of Wagner's operas, and his reports are alike distinguished by æsthetic sentiment and clearness of analytical vision. He has been appointed quite recently by his government, in concert with the Académie Royale, on the committee for the publication of ancient

[1] Thayer, i. 10. 17, 21. The name is spelt Vandeneet, and Van den Eede.

[2] Thayer i. 114; Schindler (1st ed.) p. 19.

Belgian compositions, and it is confided to him to collect the materials for this noble undertaking. The question of the birthplace of the 15th-century composer TINCTORIS, which had been claimed for Nivelles in Brabant, aroused a violent controversy. M. Vander Straeten is, however, admitted to be victorious, having adduced proofs that place the locality in West Flanders, and form an important chapter of his fourth volume.

He is an honorary or corresponding member of twelve musical or archæological societies. His most important published works (to 1885) are—'La Musique aux Pays-Bas avant le XIXe siècle,' 7 vols. (1867–1885); 'Le Théâtre Villageois en Flandre,' 2 vols. (1874 and 1880); 'Les Musiciens néerlandais en Italie' (1882); 'Les Musiciens Néerlandais en Espagne' (first part, 1885). A complete bibliography of his works to 1877 is appended to an interesting biographical notice, written by M. Charles Meerens, and published at Rome. [A.J.H.]

VANINI. [See BOSCHI.]

VARIANTE is the usual expression in Germany for varying versions or readings of a piece of music. Thus in the principal editions of Bach's instrumental works, besides the adopted text of a piece, other copies containing various changes are printed in an appendix, and entitled Varianten. [G.]

VARIATIONS. In the days when modern music was struggling in the earliest stages of its development, when most of the forms of art which are familiar in the present day were either unknown or in their crudest state of infancy, composers who aimed at making works of any size laboured under great disadvantages. They were as fully conscious as composers are now of the necessity of some system of structure or principle of art to unify the whole of each work, and to carry on the interest from moment to moment; but as they had not discovered any form which could extend for more than a few phrases or periods, their only means of making the music last any length of time was to repeat, and to disguise the repetition and give it fresh interest by artistic devices.

In choral music they took some old familiar piece of plainsong, or a good secular tune, put it into very long notes, and gave it to one of the voices to sing; and then made something ostensibly new upon this basis by winding round it ingenious and elaborate counterpoint for all the other voices. The movement lasted as long as the tune served, and for other movements—if the work happened to be a mass, or work necessarily divided into separate pieces—they either took a new tune and treated it in the same way, or repeated the former one, and sometimes sang it backwards for variety, with new turns of counterpoint each time.

Similarly, in instrumental music, as soon as their art was enough advanced to produce good, clear, and complete dance-tunes and songs, they extended the musical performance by repeating the tunes, with such other touches of fresh interest as could be obtained by grace-notes and ornamental passages, and runs inserted in the bass or other parts. In this way the attention of composers came to be very much drawn to the art of varying a given theme, and presenting it in new lights; and they carried it to a remarkably advanced stage when scarcely any of the other modern forms of art had passed the period of incubation.

In choral music the art was limited to the practice of using a given tune as the central thread to hold the whole work together; and it almost died out when maturer principles of structure were discovered; but in instrumental music it has held its own ever since, and not only plays a part of great importance in the most modern sonatas and symphonies, but has given rise to a special form which has been a great favourite with all the greatest masters, and is known by the name of Variations.

The early masters had different ways of applying the device. One which appears to have been a favourite, was to write only one variation at a time, and to extend the piece by joining a fresh theme to the end of each variation, so that a series of themes and single variations alternated throughout. In order to make the members of the series hang together, the variations to the different themes were often made in similar style; while the successive themes supplied some little contrast by bringing different successions of harmony into prominence. There are several pieces constructed in this fashion by Byrd and Bull and Orlando Gibbons, who were among the earliest composers of instrumental music in modern Europe; and they consist chiefly of sets of Pavans, or Galiards, or neat little tunes like Bull's 'Jewel.' Many are interesting for ingenuity and originality of character, but the form in this shape never rose to any high pitch of artistic excellence. Another form, which will be noticed more fully later on, was to repeat incessantly a short clause of bass progression, with new figures and new turns of counterpoint over it each time; and another, more closely allied to the modern order of Variations, was a piece constructed upon a theme like Sellenger's Round, which did not come to a complete end, but stopped on the Dominant harmony and so returned upon itself; by which means a continuous flow of successive versions of the theme was obtained, ending with a Coda.

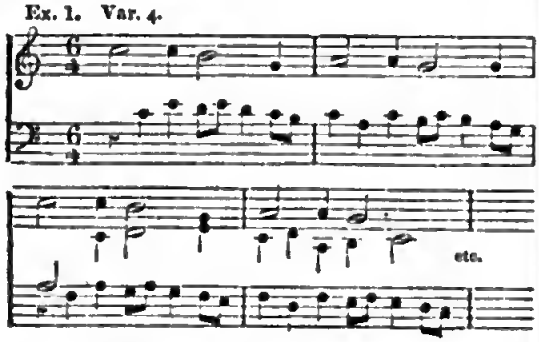
These early masters also produced examples of a far more mature form of regular theme and variations, not unlike thoroughly modern works of the kind; in which they showed at once a very wide comprehension of the various principles upon which variations can be constructed, and an excellent perception of the more difficult art of varying the styles of the respective members of the series so as to make them set off one another, as well as serve towards the balance and proportion of the whole set.

Two of the works which illustrate best the different sides of the question at this early date are Byrd's variations to the secular tune known

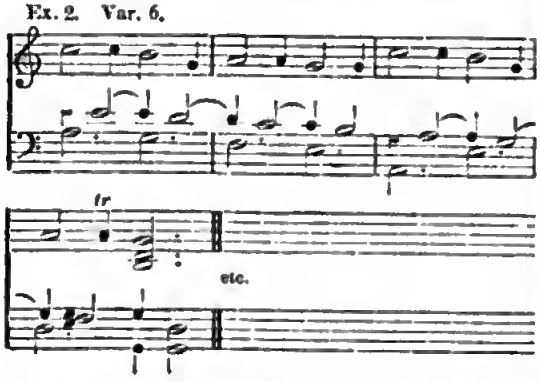
as 'The Carman's Whistle' and Bull's set called 'Les Buffons.' These two represent respectively two of the most important principles upon which variations are made, since the first series is almost entirely melodic, and the second structural; that is, each variation in the first series is connected with the theme mainly through the melody, whereas in the second the succession of the harmonies is the chief bond of connection; both themes are well adapted to illustrate these principles, the tune of the first having plenty of definite character, and the harmonies of the second being planned on such broad and simple lines as are most likely to remain in the memory.

Byrd's series consists of eight variations, in all of which, except the last, the melody is brought very prominently forward; a different character being given to each variation by the figures introduced to accompany it. The way in which the various styles succeed one another is very happy. The first is smooth and full, and the second rugged and forcible; the third quiet and plaintive, and the fourth lively and rhythmic; and so on in similar alternation to the last, which is appropriately made massive and full, and is the only one which is based exclusively on the harmonies, and ignores the tune. The two following examples give the opening bars of the fourth and sixth variations, and illustrate the style and way of applying the characteristic figures very happily. The upper part is the tune of the theme.

Ex. 1. Var. 4.

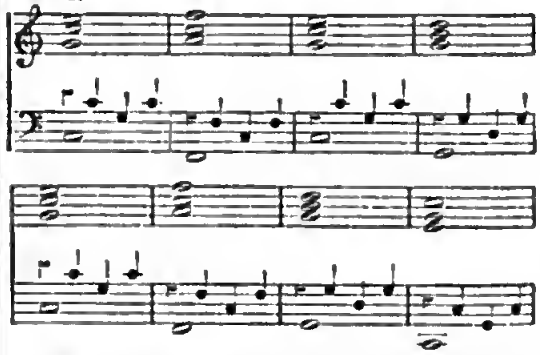


Ex. 2. Var. 6.



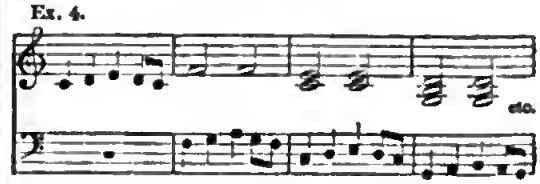
Byrd's variations are remarkable not only for their intrinsic qualities, but also as rare examples of melodic treatment in those early days, when composers were more inclined to notice the bass than the tune. Bull was by no means so great a genius as Byrd, but he had a vein of melody, a good deal of vivacity, and a considerable sense of effect. In 'Les Buffons' the former gift is scarcely brought into play, but the two latter are very serviceable. The theme is the simplest possible succession of chords, as follows:—

Ex. 3.

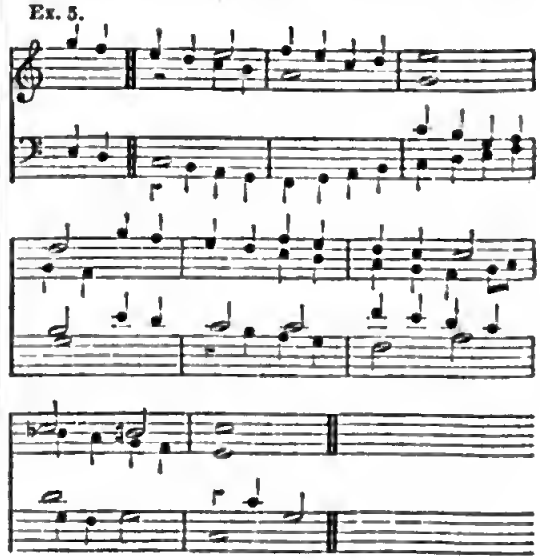


Upon this fourteen variations are constructed, which are varied and contrasted with one another throughout, upon the same general principles of succession as in Byrd's series. Many of them are merely made of scale passages, or rather commonplace figures; but some are well devised, and the two following are interesting as examples of the freedom with which composers had learnt to treat structural variations even in such early days. Ex. 4 is the beginning of the second variation, and Ex. 5 is the thirteenth, which flows out of the one preceding it.

Ex. 4.



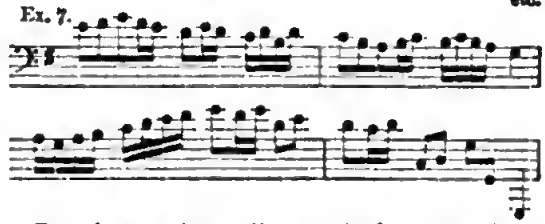
Ex. 5.



In the time which followed Byrd and Bull the best energies of composers were chiefly directed to the development of such instrumental forms as the Suite and the Canzona, and the earlier kinds of Sonata; and Sets of Variations were not so common. There are a few examples among Frescobaldi's compositions; as the 'Aria detta Balletto' in the second book of Toccatas, Canzonas, etc., which is curious on account of the way the variations are put into different times; but his works of the kind are on the whole neither so interesting nor so satisfactory as Byrd's. It is also common to meet with an occasional variation on one or more of the regular dance-movements in the Suites; and in that position they were commonly called Doubles. There is a curious and unusual experiment in a Suite of Kuhnau's in E minor, in which the Courante in 6-4 time is a complete variation of the Allemande in common time that precedes it. But the art of varying a theme of some sort was cultivated to a greater extent about this time under other guises. In Germany composers were fond of harmonising their Chorales in all sorts of ingenious ways, such as are found later in perfection in Bach's Cantatas and Passions; they also used the Chorales as a kind of Canto fermo upon which they based elaborate movements for the organ, full of ingenious and effective figures and various devices of counterpoint; and not a little of the great development of organ-playing, which culminated in J. S. Bach, was carried on by the cultivation of this form of art. Another form which was more obviously allied to the sets of variations, and indeed can in some cases hardly be distinguished from them, was the ground-bass or *basso ostinato*, which was a very favourite form of art all over Europe during the greater part of the 17th century. The principle of following the bass of the theme is indeed constantly made use of in variations, and in theory the only difference between the two forms is that in a ground-bass the bass passage, which is repeated over and over again, is the whole bond of connection which joins the series together; while in variations the bass may change entirely so long as the theme is recognisable either by means of the melody or the succession of the harmonies. But in practice, though there are many examples in which a good clear bass figure is made to persist with obstinate regularity in this form, it often gave place to the succession of the harmonies, or was itself so varied as to become scarcely recognisable. For instance, a so-called Ground by Blow in E minor, with twenty-eight divisions, begins with a section that is much more like a theme for variations; and though the bass moves in good steps, it has no very decided figure whatever. A comparison of the first half of the so-called ground with the corresponding part of the bass of the twentieth division will show that the view musicians then took of the repetitions was at least a liberal one:—

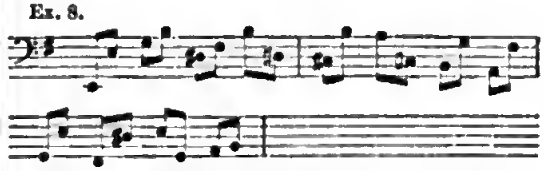
Ex. 6.

Ex. 7.



In this case the outline of the bass as defined by the successive steps downwards is pretty well maintained, but in a few other divisions which are more elaborately constructed, not only is the bass altered, but even harmonies which do not strictly correspond to the originals are introduced. Such treatment clearly destroys the individuality of the form of art, and makes the work to all intents a theme with variations, under limitations. The real type of movement constructed on a ground-bass has a decided character of its own, as the obstinate reiteration of a good figure is necessarily a striking bond of connection throughout the piece; and if the figures built upon it are well varied it can be made very amusing. In Purcell's use of this form, which he was evidently fond of, the type is kept much purer, and the divisions on the ground are really what they pretend to be. A quotation of the bass of a ground in one of his Suites will illustrate better than any description the difference between the real thing and a hybrid like Blow's:—

Ex. 8.



But even so genuine a specimen as Purcell's is closely allied to a theme with variations; and at a time when the form was so popular that it was not only a favourite with composers, but the constant resource of performers with any talent for extemporising to show off their skill in two directions at once, it seems very likely that the more elastic but less pure form adopted by Blow and others should have been easily allowed to pass in the crowd of experiments; and thus composers were constantly developing the form of 'Theme and Variations' under another name.

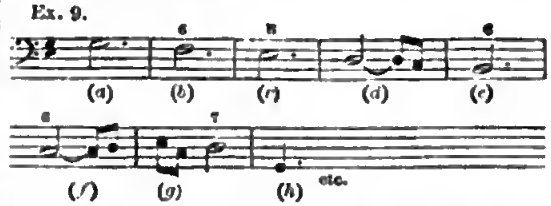
A celebrated example which bears upon this question is the twelfth and last Sonata of Corelli's Opera Quinta, which is called 'La Follia.' This is sometimes described as a Theme and twenty-two variations, and sometimes as Divisions on a ground. The bass of the theme was well known in those days as Farinelli's Ground, from the inventor, and was commonly used by musicians and composers, as for instance by Vivaldi. Hawkins speaks of it as 'the favourite air known in England as Farinelli's Ground,'

showing a confusion in his mind even as to the difference between a 'ground' and a tune. In Corelli's work the bass is not repeated at all regularly, so it is to all intents and purposes a series of free variations. These are most of them very simple, being different forms of arpeggios on the harmonies of the theme, but they are well devised so as to contrast and set off one another, and are effective in their way for the violin. The tempos vary from Adagio and Andante to Allegro and Vivace, and the time-signatures also, as 3-4, 4-4, and 3-8. Corelli evidently took an easy view of variations, for both in this set and in the Chaconne in the twelfth Sonata of op. 2, the harmonies are not at all strictly followed, and occasionally have next to nothing to do with the theme for several bars together; and this appears to have been rather a characteristic of the Italian style of writing such things. The treatment of the form in this instance, and in many others of nearly the same period (as those by Blow, and many by Locatelli and others a little later), together with the lax way in which Hawkins speaks of the subject, tend to the conclusion that this popular form of Ground-bass movement was gradually becoming mixed up with the form of Theme-and-Variations, and trenching on its province. Even the length of the bass in the Follia and other examples is in favour of this view, because the effect of the ground-bass is lost when it extends beyond very moderate limits. The best examples are after such a concise fashion as the bass quoted from Purcell, and such superb specimens as the 'Crucifixus' in Bach's Mass, his Passacaglia in C minor, and similar works by Buxtehude for the organ. If the ground-bass has several clauses, as in Corelli's Follia or Blow's piece (Ex. 6), it loses its effect and has to be treated after the manner of a theme; and the adoption of long periods led composers to that treatment, at the same time that the habit of looking at their subject in the direction of the bass rather than the upper part, influenced their manner of dealing with variations.

This condition of things throws an interesting light upon J. S. Bach's thirty Variations on an Aria in G major for a harpsichord with two rows of keys, which is the first very important work of its kind, and still among the most remarkable in existence, though it is never played in public in consequence of the difficulty of giving due effect on one row of keys to the rapid crossing passages which are written for two. The Aria which serves for theme is not after the manner of a modern aria, but is a dance movement like those in the Suites. It is in fact a Sarabande of the expressive and elaborate kind familiar among Bach's works; it has plenty of fine melody but no catching tune, and nothing to invite melodic variations of the modern kind. On the other hand, it is constructed of very broad and simple successions of harmony, with the bass moving a step of some sort in almost every bar; and upon this motion of bass or harmonies the whole series of variations is really constructed. It is therefore actually almost as much of a ground-bass movement as Corelli's Follia, or Blow's example. The actual bass figure is not repeated, but either the steps by which it moves or the regular changes of the harmony are always represented in some way under the elaborate texture of the figures. In fact, what Bach does is to take out the harmonic framework upon which the Aria is built, and use it to build thirty other little movements upon. The way in which these are developed from the original will be best understood by a comparison of the opening bars of some of the variations with the corresponding portion of the bass of the theme.

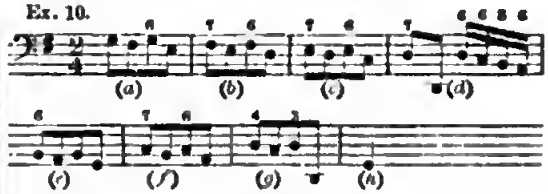
The following is the bass of the first eight bars of the Aria, with figures to represent the principal harmonies:—

Ex. 9.



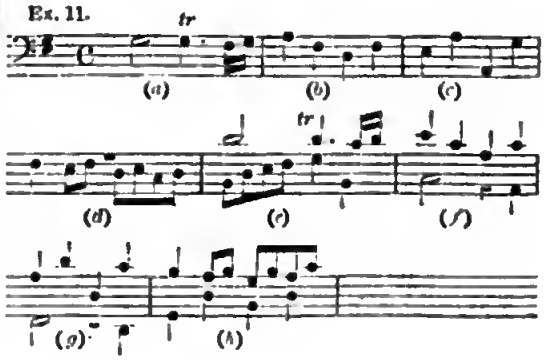
In a good many variations, such as the 1st, 2nd, 4th, 12th, and 22nd, these steps are very clearly maintained. The bass figure of the 2nd variation will serve to illustrate this:—

Ex. 10.



It is very rare however that the same positions of the chords are rigidly adhered to throughout. All positions are held to be interchangeable. This would be less possible in dealing with a modern theme with weak or irregular motions of harmony; but where the changes are so strict and clear, the successions are traceable even through a looser treatment of the original. An example which will illustrate Bach's method of interchanging positions of the same chords, and the ingenuity with which he builds one form upon another, is the opening of the tenth variation, which is a complete little four-part Fughetta:—

Ex. 11.



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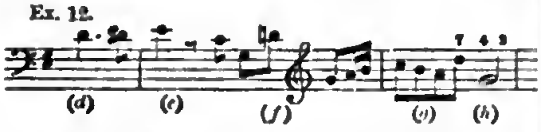
In bar (*b*) the first position of the chord of the Dominant is implied instead of its first inversion; in bar (*c*) there is a similar interchange, and in bars (*d*) and (*g*) the principal emphasis of the bar falls upon a first inversion instead of a first position of the same chord.

In other variations he goes much further still. In the ninth the strict succession of chords is frequently altered, but in such a way that the character and general contour of the harmonic succession is still to be felt in the background. For instance, in the passage corresponding to bars (*e*) and (*f*) the harmonies of E minor and G are forced in in the place of those of G and A. Then the harmony of C and A, which really represents bar (*f*), is driven into the bar corresponding with (*g*); and in order to make the final chord of the cadence answer in position with the original, all that appears of the chord corresponding to bar (*g*) is the last quaver. The following example will show the nature of the change, beginning at the half-bar corresponding with (*d*) where the first half close falls, up to the first close in the principal key in bar (*h*):—

Ex. 12.



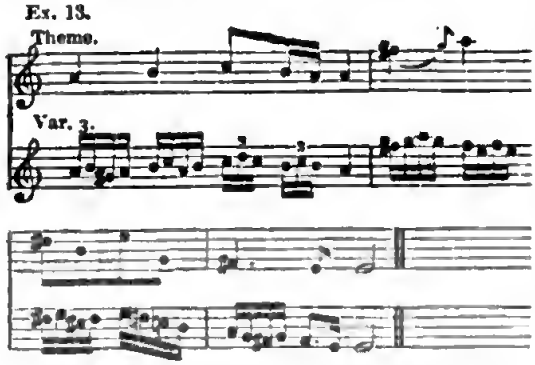
This appears to be rather an extreme instance, but in reality the change is caused by nothing more than the happy idea of turning the passing note in bar (*d*) in an opposite direction, and so leading to the intrusion of the chord of E; thus causing the chords of G and C, which follow in their proper order, to come one step too late, and forcing the penultimate chord of the cadence into very close quarters. But the form of the cadence is preserved all the same, and so the change turns out to be more in superficial appearance than reality; while the regularity of the succession is still sufficiently obvious to identify the theme.

The manner in which all the variations are written is contrapuntal, and in many cases they are cast in some one or other of the old contrapuntal forms. Every third variation throughout, except the last, is a Canon of some sort, with a free bass which generally follows the outlines of the bass of the theme. These take all the intervals in regular order—a Canon at the unison in the 3rd variation, a Canon at the second in the 6th, and so on up to a Canon at the ninth in the 27th variation, the Canons at the fourth and fifth being complicated by making them in contrary motion. Variation 10 is a complete Fughetta, and Variation 16 an Overture after the French model, managed by making the part which represents the first half of the theme into the Maestoso movement, and the latter part into the fugal one. The last variation is a 'Quodlibet'; that is, a movement in which several bits of familiar tunes are worked in together. The tunes are 'Volkslieder' of a very bright and happy type. It begins with one to the words 'Ich bin so lang nicht bei dir g'west,' on the top of which another, 'Kraut und Rüben haben mich vertrieben,' is introduced; and the fragments of the two, and probably bits of others which are not identified, are mixed up together in amusing but artistic confusion throughout, always following the harmonic succession of the original aria. After the Quodlibet the theme is directed to be played again, so as to make the cycle complete—a plan followed by Beethoven more than once, most notably in the last movement of his Sonata in E, op. 109. Every variation in the series has a perfectly distinct character of its own, and is knit together closely and compactly by the figures used; which vary from the most pointed vivacity to the noblest dignity and calm; and are so distributed as to keep the action always going, and the interest alive at every step; the result of this many-sided technical workmanship being a perfectly mature art-form. In this respect, as in many others, Bach seems to sum up in his own lifetime the labours of several generations, and to arrive at a point of artistic development which the next generation fell far behind; for a height equal to that of his work was not again reached till Beethoven's time. But the aspect of Bach's work is peculiar to himself and his time. The technical side is brought into extreme prominence. This is shown most obviously in the canons and fugues, but it is also shown in the texture of the other variations. Some few are extremely expressive and beautiful, but it was not with the paramount object of making them all so that Bach attacked his problem, for his variations are rather developments of ideas embodied in vigorous and regular rhythmic figures than romantic or dramatic types. Both the ideas and the way of treating them belong to the old contrapuntal school, and that style of variation-writing which is most richly and comprehensively shown in this series of variations, comes to an end with Bach.

He produced several other sets in the same manner, notably the famous Chacunne in the Suite in D for violin solo; but it is not necessary to analyse that work, since the same principles are observed throughout, even to the repetition of the theme at the end to clench it all together. As in the previous case, the basis of the variation is the harmonic framework of the theme; and the melody hardly ever makes its reappearance till its resumption at the end. The bass steps are just as freely dealt with as in the previous case, from which it may be gathered that Bach considered the harmonic structure the chief thing in a Chaconne (which has the reputation of being a movement on a ground-bass) as much as in a regular Theme and variations. He also produced an example of a different kind, in a little set of eight variations on a very beautiful and melodious theme in A minor. In this the harmonic framework is not nearly so noticeable, and the variations are not made to depend upon it so much as in the other cases. Some few of them

are constructed on the same principles as the great set of thirty, but more often the melody of the theme plays an unmistakeable part. This may be seen from a comparison of the melody of the 3rd, 4th, and 5th bars of the theme, with the same portion of the third variation.

Ex. 13.



The influence of the tune is similarly apparent in several other variations, putting a new complexion upon variation-making, in the direction cultivated by the next generation; but the result is neither so vigorous nor so intrinsically valuable as in other works more after Bach's usual manner, though historically interesting as an experiment in a line which Bach generally thought fit to let alone.

Handel's way of treating variations was very different from Bach's, and more like the methods of the Italian school, as illustrated by Corelli. In most cases, indeed, he regarded the matter from the same point of view as Bach, since he looked upon the harmonic framework as the principal thing to follow; but he reduced the interest of his representation of that framework in new figures to a minimum. Where Bach used ingenious and rhythmical figures, and worked them with fascinating clearness and consistency, Handel was content to use mere empty arpeggios in different forms. In many of his sets of Variations, and other works of the same kind, he makes the effect depend chiefly upon the way in which the quickness of the notes varies, getting faster and faster up to the brilliant but empty conclusion. The set which has most musical interest is the 'Harmonious Blacksmith' in the Suite in E; and in this the usual characteristic is shown, since the variations begin with semiquavers, go on to triplet semiquavers, and end with scale passages of demisemiquavers. The extraordinary popularity of the work is probably owing chiefly to the beauty of the theme, partly also to the happy way in which the style of the variations hits the mean between the elaborate artistic interest of such works as Bach's and the emptiness of simple arpeggios, and partly to the fact that their very simplicity shows to advantage the principles upon which a succession of variations can be knit together into an effective piece, by giving all the members of the series some relative bearing upon each other. In this set the connection and function of each is so thoroughly obvious that the most ordinary musical intelligence can grasp it, and it is to such grounds of effect that Handel trusted in making all his sets, whether in such an example as the Passacaglia in the G minor Suite or the Chaconne with sixty variations. Only in very few cases does he even appear to attempt to make the separate numbers of the series interesting or musically characteristic, and yet the series as a whole is almost always effective. He is more inclined to allow the tune of his theme to serve as a basis of effect than Bach was. In the variations in the Suite in D it is very prominent, and in the earlier variations of the 'Harmonious Blacksmith' is clearly suggested; and in this way he illustrates the earlier stage of the tendency which came to predominate in the next generation. The following are types of the figures used by Handel in more than one set:—

Ex. 14.

Ex. 15.

Ex. 16.

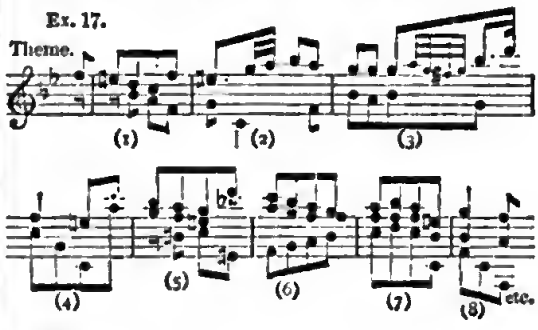
Another composer showed this tendency to follow the tune even more markedly. This was Rameau, who was born two years before Handel and Bach, but was brought more strongly under the rising influences of the early Sonata period, through his connection with the French operatic school, and the French instrumental school, of which Couperin was the happiest representative. These French composers were almost the first of any ability in Europe to give their attention unreservedly to tunes, and to make tune, and character of a tuneful kind, the object of their ambition. Rameau produced a number of charming tuneful pieces of a harmonic cast, and naturally treated variations also from the point of view of tune, studying to bring the tune forward, and to make it, rather than the harmonic successions, the basis of his variations. When operatic influences came into play and influenced the instrumental music of German composers, and when the traditions of the Protestant school gave place to those of the southern and Catholic Germans, the same result followed.

Other circumstances also affected the form unfavourably. The cause of the falling off in vigour, depth of feeling, and technical resource from the standard of Handel and Bach, is obvious enough in other departments; since men were thrown back as they had been after Palestrina's time, through having to cope with new forms of art. In the case of variations—by this time an old and established form—the cause of such falling off is not easy to see; but in reality variations were just as amenable to unfavourable influences as the rest of instrumental music,

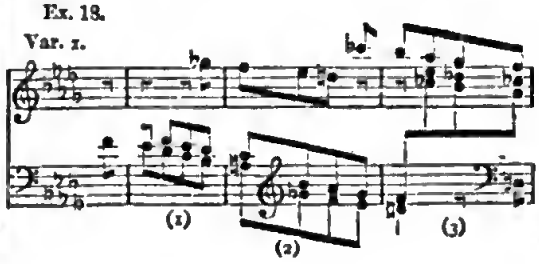
since composers began to try to treat them in the same style as their sonata movements. They dropped the contrapuntal methods, with the opportunities afforded by them, and as they had not yet developed the art of expressing effective musical ideas in the modern style apart from the regular sonata form, their works of the kind seem, by the side of Bach's, to be sadly lacking in interest. Moreover, the object of writing them was changing. Bach wrote up to the level of his own ideas of art, without thinking what would please the ordinary public; but the composers of the middle of the 18th century wrote their clavier music chiefly for the use or pleasure of average amateurs, on whom first-rate art would be thrown away; and aimed at nothing more than respectable workmanship and easy agreeable tunefulness. The public were losing their interest in the rich counterpoint and massive nobility of style of the older school, and were setting their affections more and more on tuns and simply intelligible form; and composers were easily led in the same direction. The consequences were happy enough in the end, but in the earlier stages of the new style variation-making appears to have suffered; and it only regained its position in rare cases, when composers of exceptional genius returned, in spite of the tendency of their time, to the method of building a fair proportion of their variations on the old principles, and found in the harmonic framework equal opportunities to those afforded by the tunes.

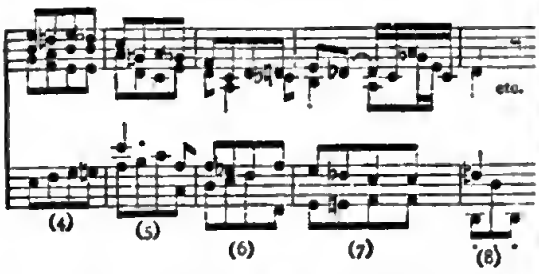
How strongly Haydn and Mozart were drawn in the prevailing direction is shown by the number of cases in which they took simple and popular tunes as themes, and by the preponderance of the melodic element in their variations. This is even more noticeable in Mozart than in Haydn, who took on the whole a more serious and original view of the form. True, he did not write nearly so many sets as his younger contemporary, and several that he did write are of the very slightest and most elementary kind—witness that which forms the last movement of the Clavier Sonata in Eb, that on a tune in 'Tempo di Minuetto' in a sonata in A, and that in a sonata for clavier and violin in C. In these cases he is obviously not exerting himself at all, but merely treating the matter lightly and easily. But when he set about his work seriously, it has far more variety, interest, and many-sided ingenuity than Mozart's. This is the case with several of the sets in the string quartets, and with the remarkable one for clavier alone in F minor, and the beautiful slow movement in the Sonata for Clavier and Violin in F. The things most noticeable in these are the remarkable freedom with which he treats his theme, and the original means adopted to combine the sets into complete and coherent wholes. Probably no one except Beethoven, Schumann, and Brahms took a freer view of the limits of fair variation; the less essential chords and root harmonies of the theme are frequently changed, even without the melody being preserved to make up for the deviation, and in certain cases whole passages appear to be entirely altered, and to have little if any connection with the theme beyond observance of the length of its prominent periods, and the fact that the final cadences come in the right forms and places. This occurs most naturally in a minor variation of a major theme, or vice versâ, where a passage in the relative major is made to correspond to a passage in the dominant key, and the succession of chords is necessarily altered to a different course to make the passage flow back to the principal key at the same place, both in variation and theme. There is an extremely interesting example of such changes in the slow movement of the Quartet in Eb, No. 22 Trautwein. The theme is in Bb, and the first variation in Bb minor. The second half of the theme begins in F, and has a whole period of eight bars, closing in that key, before going back to Bb. The corresponding part of the first variation begins with the same notes transferred from first violin to cello, and has the same kind of motion, and similar free contrapuntal imitation; but it proceeds by a chain of closely interlaced modulations through Eb minor and Ab, and closes in Db. And not only that, but the portion which corresponds to the resumption of the principal idea begins in the original key in Db, and only gets home to the principal key for the last phrase of four bars, in which the subject again appears. So that for eleven bars the variation is only connected with the theme by the fact that the successive progressions are analagous in major and minor modes, and by a slight similarity in the character of the music. This was a very important position to take up in variation-writing, and by such action Haydn fully established a much broader and freer principle of representing the theme than had been done before. The following examples are respectively the first eight bars of the second half of the theme, and the corresponding portion of the 1st variation:—

Ex. 17.



Ex. 18.





The other noticeable feature of Haydn's treatment of the variation-form is illustrated very happily by the 'Andante con Variazioni' in F minor for clavier solo, and by the movement in the F major sonata for clavier and violin; both showing how strongly he regarded the form as one to be unified in some way or other beyond the mere connection based on identity of structure or tune which is common to all the members of the series. The first of these is really a set of variations on two themes; since the principal theme in the minor is followed by a slighter one contrasting with it, in the major. The variations on these two themes alternate throughout, and end with a repetition of the principal theme in its original form, passing into an elaborate coda full of allusions to its principal figures. Thus there is a double alternation of modes and of styles throughout binding the members together; and the free development of the features of the theme in the coda gives all the weight and interest necessary to clench the work at the end. The slow movement for clavier and violin is somewhat different in system, but aims at the same object. After the theme comes an episode, springing out of a figure in the cadence of the theme, and modulating to the dominant and back; then comes the first variation in full, followed by another episode modulating to B♭, with plenty of development of characteristic figures of the theme, coming back (after about the same length as the first episode) to a pause on the dominant chord of the principal key, and followed by another variation with demisemiquaver ornamental passages for the pianoforte. This variation deviates a little at the end, and pauses on the dominant chord again; and then the beautiful and serene theme is given out once more in its original form. This is therefore an ingenious kind of Rondo in the form of variations. The short contrasting episodes are quite in Rondo-form, the only difference being that the two middle repetitions of the theme are made unusually interesting by appearing in a fresh guise. One more point worth noting about Haydn's works of this kind, is that some of his themes are so rich and complex. In a few of the sets in the quartets the theme is not so much a tune as a network of figures combined in a regular harmonic scheme—see Ex. 17; and the same holds true of the 'Andante con Variazioni' mentioned above, which is long, and full of the most various and remarkable figures. It may be said finally that there is no branch of composition in which Haydn was richer and more truly polyphonic than in his best sets of variations.

Mozart, on the other hand, represents the extreme of the melodic form of variations. If in many of Haydn's slighter examples this tendency was perceptible, in Mozart it comes to a head. The variations which he makes purely out of ornamental versions of the tune of the theme, are at least four times as many as his harmonic and more seriously conceived ones. As has been said before, Mozart wrote far more sets than Haydn, and many of them were probably *pièces d'occasion*—trifles upon which there was neither time nor need to spend much thought. It is scarcely too much to say moreover that variation-writing was not Mozart's best province. Two of his greatest gifts, the power of moulding his form with the most refined and perfect accuracy, and spontaneous melody, have here no full opportunity. The themes which necessarily decide the form are in many cases not his own, and, except in rare instances, it does not seem to have entered into his head to try to make new and beautiful melodies on the foundation of their harmonic framework. He seems rather to have aimed at making variations which would be easily recognisable by moderately-gifted amateurs; and it must be allowed that it takes a good deal of musical intelligence to see the connection between a theme and a variation which is well enough conceived to bear frequent hearing. It is also certain that the finest variations have been produced by scarcely any but composers of a very deep and intellectual organisation, like Beethoven, Bach, and Brahms. Mozart was gifted with the most perfect and refined musical organisation ever known; but he was not naturally a man of deep feeling or intellectuality, and the result is that his variation-building is neither impressive nor genuinely interesting. Its chief merits are delicate manipulation, illustrating the last phase of harpsichord-playing as applied to the Viennese type of pianoforte with shallow keys, and he obtains the good balance in each set as a whole without any of Haydn's interesting devices. A certain similarity in the general plan of several of the independent sets suggests that he had a regular scheme for laying out the succession of variations. The earlier ones generally have the tune of the theme very prominent; then come one or two based rather more upon the harmonic framework, so as to prevent the recurrence becoming wearisome; about two-thirds of the way through, if the theme be in the major, there will be a minor variation, and vice versâ; then, in order to give weight to the conclusion and throw it into relief, the last variation but one has a codetta of some sort or an unbarred cadenza, or else there is an unbarred cadenza dividing the last variation from the final coda, which usually takes up clearly the features of the theme. These unbarred cadenzas are a characteristic feature of Mozart's sets of variations, and indicate that he regarded them as show pieces for concerts and such occasions, since they are nothing but pure finger-

flourishes to show off the dexterity and neatness of the performer. There are two—one of them a very long one—in the set on Paisiello's 'Salve tu Domine,' another long one in that on Sarti's 'Come un agnello,' a long one in that on 'Lison dormait,' and others of more moderate dimensions in the sets on Gluck's 'Unser dummer Pöbel meint,' Mr. Duport's minnet, 'Je suis Lindor,' and others. In his treatment of the harmonic framework, Mozart is generally more strict than Haydn, but he is by no means tied by any sense of obligation in that respect, and even makes excellent point out of harmonic digression. A most effective example, which contains a principle in a nutshell, is his treatment of the most characteristic phrase of 'Unser dummer Pöbel' in the fourth variation. The phrase is as follows:—

Ex. 19.

To this he gives a most amusing turn by, as it were, missing the mark by a semitone:—

Ex. 20.

then he goes on to the end of the half of the variation which contains the passage, and begins it again as if for repeat; and then again overshoots the mark by a semitone:—

Ex. 21.

There is probably no simpler example of an harmonic inconsistency serving a definite purpose in variations. In a less obvious way there are some in which very happy effect is obtained by going an unexpected way round between one essential point of harmony and another, and in such refinements Mozart is most successful.

When he introduces sets of variations into sonatas and such works as his Clarinet Quintet, he seems to have taken more pains with them; there are proportionately more free and harmonic variations among them; and the element of show illustrated by the unbarred cadenza is not so prominent. There are good examples of variety of treatment and success in balancing the various members of the series in the variations in the fine Sonata in F for violin and pianoforte. True, the basis of the variations is for the most part melodic, but the principle is treated with more solid effect than usual. The same remark applies to the last movement of the PF. Sonata in D, written in 1777. This contains some extremely happy examples of the exclusive use of the harmonic principle, as in the 9th variation, in which the vigour and individuality of the figure give the variation all the appearance of an independent piece. Similarly in the 11th, Adagio cantabile, and in the last, in which the time is changed from 4-4 to 3-4, the melody is so devised as to appear really new, and not merely the theme in an ornamental dress.

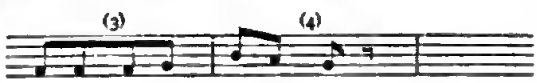
An excellent use to which Mozart frequently puts variations is that of presenting the subjects of sonata-movements in new lights, or adding to their interest by new turns and ornaments when they reappear a second or third time in the course of the movement. One example is the recurrence of the theme in the 'Rondo en Polonaise' which forms the middle movement in the Sonata in D just referred to. Another is the slow movement of the well-known Sonata in C minor, connected with the Fantasia in the same key.

The cases in which Mozart ventured to give a variation a thoroughly independent character are rare. He seems to have thought it better to keep always in sight of his theme, and though he invented some charming and effective devices which have been used by later composers, as a rule the variations wait upon the theme too subserviently, and the figures are often too simple and familiar to be interesting. The following ('Je suis Lindor') is a fair sample of his way of ornamenting a tune:—

Ex. 22. *Theme.* (1) (2)

Variation. (1) (2)

(3) (4)



(3) (4)

Beethoven's work forms an era in the history of variation-making. It was a branch of art eminently congenial to him; for not only did his instinct for close thematic development make him quick to see various ways of treating details, but his mind was always inclined to present the innermost core of his idea in different forms. This is evinced plainly enough in the way in which he perfects his subjects. His sketch-books show how ideas often came to him in the rough; and how, sometimes by slow degrees, he brought them to that refined and effective form which alone satisfied him. The substratum of the idea is the same from first to last, but it has to undergo many alterations of detail before he finds the best way to say it. Even in this his practice differed extremely from Mozart's, but in the treatment of the actual form of 'Theme and variations' it differed still more. In principle Beethoven did not leave the line

taken up by the composers of the Sonata period, but he brought the old and new principles more to an equality than before, and was also very much more daring in presenting his model in entirely new lights. The proportion of purely ornamental variations in his works is small; and examples in which the variations follow the theme very closely are more conspicuous in the early part of his life than later; but even among such comparatively early examples as the first movement of the Sonata in Ab (op. 26), or the still earlier ones in the Sonata in G (op. 14, no. 2), and the set on Righini's air, there is a fertility of resource and imagination, and in the last case a daring independence of style which far outstrips anything previously done in the same line.

In some sets the old structural principle is once more predominant, as in the well-known 32 in C minor (1806), a set which is as much of a Chaconne as any by Corelli, Bach, or Handel. The theme is in chaconne time, and the strong steps of the bass have the old ground-bass character. It is true he uses the melody of the theme in one or two instances—it would be almost impossible to avoid it at a time when melody counted for so much; but in the large majority the variation turns upon the structural system of the harmonies. Among other points this set is remarkable as a model of coherence; almost every variation makes a perfect complement to the one that precedes it, and sets it off in the same way. In several cases the variations are grouped together, externally as well as in spirit, by treating the same figures in different ways; as happens with the 1st, 2nd and 3rd, with the 7th and 8th, and with the 26th and 27th and others. The 12th marks a new departure in the series, being the first in the major, and the four that follow it are closely connected by being variations upon that variation; while at the same time they form the single block in the major mode in the whole series. Every variation hangs together as closely as those in Bach's great set of thirty by the definite character of the figures used, while the whole resembles that set in the vigour of the style.

In most of the other remarkable sets the principles of treatment are more mixed. For instance, in that on the Ballet Air from the 'Men of Promethens,' some have a technical interest like Bach's, and some have an advanced ornamental character after the fashion of Mozart's. Among ingenious devices which may fairly be taken as types, the sixth variation is worth noting. The tune is given intact at most available points in its original pitch and original form, but the harmonies are in a different key. A marked feature in the series is that it has an introduction consisting merely of the bass of the theme, and three variations on that are given before the real theme makes its appearance; as happens also in the last movement of the Eroica Symphony, which has the same subject, and some of the same variations, but is not a set of variations in the ordinary sense of the word, since it has various episodes, fugal and otherwise, as in the movement from Haydn's violin and pianoforte sonata described on p. 223.

Others of Beethoven's sets have original external traits; such as the set in F (op. 34), in which all the numbers are in different keys except the theme and the two last variations, the others going in successive steps of minor thirds downwards. The variations themselves are for the most part based on the melody, but a most ingenious variety of character is kept up throughout, partly by changing the time in each successively.

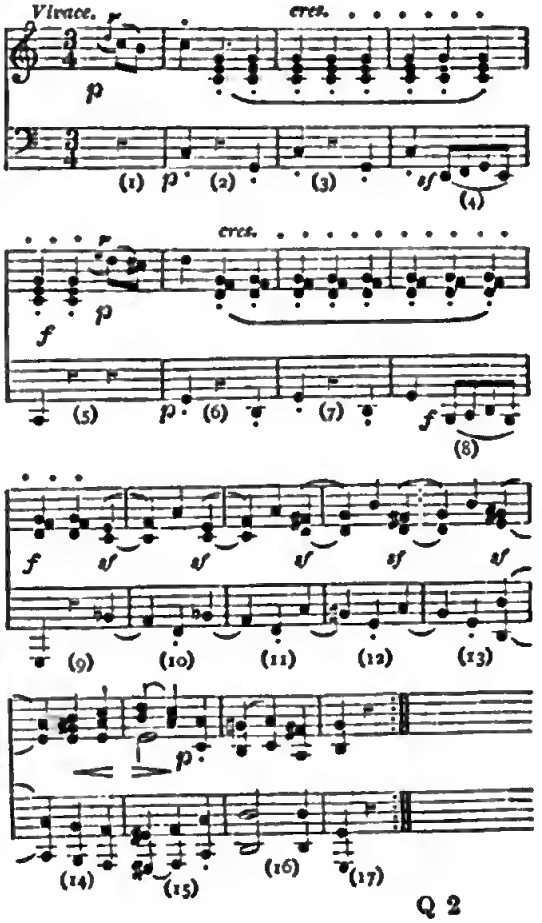
The sets so far alluded to belong to the early or middle period of Beethoven's life, but the finest examples of his work of this kind belong to the last period, such as those in the Quartet in Eb, and the variations 'In modo lidico' in the Quartet in A (op. 132), those in the Trio in Bb, in the Sonatas in E (op. 109), and C minor (op. 111), the two in the 9th Symphony, and the thirty-three on the valse by Diabelli. These last five are the finest and most interesting in existence, and illustrate all manner of ways of using the form. In most cases the treatment of the theme is very free, and is sometimes complicated by the structure of the movement. In the slow movement of the 9th Symphony for instance the theme and variations are interspersed with episodes formed on a different subject and by passages of development based on the principal theme itself. In the choral part the variations are simply based upon the idea, each division corresponding to a variation being really a movement made out of a varied version of the theme adapted in style to the sentiment of the words, and developed without regard to the structure of the periods or plan of the tune.

The sets in the two Sonatas are more strict, and the harmonic and structural variations are in about equal proportions. Their coherence is quite as strong as that of the thirty-two in C minor, or even stronger; while there is infinitely more musical interest in them. In fact, there is a romantic element which colours each set and gives it a special unity. The individual character given to each variation is as strong as possible, and such as to give it an interest of its own beyond its connection with the theme; while it is so managed that whenever the freedom of style has a tendency to obliterate the sense of the theme, a variation soon follows in which the theme is brought forward clearly enough to re-establish the sense of its presence as the idea from which the whole series springs. The set in op. 109 is an excellent model of the most artistic way of doing this, without the device being so obvious as it is in the works of the earlier masters. The first variation has such a marked melody of its own that it necessarily leads the mind away from the theme. But the balance is re-established by the next variation, which is a double one, the repeats of the theme being given with different forms of variations, severally like and unlike the original. The next

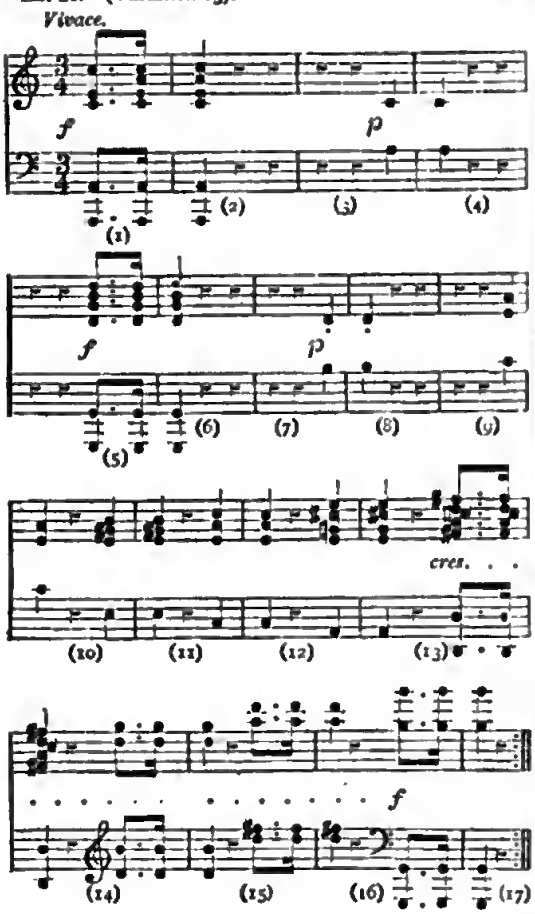
variation is also double, but in a different sense, the repeats being given in full with different treatment of the same figures. Moreover the balance is still kept up, since the first half is chiefly structural, and the second resumes the melody of the theme more clearly. The next two are more obscure, and therefore serve all the better to enhance the effect of the very clear reappearance of the theme in the final variation. This plan of making double variations was a favourite one with Beethoven, and he uses it again in the fourth variation in op. 111, and in the Diabelli set. In op. 111 it is worth noticing that there is an emotional phase also. The first two variations gradually work up to a vehement climax, culminating in the third. After this outburst there comes a wonderful stillness in the fourth (9–16), like the reaction from a crisis of passion, and this stillness is maintained throughout, notwithstanding the two very different manners of the double variation. Then there is a codetta and a passage wandering through mazes of curious short transitions, constantly hinting at figures of the theme; out of which the theme itself emerges at last, sailing with wind and tide in perfect fruition of its freedom; the last variation of all seems to float away into the air as the tune sings through the haze of shakes and rapid light passages that spin round it, and the whole ends in quiet repose. In such a sense Beethoven gave to his variations a dramatic or emotional texture, which may be, by those who understand it, felt to be true of the innermost workings of their emotions, but can hardly be explained in words.

Technically the most remarkable set of all is that of thirty-three on the Diabelli valse. In this appear many traits recalling those in Bach's set of thirty. For instance, there is a fugetta, cast in the structural mould of the theme; there are imitative variations, of thoroughly modern type; and there are also examples of the imitations being treated by inversion in the second half, as was the manner of Bach. But in style there is little to recall the methods of the older master, and it is useless to try and lay down hard and fast technical rules to explain the detailed connection of theme and variation. In all these last sets, and in the Diabelli set especially, Beethoven is making transformations rather than variations. He takes the theme in all its phases—harmonic, melodic, or rhythmic—and having the idea well in his mind, reproduces it with unlimited variety in different aspects. At one moment a variation may follow the melody of the theme, at another the harmonic structure, at another it will be enough that some special trait like the persistence of an inner portion of the harmony in thirds or otherwise is reproduced, as in the second phrase of Variation No. 8. At other times he will scarcely do more than indicate clearly the places where the cadences and signs of the periods fall, as in Variation 13, with the long pauses; while at other times he works by nothing more than analogy, as in the relations of the end of the first half and beginning of the second half of Variation 5, and the beginnings of the second halves of Nos. 9, 13, and 22. In other cases there are even more complicated reasons for the connection. An example occurs as early as the first variation. The strong type of figure, moving by diatonic steps, adopted at the beginning, is worked out in longer reaches in the second half, until it forces the harmony away from the lines of the theme into short transitional digressions. These occur in two successive periods, which are brought round again and rendered externally as well as ideally intelligible by the way in which the periods are made to match. In a few other cases nothing but the strong points of the periods are indicated, and the hearer is left in doubt till he hears the strong cadence of the period, and then he feels himself at home again directly, but only to be immediately bewildered by a fresh stroke of genius in a direction where he does not expect it. The happiest example of this is Variation 13, already alluded to, which is principally rhythmic, just indicating by a sort of suggestion here and there a humorous version of the theme, and making all the progressions seem absurdly wrong at first sight, though they come perfectly right in the end. The two following examples are the first halves of the theme and of Variation 13:—

Ex. 23. (Theme.)

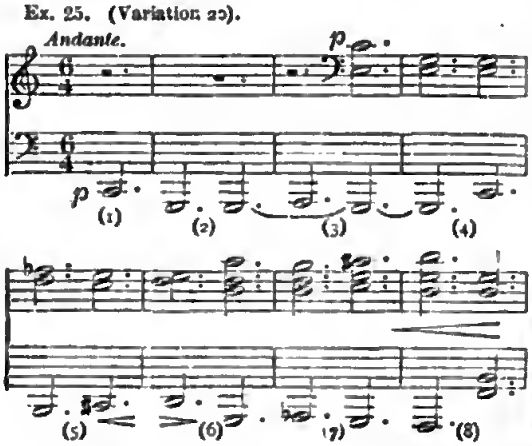


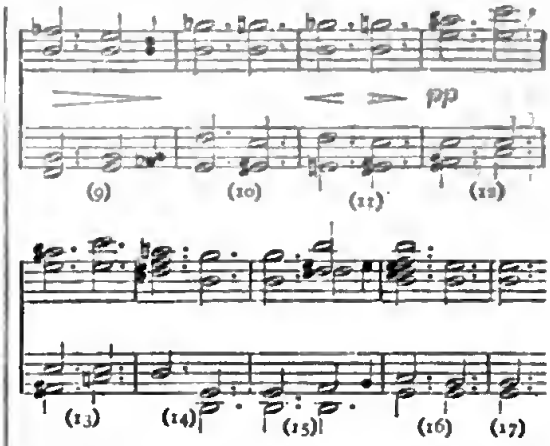
Ex. 24. (Variation 13).



Another most wonderful variation is the twentieth, in which again there is a mere suggestion of the theme woven into mazes of transitions, passing away from the harmony of the theme in the less essential points, but always making the balance even again at the close, melodic and structural principles being mixed up almost inextricably. Example 25 shows the portion of this variation corresponding to the part of the theme given in Ex. 23:—

Ex. 25. (Variation 20).





In almost all the variations except the fugue (no. 32) the periods are kept quite clear, and match the original faithfully; and this is the strongest point in helping the hearer or reader to follow the connection. The free fugue, which comes last but one, is exactly in the very best place to break any sense of monotony in the recurrence of these exact periods, while the last variation sets the balance even again in a very distinct and weighty way, in favour of the plan and melody of the theme.

In connection with the point illustrated by the fugue in this set, it is noticeable that Beethoven from the first seems to have aimed at relieving in some striking and decisive way the monotony which is liable to result from the constant recurrence of short sections, and the persistence of one key. His codas are frequently very long and free, and often contain extra variations mixed up with telling passages of modulation. The early set of variations on a theme by Righini (1790) affords one remarkable illustration of this, and the twelve on the Russian air from 'Das Waldmädchen' (1797), another. In the last movement of op. 111 the same end is gained by the string of transitions in the body of the movement before the last two variations; a similar passage occurs in the slow movement of the 9th Symphony; and in a few instances he gained the same end by putting some of the variations in a different key, as in those of the Eb Quartet, which also contain a modulating episode near the end.

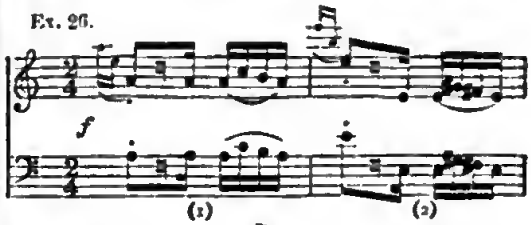
The history of variations seems to be summed up in the set we have just been considering. In the earlier stages of the art the plan of the bass and the harmonies indicated by it was generally the paramount consideration with composers, and great technical ingenuity was expended. In characteristic sets of the earlier sonata-period the melody became paramount, and technical ingenuity was scarcely attempted. In Beethoven's latest productions structural and melodic elements are brought to a balance, and made to minister in all the ways that artistic experience and musical feeling could suggest to the development of the ideas which lie in the kernel of the theme, and to the presentation of them in new lights.

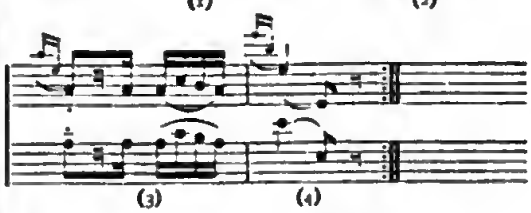
No composer had ever before attempted to produce variations on such principles as Beethoven did, and the art has hardly progressed in detail or in plan since his time; but several composers have produced isolated examples, which are really musical and interesting. Schubert is particularly happy in the variations on the 'Tod und Mädchen' theme in the D minor Quartet, in which there is great beauty of sound, charm of idea, and contrast of style, without anything strikingly original or ingenious in principle. Weber produced numbers of very effective and characteristic sets for pianoforte. Mendelssohn left one or two artistic works of the kind, of which the 'Variations serieuses' is the best. In this set there are happy instrumental effects, and the whole makes an effective pianoforte piece; but Mendelssohn's view of this branch of art was only at the level of the simple standard of Mozart, and not even so free and spontaneous as Haydn's; and in his application of melodic and structural principles he is extremely strict. Far more interesting is Schumann's treatment of the form in such examples as the Andante and Variations for two pianos, and the well-known 'Etudes Symphoniques.' His view of the art tended to independence as much as Mendelssohn's did to rigidity, and at times he was even superfluously free in his rendering of the structural aspect of the theme. His devices are less noticeable for ingenuity than for the boldness with which he gives a thoroughly warm, free, and romantic version of the theme, or works up some of its characteristic figures into a movement of nearly equal proportions with it.

By far the finest variations since Beethoven are the numerous sets by Brahms, who is akin to Beethoven more especially in those characteristics of intellect and strong emphatic character, which seem to make variations one of the most natural modes of expressing ideas. In the Variations and Fugue on a theme of Handel's (op. 24), the superb set for orchestra on a theme of Haydn (op. 56 *a*), those for four hands on a theme of Schumann's (op. 23), the two Paganini sets, and the fine set on an original theme in D (op. 21, no. 1), he has not only shown complete mastery and perception of all aspects of the form, but a very unusual power of presenting his theme in different lights, and giving a most powerful individuality both of rhythm and figure to the several members of each series. His principles are in the main those of Beethoven, while he applies such devices as condensation of groups of chords, anticipations, inversions, analogues, sophistication by means of chromatic passing notes, etc., with an elaborate but fluent ingenuity which sometimes makes the tracing of the theme in a variation quite a difficult intellectual exercise. But analysis almost always proves the treatment to be logical, and the general impression is sufficiently true to the theme in broad outline for the principle of the form to be intelligible. He uses double variations with the happiest effect, as in those on the theme by Haydn, where the characteristic repetition of halves is sometimes made specially interesting by building one variation upon another, and making the repetition a more elaborate version of the first form of each half of the variation. Where the variations are strongly divided from one another, and form a string of separate little pieces, the contrasts and balances are admirably devised. In some cases again the sets are specially noticeable for their continuity, and for the way in which one variation seems to glide into another; while they are sometimes connected by different treatment of similar figures, so that the whole presents a happy impression of unity and completeness. Brahms is also, like Beethoven, most successful in his codas. Two very large ones are the fugue in the Handel set, and the fine, massive coda on a ground-bass derived from the first phrase of the theme, in the Haydn variations. Another on a large scale, but in different style, is that which concludes the Hungarian set (op. 21, no. 2.)

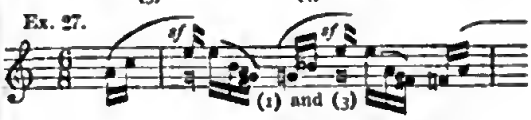
In the following examples—which show the first four bars of the theme, and the corresponding portion of the third variation in the first Paganini set, the nature of several very characteristic devices, such as anticipation, insertion of new chords between essential points of the harmonic succession, doubling the variation by giving the repetition of each half in full, with new touches of effect, etc.,—is illustrated.

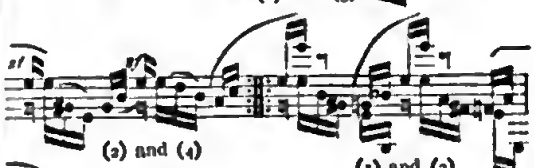
Ex. 26.

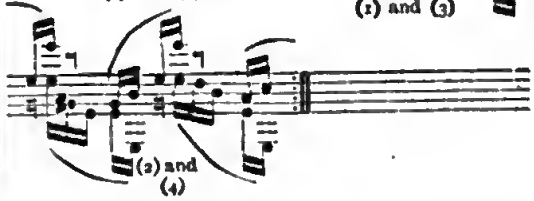




Ex. 27.



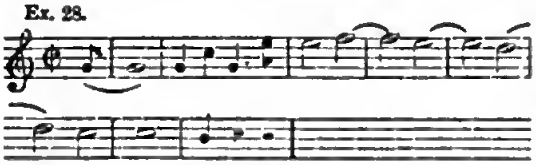




A peculiar adaptation of the Variation-principle to the details of other forms of art remains to be noticed. In this also Beethoven led the way. A very fine example is the conclusion of the Marcia Funebre of the Eroica symphony, where the subject is made to express a terrible depth of grief by the constant breaks of the melody, which seem to represent sobs. A similar device—in that case amounting to a complete variation—is the repetition of the short 'Arioso dolente' in Ab minor in the middle of the final fugue in the Sonata in Ab (op. 110). Here again the object is obviously to intensify the sadness of the movement by constant breaks and irregularities of rhythm. Another passage of the same kind is the end of the overture to 'Coriolan.'

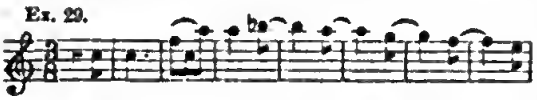
With a similar view Berlioz has given varied forms of his 'idée fixe' in the 'Episode de la vie d'un artiste'; adapting it each time to the changed conditions implied by the movement in which it appears. Its original form is as follows:—

Ex. 28.



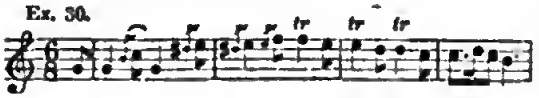
In the ball scene it takes a form appropriate to the dance motion:—

Ex. 29.



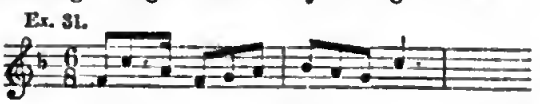
Another form occurs in the 'Scéne aux Champs,' and in the final 'Nuit de Sabbat' it is purposely brutalised into the following:—

Ex. 30.



Wagner, carrying out the same method on a grander scale, has made great use of it in adapting his 'leitmotiven' to the changed circumstances of the individuals or ideas to which they belong. One of the most remarkable instances is the change from one of Siegfried's tunes as given by his own horn in his early days, representing his light-hearted boyish stage of life—

Ex. 31.



to the tune which represents him as the full-grown hero bidding adieu to Brünnhilde, which is given with the whole force of the orchestra.

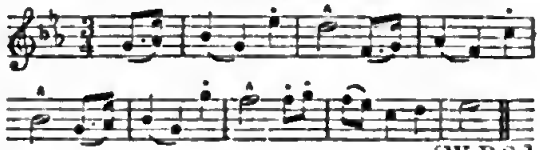
Ex. 32.

Liszt has frequently made characteristic variations of his prominent figures for the same purposes, as in the 'Faust' symphony, and 'Les Preludes.'

Among the devices known as 'æsthetic,' variations again play a most prominent part; movements of symphonies and sonatas, etc., being often linked together by different forms of the same idea. Interesting examples of this are to be met with in Schumann's Symphonies in D minor and C, and again in Brahms's Symphony in D. [See SYMPHONY, pp. 35 and 42.]

In such a manner the principle of variation has pervaded all musical art from its earliest days to its latest, and appears to be one of its most characteristic and interesting features. In its early stages it was chiefly a mechanical device, but as the true position of ideas in music has come more and more to be felt and understood, the more obvious has it become that they can be represented in different phases. Thus the interest of the development of instrumental movements in modern symphonies and sonatas is frequently enhanced by the way in which the subjects are varied when they are reintroduced according to the usual principles of structure; in operas and similar works ever since Mozart's time characteristic features are made all the more appropriate by adapting them to different situations; and it is even possible that after all its long history the Variation still affords one of the most favourable opportunities for the exercise of their genius by composers of the future. [C.H.H.P.]

VARSOVIANA. A dance very similar in character to the Polka, Mazurka, and Redowa. It is probably of French origin, and seems to have been introduced by a dancing-master named Désiré in 1853. Somewhat later it was much danced at the Tuileries balls, and is said to have been a favourite with the Empress Eugénie. The music is characterised by strong accents on the first notes of the second and fourth bars, corresponding to marked pauses in the dance. The tempo is rather slow. The following is the tune to which the Varsoviana was generally danced:—



[W.B.S.]

VASCELLO-FANTASMA, IL. An Italian version of Wagner's 'Flying Dutchman.' Produced at the Royal Italian Opera, Covent Garden, June 16, 1877. [G.]

VAUCORBEIL, AUGUSTE EMMANUEL, whose real name was VEAUCORBEILLE, born at Rouen, Dec. 15, 1821, son of an actor long a favourite at the Gymnase under the name of Ferville. He entered the Paris Conservatoire in 1835, where he was patronised by Queen Marie Amélie, who made him an allowance. Here he studied seven years, Dourlen being his master for harmony, while Cherubini gave him some advice on composition. He took the second solfeggio prize in

1838. He first tried to earn his living by singing-lessons. As a skilled musician, and man of polished manners, he made friends, and became the pet composer of certain amateur circles. His first publication was 22 songs, of which a 'Simple Chanson' had a well-earned success. His chamber music—two string-quartets, some sonatas for PF. and violin, and one for viola, and two suites for PF.—is well constructed, with ideas at once ingenious and refined, qualities which also form the leading features of a 3-act Opéra-Comique 'La Bataille d'Amour' (April 13, 1863), and a *scena* with chorus, 'La Mort de Diane,' sung by Mme. Krauss at a Conservatoire concert (1870). Of an unpublished opera, 'Mahomet,' we know only some fragments played in 1877, but as far as we can judge, the fire, energy, knowledge of effect, and passion, required for success on the stage were not qualities possessed by M. Vaucorbeil. Finding that composition offered no prospect, he resolved to try a different branch, and in 1872 accepted the post of government commissary of the subsidised theatres. In 1878 he obtained the title of Inspecteur des Beaux Arts, and soon after was made director of the Opéra for seven years, entering on his functions by agreement with M. Halanzier, July 16, 1879. A new era seemed to have opened for the first opera-house in Paris; but instead of securing the services of such artists as Faure, Gayarré, Mme. Fidès-Devriès, etc., he chose his singers from among the young prize-winners at the Conservatoire—a system of 'reducing expenses' which has not been to the advantage of French composers. M. Vaucorbeil himself was a victim of his endeavours to manage this unmanageable theatre. He died after a short illness Nov. 2, 1884. [G.C.]

VAUDEVILLE, a French word, which has had successively four meanings: (1) a popular song, generally satirical; (2) couplets inserted in a play; (3) the play itself; and lastly (4) a theatre for plays of this kind, with songs. Most etymologists derive the word from Vanx de Vire, the name given to songs sung in the valleys (*vaux*) near Vire by a certain fuller and song-writer named Olivier Basselin, who died at Vire in the 15th century. His songs were collected and published in 1610 by an *avocat* named Jean le Houx, who may virtually be considered their author.[1] They contain such lines as these:

> Faisant l'amour, je ne saurais rien dire
> Ni rien chanter, sinon un *vau de vire*.

Others[2] maintain that vaudeville comes from *voix de ville*, quoting as their authority the 'Recueil des plus belles et excellentes chansons en forme de voix de villes' (Paris, 1575) by Jean Chardavoine, a musician of Anjou, but we, with Ménage, prefer the former derivation. It is at any rate certain that the word 'vaudeville' was employed by writers in the 16th century to denote a song sung about the town, with a catching tune. Many lampoons, such as the *Mazarinades*, are vaudevilles. The word was used in this sense, for some time, as is evident from a passage from Rousseau's 'Confessions': 'A complete collection of the vaudevilles of the court and of Paris for over 50 years, contains a host of anecdotes which might be sought in vain elsewhere, and supplies materials for a history of France, such as no other nation could produce.'

It was about 1700 that the mere street-song passed into 'topical' verses in a dramatic piece. The plays at the fairs of St. Germain and St. Laurent contained vaudevilles, generally adapted to well-known tunes, so as to ensure their immediate popularity. Occasionally fresh music was written for them, and the vaudevilles composed by Joseph Mouret (a Provençal, called by his contemporaries 'le musicien des Graces'), Gilliér, Quinault the elder, and Blavet, had great success in their day.

The next step was to conclude the play with a *vaudeville final*, in which each character sang a verse in turn. Of this Beaumarchais's 'Mariage de Figaro' (1784) gives a well-known example.

The rage for vaudevilles gave rise to pieces entirely in verse, and parodies of operas, and largely contributed to the creation of the opéra-comique. To distinguish between these different classes of pieces the name *comédies à ariettes* was given to what are now called opéras-comiques, and the others became successively 'pièces en vaudevilles,' 'comédies mêlées de vaudevilles,' then 'comédies-vaudevilles,' and finally 'vaudevilles.'

II. It is thus evident that the word would afford material for a book embracing some most curious chapters in the history of French dramatic literature; for the vaudeville includes all styles, the comedy of intrigue, scenes of domestic life, village pieces, *tableaux* of passing events, parodies, and so forth. It was therefore natural that from having found a home wherever it could, it should at last have a special house erected for it. The Théâtre du Vaudeville was built in 1792, on the site of a dancing-saloon called 'Vauxhall d'hiver,' or the 'Petit Panthéon,' between the Rue de Chartres and the Rue St. Thomas du Louvre, on the site of the Hotel Rambouillet, and on ground now occupied by the Galerie Septentrionale, and by a part of the new court of the Louvre. This theatre was burnt down in 1838, when the company removed to the Théâtre des Nouveautés, in the Place de la Bourse. This new Théâtre du Vaudeville having disappeared in its turn, was replaced by the present pretty house in the Boulevard des Capucines, at the corner of the Rue de la Chaussée d'Antin. We cannot enumerate here the authors who have contributed to its success; suffice it to say that *vaudeville*, born so to speak simultaneously with the French Revolution, crystallised into one of the most characteristic forms of the old French 'esprit'; that later, as has been justly remarked, it launched boldly into all the speculations of modern thought, from the historic plays of Ancelot and Rozier, and

[1] The 'Vaux de Vire of Jean Le Houx of Vire,' have been recently published in English by J. P. Muirhead (London, 1875).
[2] See Fétis, Biographie, under 'Leroy,' p. 206.

the Aristophanesque satires of 1848, down to the works—as remarkable for variety as for intense realism—of Emile Augier, Dumas fils, Théodore Barrière, Octave Feuillet, George Sand, and Victorien Sardon.

This last period, so interesting from a literary and philosophical point of view, is, musically, wellnigh barren, while the early days of Vaudeville were enlivened by the flowing and charming inspirations of Chardin (or Chardiny) and Wecht, Doche (father and son), Henri Blanchard, and others less known. Most of the vaudevilles composed by these musicians are to be found in 'La Clé du Caveau' (1st ed. 1807, 4th and most complete, 1872). The airs are in notation without accompaniment. In the library of the Paris Conservatoire is a MS. collection of vaudevilles in 18 vols., with 1 vol. index, made by Henri Blanchard. These have an accompaniment for four strings.

The Comédie-vaudeville, or vaudeville proper, has now been abandoned for the Comédie de genre, but it is not improbable that it may be revived. At any rate, the couplet is not likely to die in a land where, as Beaumarchais said, everything ends with a song. Since his day manners in France have, it is true, greatly changed, but the taste for light, amusing, satirical verses, with a catching refrain, remains, and is likely to remain. Unfortunately the vaudeville, in the old sense of the word, has taken refuge in the Café-concerts, where the music is generally indifferent, and the words poor, if not objectionable. Occasionally in the Revues at the small Paris theatres a smart and witty vaudeville may still be heard. [G.C.]

VAUDEVILLE THEATRE, 404 Strand, London, was designed by Mr. C. J. Phipps, and opened April 16, 1870. Messrs. H. J. Montague, David James, and Thomas Thorne, lessees.

It may be useful here to give a list of the Theatres opened in London since the year 1866.

Alexandra Theatre, Park Street, Camden Town. J. T. Robinson, architect. Opened May 31, 1873; proprietor, Madame St. Claire. Afterwards called The Park; burned down Sept. 11, 1881.

Alhambra Theatre (New), Leicester Square. Opened Dec. 3, 1883. Perry & Reed, architects. Proprietors, the Alhambra Theatre Co., limited.

Aquarium Theatre, adjoining Westminster Aquarium, Tothill Street, S.W. Mr. A. Bedborough, architect. Opened April 15, 1876; first lessee, Mr. Edgar Bruce. Is now known as The Imperial.

Avenue, Northumberland Avenue, on site of house or gardens of Northumberland House. F. H. Fowler, architect. Opened March 11, 1882; proprietor, Mr. Sefton Parry.

Charing Cross, King William Street, Strand. Mr. Arthur Evers, architect. Opened June 19, 1869; first lessees, Messrs. Bradwell and Field. From March 6, 1882, known as The Folly, and now as Toole's. Built on the site of the Lowther Rooms, where Blake's Masquerades were once held. It afterwards became the oratory of St. Philip Neri, and there Cardinal (then Dr.) Newman preached his famous sermons to Anglicans in Difficulties. It next became a Working Man's Club and Institute under the presidency of Lord Shaftesbury, and in 1855 was opened by Woodin as the Polygraphic Hall, for his monologue entertainments, after which it became the theatre as named above.

Comedy, Panton Street. Mr. Thos. Verity, architect. Opened Oct. 15, 1881; lessee, Mr. Alexander Henderson.

Court, Sloane Square. Mr. Walter Emden, architect. Opened Jan. 25, 1871; first lessee, Miss Marie Litton. The site was formerly occupied by a Methodist chapel; on April 16, 1870, was first known as The New Chelsea Theatre, and afterwards as The Belgravia.

Criterion, underneath the Restaurant of that name, Piccadilly. C. J. Phipps, architect. Opened March 21, 1874; lessees, Messrs. Spiers & Pond.

Elephant and Castle, opposite the Chatham and Dover Railway Station of that name. Messrs. Dean, Son & Co., architects. Opened Dec. 26, 1872; first lessee, E. T. Smith.

Empire, Leicester Square. Mr. Thos. Verity, architect. Opened April 17, 1884; proprietors, The Empire Co. Limited. Built on the site of Saville House, which was occupied from Feb. 14, 1806, to April 23, 1846, by Miss Linwood for her Gallery of Needle-work. Saville House afterwards became the Eldorado Music Hall and Café Chantant, and was burned down March 1, 1865.

Gaiety, Strand. C. J. Phipps, architect. Opened Dec. 21, 1868; lessee, Mr. John Hollingshead. Built on the site of the Strand Music Hall.

Globe. Mr. S. Simpson, builder. Opened Nov. 28, 1868; proprietor, Mr. Sefton Parry. Built on the site of Lyons Inn, an Old Chancery Inn of Court.

Grand, Islington. Mr. Frank Matcham, architect. Opened Aug. 4, 1883; first lessees, Messrs. Clarence Holt and Charles Willmott. Built on the site of the Philharmonic Music Hall and Theatre; burned down Sept. 6, 1882.

Holborn, High Holborn, W.C. Messrs. Finch, Hill & Paraire, architects. Opened Oct. 6, 1866; proprietor, Mr. Sefton Parry. Afterwards known as The Mirror and Duke's; burned down July 5, 1880.

New Royal Amphitheatre, High Holborn, W.C. Thomas Smith, architect. Opened May 25, 1867; proprietors, Messrs. McCollum and Charman. Opened as a circus, but having at the same time a dramatic licence. Subsequently called The National Theatre, the Connaught, the Alcazar; now The Holborn Theatre.

Novelty, Great Queen Street, Lincoln's Inn. Mr. Thomas Verity, architect. Opened Dec. 9, 1882; proprietors, The Novelty Co. Limited.

Opera Comique, Strand, Holywell and Wych Streets. F. H. Fowler, architect. Opened Oct. 29, 1870; first lessees, Messrs. Leslie, Steele, and Norton.

Prince's Theatre, Coventry Street, Haymarket. Mr. Thos. Verity, architect. Opened Jan. 18, 1884; proprietor, Mr. Edgar Bruce.

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QUEEN'S, Long Acre. C. J. Phipps, architect. Opened Oct. 24, 1867; first lessee, Alfred Wigan. Built on the site of St. Martin's Hall. About 1878 it ceased to exist as a theatre, and was sold to a Co-operative Association.

SAVOY. C. J. Phipps, architect. Opened Oct. 10, 1881; proprietor, R. D'Oyley Carte.

VARIETY, Pittfield Street, Hoxton. C. J. Phipps, architect. Opened March 14, 1870; proprietor, Verrell Nunn. [A.C.]

VAUGHAN, THOMAS, born in Norwich in 1782, was a chorister of the cathedral there under Dr. Beckwith. In June 1799 he was elected a lay-clerk of St. George's Chapel, Windsor. On May 28, 1803, he was admitted a gentleman of the Chapel Royal, and about the same time obtained the appointments of vicar-choral of St. Paul's and lay-vicar of Westminster Abbey. In March 1806 he resigned his place at Windsor and in the same year married Miss Tennant, who had appeared as a soprano singer about 1797, and from 1800 had sung at the Concert of Ancient Music and the provincial festivals, and for some years occupied a good position. Becoming estranged from her husband she appeared on the stage at Drury Lane (as Mrs. Tennant) in secondary parts, and eventually subsided into a chorus-singer at minor theatres. In 1813 Vaughan was chosen to succeed Samuel Harrison as principal tenor at the Concert of Ancient Music and the provincial festivals, which position he occupied for more than a quarter of a century. His voice was a genuine tenor, the deficiency of natural power in which was concealed by purity of tone, great distinctness of pronunciation, and faultlessness of intonation. Harrison's style was chaste, refined, and unaffectedly sublime. He sang the tenor part in Beethoven's Ninth Symphony on its production by the Philharmonic Society, London, March 21, 1826. He died at Birmingham, Jan. 9, 1843, and was buried Jan. 17, in the west cloister of Westminster Abbey. [W.H.H.]

VAUXHALL GARDENS. In 1615 one Jane Vaux, widow of John Vaux, was tenant, as a copyholder of the manor of Kennington, of a tenement situate near to the Thames. About 1660 this house, with the grounds attached to it, was opened as a place of public entertainment. The earliest mention of it as such is in Evelyn's Diary, under date July 2, 1661: 'I went to see the New Spring Garden at Lambeth, a pretty contrived plantation.' Pepys at later dates frequently mentions it, and from him we learn that there was an older place of the same name and description in the neighbourhood. On May 29, 1662, he says, 'With my wife and the two maids and the boy took boat and to Fox-hall. . . . To the old Spring Garden. . . . Thence to the new one, where I never was before, which much exceeds the other.' The musical entertainment appears to have been of the most primitive description. Pepys (May 28, 1667) says, 'By water to Fox-hall and there walked in Spring Garden. . . . But to hear the nightingale and other birds, and here fiddles, and there a harp, and here a Jew's trump [JEW'S HARP], and here laughing and there fine people walking, is mighty diverting.' Addison, in 'The Spectator,' mentions the place as much resorted to. In 1730 Jonathan Tyers obtained a lease of it and opened it June 7, 1732, with an entertainment termed a 'Ridotto al fresco,' then a novelty in England, which was attended by about 400 persons. This became very attractive and was frequently repeated in that and following seasons, and the success attending it induced Tyers to open the Gardens in 1736 every evening during the summer. He erected a large covered orchestra, closed at the back and sides, with the front open to the Gardens, and engaged a good band. Along the sides of the quadrangle in which the orchestra stood were placed covered boxes, open at the front, in which the company could sit and sup or take refreshments. These boxes were adorned with paintings by Hayman from designs by Hogarth. There was also a rotunda in which the concert was given in bad weather. In 1737 an organ was erected in the orchestra in the Gardens, and James Worgan appointed organist. An organ concerto formed, for a long series of years, a prominent feature in the concerts. On the opening of the Gardens on May 1, 1738, Roubilliac's statue of Handel (expressly commissioned by Tyers), was first exhibited.[1] In 1745 Arne was engaged as composer, and Mrs. Arne and Lowe as singers. In 1749 Tyers adroitly managed, by offering the loan of all his lanterns, lamps, etc., and the assistance of 30 of his servants at the display of fireworks in the Green Park on the rejoicings for the peace of Aix-la-Chapelle, to obtain permission to have the music composed by Handel for that occasion publicly rehearsed at Vauxhall, prior to its performance in the Green Park. The rehearsal took place on Friday, April 21, by a band of 100 performers, before an audience of 12,000 persons admitted by *2s. 6d.* tickets. The throng of carriages was so great that the traffic over London Bridge (then the only metropolitan road between Middlesex and Surrey) was stopped for nearly three hours. After Lowe quitted, Vernon was the principal tenor singer. On the death of Jonathan Tyers in 1767 he was succeeded in the management by his two sons, one of whom, Thomas, who had written the words of many songs for the Gardens, soon afterwards sold his interest in the place to his brother's family. In 1774 Hook was engaged as organist and composer, and held these appointments until 1820. [See HOOK, JAMES.] In his time the singers were Mrs. Martyr, Mrs. Wrighten, Mrs. Weichsell, Miss Poole (Mrs. Dickons), Miss Leary, Mrs. Mountain, Mrs. Bland (probably the most universally favourite female singer who ever appeared in the Gardens), Miss Tunstall, Miss Povey, Vernon,

[1] This statue remained in the Gardens, in various situations, sometimes in the open air and sometimes under cover, until 1818, when it was removed to the house of the Rev. Jonathan Tyers Barrett, D.D. (to whom the property in the Gardens had devolved, and who then contemplated a sale of it), in Duke Street, Westminster, where it remained until his death. It was purchased at auction in 1833 by Mr. Brown, a statuary, who in 1854 sold it to the Sacred Harmonic Society. It now belongs to Mr. Henry Littleton.

Incledon, Dignum, Charles Taylor, Collyer, Mahon, etc., etc. Parke, the oboist, was for many years the principal solo instrumentalist. On May 29, 1786, the Gardens were opened for the season, for the first time under the name of 'Vauxhall Gardens' (the old name of 'Spring Garden' having been continued up to that time), with a jubilee performance in commemoration of their first nightly opening by Tyers 50 years before. In 1798 fireworks were occasionally introduced, and afterwards became one of the permanent attractions of the place. The favour shown by the Prince of Wales (afterwards George IV.), made the Gardens the resort of the fashionable world, and the galas given during the Regency, on the occasions and the anniversaries of the several victories over Napoleon, attracted immense numbers of persons. During that period the prosperity of the establishment culminated. In 1815 the celebrated performer on the tight rope, Madame Saqui appeared, and excited universal astonishment by her ascent on the rope to the summit of the firework tower (60 feet high), during the pyrotechnic display. She continued one of the principal attractions of the Gardens for many years. In 1818, the Gardens having become the property of the Rev. Dr. Jon. Tyers Barrett, who deemed the derival of an income from them inconsistent with his sacred calling, they were submitted to auction (on April 11), but bought in. In 1822 however they passed into the hands of Messrs. Bish, Gye, and Hughes. Great changes then took place in the character of the entertainments; and a theatre was erected, in which at first ballets, and afterwards vaudevilles, were performed. The concert however was retained as a leading feature, and in 1823 the singers were Miss Tunstall, Miss Noel, Miss Melville, Goulden, Collyer, Clark, and Master Longhurst. In 1826 Miss Stephens, Mme. Vestris, Braham, Sinclair, De Begnis, etc. were engaged. In 1827 horsemanship was introduced and a mimic representation of the Battle of Waterloo (which proved attractive for several seasons), given on the firework ground. Miss Graddon, T. Phillips, Horn, and Mr. and Mrs. Fitzwilliam were the singers, and Blewitt, T. Cooke, and Horn the composers. In 1828 Blewitt, T. Cooke and R. Hughes were the composers, and Misses Helme, Knight and Coveney, Benson, Williams and Tinney the singers. In 1829 Rossini's 'Il Barbiere di Siviglia' was performed in the theatre by Miss Fanny Ayton, Mesdames Castelli and De Angioli, and Signori Torri, Giubilei, De Angioli and Pellegrini; the orchestral concert being supported by Misses Helme and P. Horton (now Mrs. German Reed), George Robinson, W. H. Williams, and George Smith; Blewitt and T. Cooke continuing as composers. In 1830 Bishop was placed at the head of the musical department, and continued so for 3 years. He produced during that period the vaudevilles of 'Under the Oak,' and 'Adelaide, or the Royal William,' 1830; 'The Magic Fan,' 'The Sedan Chair,' and 'The Battle of Champagne,' 1832, and many single songs, amongst which was the still popular ballad, 'My pretty Jane,' written for the sweet-toned alto voice of George Robinson. His singers included Miss Hughes and Mrs. Waylett. Balloon ascents formed a main feature of the attractions a few years later. As far back as 1802 Garnerin had made an ascent from the Gardens, but that was an isolated case. In 1835 Charles Green ascended and remained in the air all night. On Nov. 7, 1836, Green, Monck Mason, and Holland ascended in the large balloon, afterwards known as the 'Nassau,' and descended next morning near Coblentz, having travelled nearly 500 miles in 18 hours. In July, 1837, Green ascended, with Cocking attached in a parachute beneath the balloon, when the latter was killed in his descent by the failure of his machinery. The Gardens now rapidly declined. In 1840 an attempt was made to sell them, but they were bought in at £20,000. In 1843 they were under the management of Wardell; masquerades, frequented by the most disreputable classes of the community were given; matters grew worse and worse, until in 1855 they came into the hands of Edward Tyrrell Smith, and reached their lowest depth of degradation. The musical arrangements were beneath contempt; a platform for promiscuous dancing was laid down; and everything lowered in quality. They were not afterwards regularly opened, but speculators were forthcoming who ventured to give entertainments for a few nights in each year, 'for positively the last nights,' until 1859, when the theatre, orchestra, and all the fittings were sold by auction, and in the following year the trees were felled and the site handed over to builders. Vauxhall Gardens had a longer existence than any public gardens in England, and assisted in maintaining a taste for music as a source of rational enjoyment, although they did little or nothing towards promoting its advancement. [W.H.H.]

VECCHI,[1] or VECCHII, ORAZIO,[2] was born, it seems at Modena, in or about the year 1551. He became the pupil of a monk named Salvatore Essenga, who was himself not unknown as a composer, and who published a volume of 'Madrigali,' containing a piece (doubtless his first essay) by Vecchi, in 1566. The latter entered holy orders and was made first, in 1586, canon, and then, five years later, archdeacon, of Correggio. Soon afterwards however he seems to have deserted his office in order to live at his native town; and by April 1595 he was punished for his non-residence by being deprived of his canonry. Possibly the real reason of his absence or of his deprivation, or both, was the singular excitability and quarrelsomeness of his disposition, of which several stories are told. Be this as it may, in October 1596 he was made chapel-

1 Vecchi = old, and this may possibly mean that Orazio was the elder of two brothers or of the elder branch of his family.

2 Orazio's separate compositions are indexed in Eitner's 'Bibliographie des xvi. und xvii. Jahrhunderts,' pp. 890-895: they consist of 62 Italian and 44 Latin numbers; besides 42 (in German collections) with German words, many of which are presumably identical with compositions differently entitled in Italian or Latin.

master of Modena cathedral; and two years later received the same post in the court, in which capacity he had not only to act as music-master to the ducal family, but also to furnish all sorts of music for solemn and festival occasions, grand mascarades, etc. Through this connexion his reputation extended widely. He was summoned at one time to the court of the Emperor Rudolf II.; at another he was requested to compose some particular music for the King of Poland. In 1604 he was supplanted in his office by the intrigue of a pupil, Geminiano Capi-Lupi; and within a year, Sept. 19, 1605, he died, it is said, of mortification at his ill-treatment.

Among Orazio's writings the work which calls for special notice, and which gives him an important place in the history of music, is his 'Amfiparnasso, commedia harmonica,' which was produced at Modena in 1594 and published at Venice three years later. The 'Amfiparnasso' has been claimed as the first example of a real opera, but on insufficient grounds. It marks, it is true, a distinct step towards the creation of the idea; but it is not itself an opera. It is a simple series of five-part madrigals sung by a choir, while the *dramatis personæ* appear in masks on the stage and act in dumb show, or at most sing but co-ordinate parts in the madrigal.[1] At the same time, the character of the work is highly original and dramatic. The composer, in spite of his clerical standing, is entirely secular in his general treatment of the comedy. He has a strong sense of humour and of dramatic effect; and if he uses his powers in a somewhat perverse and eccentric manner, there is always imagination present in his work, and he lets us see that the madrigal style is breaking down under the weight of the declamatory and dramatic impression which it is now called upon to bear.

Orazio's other works belong to the older Venetian school, which in the 'Amfiparnasso' he was setting the example of forsaking. They fall under the following heads:—(1) Canzouette a 4 voci (four books, 1580–1590, afterwards collected with some additions by Phalesius, 1611), a 6 voci (1587), and a 3 voci (1597, 1599, the former volume in part by Capi-Lupi); (2) Madrigali a 5 e 6 voci (1589–1591, altogether five parts); (3) Lamentations (1587); (4) Motets, and Sacræ Cantiones (1590, 1597, and 1604); (5) Hymns and Canticles; (6) Masses (published in 1607); (7) Dialogues; (8) 'Convito musicale'; (9) 'Le Veglie de Siena, ovvera I varij humori della musica moderna, a 3–6 voci' (1604).[2] [R.L.P.]

VEILED PROPHET OF KHORASSAN, THE. An opera in 3 acts; words by W. Barclay Squire, after Moore; music by C. V. Stanford. Produced at the Court Theatre, Hanover, as 'Der verschleierte Prophet' (German version by Frank, Feb. 6, 1881). The opera has not been produced in London, but the overture and other portions have been given at the Crystal Palace, etc., and the PF. score is published by Boosey & Co. [G.]

[1] See above, OPERA, vol. ii. 499 *a*.

[2] See generally Fetis, s. v., and Ambros, 'Geschichte der Musik,' iii. 565–592 (1st edition).

VEILED VOICE (*Voce velata*). A voice is said to be veiled when it is not clear, but sounding as if it passed through some interposed medium. The definition found in some dictionaries, namely 'a husky voice,' is incorrect. Huskiness is produced by an obstruction somewhere along the line of the vocal cords, a small quantity of thick mucous which obstinately adheres to them, or an abrasion of the delicate membrane which lines them, from cold or over-exertion. But the veil is due to a special condition, temporary or permanent, of the entire surface of the vocal cords, which affects the tone itself without producing a separate accompanying sound. There are two distinct kinds of veil—that which is natural, proceeding from the special aforesaid condition of the vocal cords in a healthy state, and that which proceeds from a defective position of the vocal organs (bad production), over-work, or disease. Almost every fine dramatic voice has a very slight veil upon it, scarcely recognisable as such, but imparting to it a certain richness and pathos often wanting in voices of crystalline clearness. It is in idea like *atmosphere* in a picture. The veil is therefore not a defect in every degree; some great singers having had it to a considerable extent. Amongst these, Pasta, one of the first who united classic acting to fine singing, could never overcome a veil that was sufficient at times to be very much in the way, counterbalanced, however, by her other great qualities; and Dorus-Gras, a French soprano who flourished about forty-five years ago, was a remarkable instance of the possession of large powers with a veil upon the voice, that would in most cases have been a serious impediment to vocal display. She, however, made the most brilliant singing pierce the impediment, like the sun shining through a mist. The slight veil on the voice of Jenny Lind (Madame Goldschmidt) gave it volume and consistency, and the same may be said of Salvini the actor, who has, perhaps, the finest speaking voice that ever was heard.

Let no student of singing endeavour to cultivate a veil because some great singers have had it naturally. A superinduced veil means a ruined voice. [H.C.D.]

VELLUTI, Giovanni-Battista, born at Monterone (Ancona) in 1781, was the last of the great male sopranl of Italy. At the age of fourteen he was taken up by the Abbate Calpi, who received him into his house and instructed him in music. After the traditional six years of solfeggi, he made his début, in the autumn of 1800, at Forli; and for the next two or three years continued to sing at the little theatres of the Romagna. In 1805, appearing at Rome, he earned a great success in Nicolini's 'Selvaggia'; and two years later, in the same city, he sang the 'Trajano' of the same composer, by which he established his position as the first singer of the day. With no less *éclat* he appeared in 1807 at the San Carlo in Naples, and at the Scala in Milan, during the Carnival of 1809, in 'Coriolano,' by Nicolini, and 'Ifigenia in Aulide,' by Federici. After singing at Turin,

and again at Milan, he appeared in 1812 at Vienna, where he was crowned, medallised, and celebrated in verse. On his return to Italy, he continued to reap golden honours at Milan and other places until 1825, when he came to London. Here he was the first sopranist whom that generation of opera-goers had ever heard, the last (Roselli) having ceased to sing in 1800, at the King's Theatre; and a strong prejudice was rather naturally felt against the new singer. 'His first reception at concerts was far from favourable, the scurrilous abuse[1] lavished upon him before he was heard, cruel and illiberal; and such was the popular prejudice and general cry that unusual precautions[2] were deemed necessary to secure a somewhat partial audience, and prevent his being driven from the stage on his very first entry upon it. The very first note he uttered gave a shock of surprise, almost of disgust, to inexperienced ears, but his performance was listened to with attention and great applause throughout, with but few *audible* expressions of disapprobation, speedily suppressed. The opera he had chosen was 'Il Crociato in Egitto, by a German composer, named Mayerbeer (*sic*), till then totally unknown in this country.'[3]

It must be remembered that Velluti at this time was no longer young, and doubtless had lost much of the vigour and freshness of his splendid voice, which had formerly been one of large compass. When he first sang in England, the middle notes had begun to fail, and many of them were harsh and grating to the ear, though the upper register was still exquisitely sweet, and he had retained the power of holding, swelling, and diminishing his tone with delightful effect. The lower notes were full and mellow, and he showed great ingenuity in passing from one register to the other, and avoiding the defective portions of his scale. His manner was florid, but not extravagant; his embellishments, tasteful and neatly executed, and not commonplace. His usual style was suave, but rather wanting in variety; he never rose to *bravura*. In appearance he had been remarkably handsome, and was still good-looking. Velluti received £600 for his services during that (part) season, but was re-engaged for the next at a salary of £2,300, as director of the music as well as singer. He then appeared in Morlacchi's 'Tebaldo ed Isolina,' which he considered his best opera. He was much less admired, however, in this than in the former work; and his favour sensibly declined. For his benefit, he sang in Rossini's 'Aureliano in Palmira,' but in connexion with this got into a dispute about extra pay to the chorus, and the case was decided against him in the Sheriff's Court.

In 1829 Velluti came to London once more and sang on a few occasions. On one of these he was heard by Mendelssohn,[4] with an effect only of intense loathing. His voice, indeed had completely lost its beauty, and he was not engaged. He returned to Italy, and died in the early part of February, 1861, at the age of eighty. Velluti was a man of kind and benevolent disposition, and equally gentlemanly feeling and deportment: his private habits were of the most simple and inoffensive kind. In society, his apparent melancholy gave way to a lively and almost playful exuberance of good humour, and he never failed to interest. His chief amusements were billiards and whist, of which, though no gambler, he was very fond.[5] It is strange that no fine portrait should exist of so great a singer and so handsome a man: the only ones known are an oval by Jügel, after Mouron, representing him as Trajano, and a woodcut, in which he appears as Tebaldo. [J.M.]

VELOCE, CON VELOCITÀ, VELOCISSIMO—'Swiftly; with the utmost rapidity.' A term invented by the 'Romanticists,' generally used of an *ad libitum* passage in a quick movement, as, for instance, a scale-passage, or similar figure, in a cadenza. It indicates an increased rate of speed—not, like *accelerando*, a gradual quickening of the time, but an immediate access of celerity, lasting evenly until the end of the passage or figure to which it is applied. The original time is then resumed without the words *a tempo* being required. In the large majority of cases, the term is only applied to loud passages, as frequently in the works of Chopin, and in the finale of Schumann's Sonata in F♯ minor, op. 11; but in one instance at least, the slow movement of his second concerto, the former composer applies it to a soft passage, coupling *velocissimo* with *delicatissimo*. No instance of its occurrence is to be found in the works of the 'classical' masters strictly so called; its earliest use would seem to be in that work of Chopin's which Schumann's criticism immortalised, the 'La ci darem' Variations, where, however, it is applied to an entire variation. Under such conditions it must be regarded as equivalent to *Presto con fuoco*. It is worthy of notice that in Czerny's 'Etudes de la Véloeité' the direction occurs only once, and then in the superlative, applying moreover to an entire study. [J.A.F.M.]

VENETIAN SWELL. The first Swell Organ produced its effect by placing the front of the box containing the pipes under the control of the player, who by means of a pedal could raise or lower the panel at will, so releasing or muffling the sound. This plan was first adopted in the organ at St. Magnus, London Bridge, built in 1712. [See ORGAN.] The first Harpsichord Swell made its crescendo by the raising of the lid. These clumsy contrivances were superseded by the Venetian Swell, an invention patented by Shudi in 1762 [see SWELL, HARPSICHORD], and so called from its resemblance to the laths of a Venetian blind. This ingenious device was first applied to the Harpsichord, but was soon adopted by organ builders. The louvres are generally in horizontal rows and are so hung as to close by their own weight; but in very large Swell Organs

1 The wits of the day called him 'non vir, sed velull.'
2 This statement is contradicted by Ebers ('Seven Years').
3 Lord Mount-Edgcumbe. 4 Letter of May 19, 1829 to Devrient.
5 Ebers.

the size and number of these shutters made them too heavy for control by the foot, and they are now often placed vertically and closed by a spring. The old form of Swell could only be left either quite open or completely closed: in recent years a balanced Swell has been introduced which allows the shutters to be left at any angle. In almost all cases the control is given to the foot of the player—generally the right foot. This arrangement has had disastrous effects upon the pedalling of many players. Several ingenious attempts have been made to enable the organist to open and close the box by other means. In the large organ built by Mr. Willis for the 1862 Exhibition, a crescendo could be made by blowing into a small pipe. This however was liable to inconvenient sudden sforzandos. Mr. R. H. M. Bosanquet uses a moveable back attached to the seat by a hinge. A strap fastened to this is passed over one shoulder and under the other arm of the player. When the player leans forward he pulls on the back of the seat, and this opens the Swell. The action of the back Swell and Swell Pedal are distinct, so that acting on the former may not depress the latter. [W.Pa.]

VENI CREATOR SPIRITUS. The Hymn appointed, in the Roman Breviary, to be used at Vespers on the Feast of Pentecost, when the first verse is sung kneeling:—

Veni creator Spiritus
Mentes tuorum visita,
Imple superna gratia
Quæ tu creasti pectora.

It is also sung at Ordinations, and on all other occasions introducing a solemn invocation to the Holy Ghost. The Latin text is supposed to have been written about 800, and is often ascribed to Charlemagne. The English version, by Bishop Cosyn, in the Book of Common Prayer—'Come, Holy Ghost, our souls inspire'—is in Long Measure, answering, so far, to the eight syllables of the original hymn, and susceptible of adaptation to the melody (see 'Hymns Ancient and Modern,' no. 157). The second version—'Come, Holy Ghost, Eternal God'—being in Common Measure, is, of course, less manageable.[1]

The Plain Chaunt Melody will be found in the Antiphonarium, the Vesperal, and the Directorium Chori. Among polyphonic settings, the finest is that by Palestrina, in the 'Hymni totius anni' (Rome, 1589). A beautiful movement from a 'Magnificat' by Palestrina, was adapted, many years ago, to the English version, and published by Messrs. Burns & Lambert; but is now out of print. Tallis has also written a little setting, in the form of a very simple Hymn Tune, adaptable to the English Common Measure version. [W.S.R.]

VENITE. The name familiarly given to the 95th Psalm—in the Vulgate 'Venite exultemus Domino'—which in the Anglican Service is sung immediately before the Psalms of the day at Matins. For some time after the introduction of the English service the Venite was set to music in the same manner as the Te Deum or Jubilate. Instances of this are found in the services by Tallis, Strogers, Bevin, Byrd, Gibbons,[2] Mundy, Parsons, and Morley, in Barnard's Church Music. The custom was, however discontinued, and Dr. Giles, who died 1633, was probably the last composer to do it.[3] Since then the Venite has been chanted like an ordinary psalm, thus returning to the practice of the Roman church; a practice which indeed must have been partly followed from the first, since in Tallis's service a chant is given for it in addition to the other setting. [G.]

VENOSA, Carlo Gesualdo, Prince of, nephew of Alfonso Gesualdo, archbishop of Naples, was born about the middle of the 16th century. He became the pupil of Pomponio Nenna of Bari, and excelled both as a composer and performer on the organ, clavichord, and lute: on the last he is said to have had no equal in his day. Of his history nothing is recorded; we only know that he was living in 1613. His compositions are contained in a single volume of madrigals published at Genoa in parts, 1585, and in score, 1613. The latter bears the following title: 'Partitura delli sei libri de' madrigali a cinque voci dell' illustrissimo et eccellentissimo principe di Venosa, D. Carlo Gesualdo.'

The prince of Venosa is mentioned by[4] Pietro della Valle in company with Peri and Monteverde, as one of those who followed a new path in musical composition and as perhaps that one to whom mainly the world was indebted for the art of effective singing, 'del cantare affectuoso.' This judgment is sustained by modern examination of the prince's works. Burney indeed found them almost repulsive in their irregularity of form and rhythm, and their want of conformity with the strict canons of part-writing. But it is this very irregularity which attracts more recent critics. By swift transitions of keys and bold modulation, Gesualdo produced a singularly rich effect, full of surprises and highly individual. His style is peculiarly distinguished by its pathetic vein. But it is the change of method in his productions that calls for special notice. Gesualdo, in fact, as a skilful instrumental player, was able to use his voices in a freer manner than had commonly been allowed; and, though a brilliant contrapuntist when he chose, he preferred to work consciously on lines which brought him near to the discovery of a genuine harmonic treatment.[5] [R.L.P.]

VENTADOUR, THÉÂTRE. Ventadour, which has given its name to a street and a lyric theatre in Paris, is a village in the Limousin, created a duchy in 1568 in behalf of Gilbert de Levis, whose descendants have since borne the name of Levis de Ventadour. The Rue Venta-

[1] The Hymn, 'Come, Thou Holy Spirit, come,' is not 'englyshed' from the 'Veni Creator,' but from the Sequence for Whit Sunday, 'Veni Sancte Spiritus,' to which, indeed, the Common Measure version bears quite as much resemblance as it does to the 'Veni Creator' itself.

[2] Reprinted by Ouseley in his 'Collection of the Sacred Compositions of Orlando Gibbons.' Boyce has not given the Venite in his edition of Tallis, Byrd, or Gibbons. [3] Jebb, p. 269.

[4] Ambros, 'Geschichte der Musik,' iv. 246 *note*.

[5] See especially Ambros, iv. 236–248.

dour, opened in 1640 as the Rue St. Victor, took the name it still bears in 1672.[1] The Theatre was built to replace the Salle Feydeau, and a new street being planned to run from the Rue des Petits Champs to the Rue Neuve St. Augustin, and to be called the Rue Neuve Ventadour, it was decided to place the theatre in the middle of the street and call it by the same name. The street in which the principal façade stands is now called Rue Méhul, and that at the back Rue Monsigny. The building was erected by the architect Huvé, superintended by M. de Guerchy, and cost, including site, 4,620,000 francs (£184,800) which was paid for out of the Civil List, and it was sold to a company of speculators for 2,000,000 francs (£80,000); a disastrous transaction, in keeping with much of the financial history of the Théâtre Ventadour.

The company of the Opéra Comique left the old Salle Feydeau for its new quarters on Easter Monday, April 20, 1829. The audience, a very distinguished one, expressed great satisfaction with the luxury and comfort which pervaded the new Theatre Royal. The programme on the opening night included 'Les deux Mousquetaires,' by Berton; Méhul's overture to 'Le jeune Henri,' and 'La Fiancée,' a three-act opera by Scribe and Auber. In spite of this happy commencement the theatre was destined to frequent collapses, and after two years of vicissitudes the company were obliged to move to the Théâtre des Nouveautés in the Place de la Bourse, where they performed for the first time Sept. 22, 1832. During the two years they played a considerable number of new works, such as Boieldieu's last opera, 'Les deux Nuits' (May 20, 1829); 'Fra Diavolo,' first given as 'L'Hôtellerie de Terracine' (Jan. 28, 1830), and 'Zampa' (May 3, 1831). The theatre reopened June 10, 1834, as the Théâtre Nautique, with 'real water' on the stage. The Théâtre Nautique came to an end early in 1835, and the Théâtre Ventadour was resuscitated (Jan. 30, 1838) for an Italian company cast adrift by the burning of the Salle Favart, and comprising Rubini and Zamboni, Lablache, Tamburini, Morelli, Grisi, Persiani and Albertazzi; but only one opera new to the French, 'Parisina,' was given before the season closed (March 31).

With the autumn of 1838 the theatre again changed its name, and entered on a new but still struggling existence as the Théâtre de la Renaissance. Anténor Joly, the new director, aimed at maintaining a third French lyric theatre in Paris, and produced during two years, besides plays by Victor Hugo, Alexandre Dumas, and Casimir Delavigne, 'Lady Melvil' (Nov. 15, 1838), Albert Grisar's first opera; Donizetti's 'Lucie de Lammermoor' (Aug. 6, 1839), translated into French by A. Royer and G. Vaez; and 'La chaste Susanne' (Dec. 27, 1839), the best work of Monpou. The charming Anna Thillon, who had a brilliant career in France before returning to her native England, appeared in all three operas with striking success. [See THILLON.]

From Oct. 2, 1841, to the 'année terrible,' 1870–71, the Théâtre Ventadour became the rendezvous of the Paris plutocracy, as well as of the amateurs of Italian music. The building, rearranged by Charpentier, was perfect and most commodious, the pit was converted into orchestral stalls, and open to ladies as well as gentlemen. Many an impresario looked to making a fortune by this Italian theatre, and among those who made the attempt we may mention Lumley, Calzado, Bagier, and Strakosch. The list of distinguished singers heard here during twenty years of more or less continuous prosperity embraces the great artists of that time almost without exception. Besides the old répertoire, these artists introduced to the Paris world all Verdi's operas, the favourite works of Mercadante, Donizetti, and other modern masters, and a few complete novelties. Among the latter, written or translated expressly for the Théâtre Ventadour, we will only specify Rossini's 'Stabat Mater' (Jan. 7, 1842); 'Don Pasquale' (Jan. 4, 1843; Flotow's 'Marta' (Feb. 11, 1858), and 'Stradella' (Feb. 19, 1863). Here, too, Vieuxtemps, Sivori, Liszt, Mme. Pleyel, Emile Prudent, and other celebrated artists gave their best concerts; Berlioz produced his 'Harold en Italie,' the 'Francs Juges,' and 'Carnaval Romain' overtures (May 3, 1844); Felicien David conducted the 'Désert' (Dec. 28, 1844) with enormous success; and Wagner produced fragments from 'Tannhäuser,' 'Tristan und Isolde,' and 'Lohengrin' (Jan. 25 and 31, 1860).

From the war of 1870–71 till its final close on Jan. 11, 1879, the Théâtre Ventadour had a hard struggle against the indifference of the public. Several fruitless attempts were made to resuscitate the taste for Italian music. The most interesting events of this last period were the rival performances by the French Opéra (beginning Jan. 19, 1874) and the Italian artists, after the burning of the Salle Le Peletier; the first performance of 'Aïda' (April 22, 1876); and of Verdi's 'Requiem' (May 30, 1876); the transformation of the Italian theatre into the French Théâtre Lyrique, and the representation of the Marquis d'Ivry's opera 'Les Amants de Vérone' (Oct. 12, 1878). On Jan. 20, 1879, the Théâtre Ventadour was sold to a financial company, and its pediment, still decorated with statues of the Muses, now bears the words 'Banque d'escompte de Paris,' a truly exasperating sight.

There is an excellent 'Histoire du Théâtre Ventadour' (large 8vo, 162 pp., 1881), by the lamented Octave Fouque (born 1844), who died in 1883, just as he had attained the first rank among French musical critics. [G.C.]

VENTIL is the German term for the valve in brass instruments. 'Ventilhorn' and 'Ventiltrompet' are therefore equivalent to Valve-horn and Valve-trumpet. [See VALVE; p. 215.] [G.]

VÊPRES SICILIENNES, LES. Opera in 5 acts; libretto by Scribe and Duveyrier, music by Verdi. Produced June 13, 1855, at the

[1] It begins at No. 26 in the Avenue de l'Opéra, and ends at No. 57 in the Rue des Petits Champs.

Grand Opéra, Paris. It was translated into Italian as 'Giovanna de Guzman,' and produced at the Scala, Milan, Feb. 4, 1856, for Mad. Barbiere Nini; at the Royal Italian Opera, Drury Lane, London, July 27, 1859, as 'I Vespri Siciliani.' [G.]

VERACINI, ANTONIO, a violinist and composer who lived during the second half of the 17th century at Florence. According to Fétis he published three sets of sonatas. His nephew and pupil,

FRANCESCO MARIA VERACINI, a celebrated violinist and composer, was born at Florence about 1685, and was known as 'Il Fiorentino.' He appears to have settled early at Venice, where Tartini was so much impressed by his style as to leave Venice without appearing in public, and retire to Ancona for further study after the model of Veracini. [TARTINI.] He visited England for the first time in 1714, acting as leader of the Italian Opera band, and appearing as soloist between the acts. He was then 'regarded as the greatest violinist in Europe' (Burney, Hist. iv. 640). In 1720 he accepted an appointment as solo-player to the Elector of Saxony at Dresden. There he threw himself out of a high window, and in consequence was lamed for life. According to one version he did this in a fit of insanity; but another report goes to the effect that Pisendel, the leading German musician at Dresden, in order to prepare a humiliation to Veracini, who by his conceit and arrogance had incurred the hostility of the Germans, asked him to play a concerto at sight before the Court, and afterwards made a violinist of the orchestra repeat the piece. As the latter had carefully prepared his music, the audience, to Veracini's mortification, gave the preference to his performance and applauded him greatly. Be this as it may, Veracini left Dresden for Prague (1723) and Italy. In 1735 we find him again in London, where he achieved a signal success as a composer. His opera 'Adriano' was performed 17 times during the winter of 1735-36, an enormous run in those days. As a violinist Geminiani, then a rising star, appears to have impaired his success. He is reported to have died in reduced circumstances at Pisa in 1750.

Veracini's general success in Italy, England and Germany, and the special testimony of Tartini, are sufficient proofs of his eminence as a player. At the same time, his compositions, though few of them have been published, show him to have been a musician of remarkable originality and solid attainments. His style is much more modern than that of Corelli and even of Tartini. The pathetic element so predominant in the works of these masters, although not entirely absent in his works, is yet much less prominent than vivacity, grace, and piquancy. His forms are sometimes very extended, his modulations and harmonies not only rich and varied, but often so unusual and bold that it is not surprising to find that 'his compositions were too wild and flighty for the taste of the English at that time' (Burney).

He published two sets of 12 sonatas each (Dresden and Amsterdam, 1721; London and Florence, 1744). For London he composed the operas 'Adriano,' 1735; 'Roselinda,' 1744; 'L'Errore di Salomone,' 1744. A number of concertos, sonatas, and symphonies for 2 violins, viola, violoncello and basso have remained in manuscript, and some of them are in the public libraries of Florence and Bologna. Some of his sonatas have been edited by Ferd. David (Breitkopf & Härtel) and von Wasielewski (Senff, Simrock), and have been played by Joachim and others. [P.D.]

VERDELOT,[1] PHILIPPE, a Flemish composer of the early part of the 16th century, appears to have settled in Italy when young, since his first work—a motet—was printed in the 'Fior de' Motetti e Canzoni' published, as is believed, at Rome in 1526, and since he is found to have resided at Florence at some time between 1530 and 1540. It is certain however that he was, either now or from an earlier date, attached to the singing staff of the church of S. Mark at Venice, and we have the authority of [2]Guicciardini for the statement that he was already dead by the year 1567. His last publication is dated 1549.

Verdelot is commemorated by Cosmo Bartoli, and by Vincenzo Galilei, who printed two intepieces by him in 'Fronimo.' His works had reached France and were printed in French collections as early as the year 1530. The great Willaert thought so highly of him as to arrange some compositions of his in tabulature for lute and a solo voice. The two Venetian masters indeed, together with Arcadelt, may be taken as the representative madrigalists of their time, and ranked among the earliest writers and chief promoters of that style of composition. [3]Verdelot's remarkable skill in the science of music is well shown in the fifth part which he added to Jannequin's 'Bataille.' But his distinction is not simply that of a learned writer: his productions also display a certain feeling for beauty and appropriateness of expression which is his highest characteristic.[4] His works consist exclusively of madrigals, motets, psalms, and masses, and are enumerated by Fétis and Eitner. [R.L.P.]

VERDI, GIUSEPPE, one of the greatest and most popular operatic composers of the 19th century, born at Roncole, Oct. 9, 1813. Though very often called 'il maestro Parmigiano,' and 'il cigno di Busseto,' in point of fact neither Parma nor her smaller sister town Busseto, can boast of having Verdi's name in the rolls of their inhabitants; and the good luck of having been his birthplace fell to a cluster of labourers' houses, called 'Le Roncole,' some three miles from Busseto, and, before the unification of Italy, in the Duchy of Parma. The following certificate

[1] Two notices cited by M. vander Straeten, La Musique aux Pays-bas vi. 322, suggest that the name 'Verdelot' is an appellative: if so, we are ignorant of the composer's real name. One of the cases referred to is connected with the town of Bruges.

[2] Quoted by Vander Straeten, i. 44.

[3] Ambros, Geschichte der Musik, vol. ii. 513.

[4] See generally Fétis, vol. viii. 319-321; Ambros, vol. iii. 293 f.; vander Straeten, vol. vi. 321 f., 366.

will settle once for all the questions so often raised concerning the place and the date of Verdi's birth.

Anno Dom. 1813, die 11 Octobris.—Ego Carolus Montanari Praepositus Rnnciarum baptizavi Infantem hodie vespere hora sexta natum ex Carolo Verdi q^m. Josepho et ex Aloisia Utini filia Caroli, hujus Parocciae jugalibus, cui nomina imposui—Fortuninus, Joseph, Franciscus.—Patrini fuere Dominus Petrus Casali q^d. Felicis et Barbara Bersani filia Angioli, ambo hujus Parocciae.

In the long run of Verdi's life—which happily bids fair still to be preserved for an indefinite number of healthy and vigorous years—we do not meet with any startling and romantic incidents: everything seems to have gone with him, though not smoothly, yet with the common sequence of good and bad turns to which all mortals are liable, let their calling and station in life be what they will. Verdi's biography exhibits nothing heroic or startling, as some would have us believe it does. The connecting-link between his life and his works is indissoluble: the man and the artist proceed abreast, hand in hand toward the same goal, impelled and guided by the same sentiments and emotions. 'Homo sum et nihil humanum a me alienum puto' is the proper motto for the gate of his villa at S. Agata, and the title-page of each of his works. This 'humanity' of his is the reason and explanation of his life, as well as the key to the perfect understanding of his works, and to their popularity wherever there are ears to hear and hearts to feel.

M. Pougin, who, together with other difficult achievements, has successfully continued Fétis's 'Dictionnaire des Musiciens,' has written a biographical sketch of Verdi in the right spirit, confining himself within the strict limits of the plain facts. Of this sketch an Italian translation was made by a well-known Paris correspondent of the Italian papers, under the *nom de plume* of 'Folchetto,' with notes and additions, forming altogether a volume of more than 150 pages, full of accurate and valuable information. Through the combined shrewdness and skill of 'Folchetto' and M. Giulio Ricordi we are enabled to present to our readers the most important period of Verdi's career, in words that are almost the great composer's own. A conversation that he had with Giulio Ricordi was by the latter faithfully put on paper the very night following the interview, and sent to 'Folchetto' for publication. Such is the basis of the following article.

Unlike many musicians that have passed their infancy and childhood amongst artistic surroundings, Verdi's musical genius had to fight for its development against many difficulties. Nothing that he could hear or see was fit to give him the slightest hint of anything grand and ideal: the two hundred inhabitants of Le Roncole were poor and ignorant labourers, and the very nature of the country—an immense, flat, monotonous expanse—however gratifying to a landowner, could hardly kindle a spark in the imagination of a poet. Carlo Verdi and his wife Luigia Verdi Utini kept a small inn at Le Roncole, and in addition a little shop, where sugar, coffee, matches, tobacco, spirits, and clay pipes were sold at retail. Once a week the good Carlo walked up to Busseto with two empty baskets, and returned with them full of articles of his trade, carrying them on his strong shoulders for all the three miles of the dusty and sunny way. His purchases were chiefly made from a M. Barezzi, dealer in spirits, drugs, and spices, a prosperous and hearty man who was destined to serve as a bridge to Giuseppe Verdi over many a chasm in his glorious way.

Giuseppe, though good and obedient, was rather of a melancholy character, never joining his playmates in their noisy amusements; one thing only, we are told, could rouse him from his habitual indifference, and that was the occasional passing through the village of a grinding organ: to the child who in after years was to afford an inexhaustible *répertoire* to those instruments for half-a-century all over the world, this was an irresistible attraction—he could not be kept indoors, and would follow the itinerant player as far as his little legs could carry him. This slight hint of his musical aptitude must have been accompanied by others which the traditions of Le Roncole have not transmitted, since we know that even in early childhood the boy was possessed of a spinet. For an innkeeper of Le Roncole, in 1820, to buy a spinet for his child to play on, is an extravagance which we could hardly credit if the author of 'Aida' had not preserved to this day the faithful companion of his childhood. M. Ghislanzoni, who saw it at S. Agata, thus speaks of it:—

At the villa of S. Agata, I saw the first instrument on which his little fingers had first practised. The spinet *emeritus*, has no strings left, its lid is lost, and its keyboard is like a jaw with long and worn-out teeth. And yet what a precious monument! And how many recollections it brings back to the mind of the artist who during his unhappy childhood has so often wetted it with bitter tears! How many sublime emotions are caused by the sight of it!

I have seen it and have questioned it. I took out one of its jacks, on which I thought something had been written, and indeed I found some words as simple as they are sublime, words that while revealing the kind attention of a good-hearted workman, contain something of a prophecy. My readers will be grateful to me for setting before them the inscription in its original simplicity. It would be a profanation to correct the mistakes in its orthography.

'Da me Stefano Cavaletti fu fato di nnovo questi Saltarelli e impenati a Corame, e vi adatai la pedagliera che io ci ho regalato: come ancho gratuitamente ci ho fato di nnova li detti Saltarelli, vedendo la buona disposizione che ha il giovanetto Giuseppe Verdi d'imparare a suonare questo istrumento, che questo mi basta per essers del tutto sodisfatto.—Anno domini 1821'—

a quaint inscription which cannot be translated literally:—

I, Stephen Cavaletti, made these jacks anew, and covered them with leather, and fitted the [1] pedals; and these together with the jacks I give gratis, seeing the good disposition of the boy Giuseppe Verdi for learning to play the instrument, which is of itself reward enough to me for my trouble.

How the spinet happened to be in such a condition as to require the workmanship of M. Cavaletti to set it right, is thus explained by 'Fol-

[1] The mention of 'leather' and 'pedals' seems to show that this 'spinet' was some kind of pianoforte.

chetto,' who had it from an old friend of Verdi's father:—

Nobody can imagine with what earnestness the boy practised on the spinet. At first he was satisfied with being able to play the first five notes of the scale: next he most anxiously endeavoured to find out chords. Once he was in a perfect rapture at having sounded the major third and fifth of C. The following day, however, he could not find the chord again, whereupon he began to fret and fume, and then got in such a temper, that taking up a hammer he began to break the spinet to pieces. The noise soon brought his father into the room, who seeing the havoc his son was playing, landed so heavy a blow on Ginseppe's ear, as once for all cleared his mind of any thought of again punishing the spinet for his inability to strike common chords.

Another evidence of Giuseppe's musical aptitude is given by the following fact, which occurred when he was only seven years old. He was then assisting the priest at the Mass in the little church of Le Roncole. At the very moment of the elevation of the Host, the harmonies that flowed from the organ struck the child as so sweet, that he stood motionless in ecstasy. 'Water,' said the priest to the acolyte; and the latter evidently not heeding him, the demand was repeated. Still no reply. 'Water,' a third time said the priest, kicking the child so brutally that he fell headlong down the steps of the altar, knocked his head against the floor, and was brought unconscious into the sacristy. After this event Giuseppe's father engaged M. Baistrocchi, the local organist, to give him music lessons. At the end of a year M. Baistrocchi made a declaration to the effect that the pupil had learned all that the teacher could impart, and thereupon resigned his position as Verdi's teacher.

Two years after, having completed this first stage in his musical education, Verdi—then but ten years old—was appointed as organist in the room of old Baistrocchi. The dream of his parents was thus for the time realised: yet before long the mind of the elder Verdi began to be haunted with the thought that some knowledge of the three R's could but bring good to his son in after life: and after debating his scheme with his wife, he resolved upon sending Giuseppe to a school in Busseto. This would have been beyond the small means of the good Verdi, but for the fact that at Busseto lived a countryman and friend—a cobbler known by the name of Pugnatta. This Pugnatta took upon himself to give Giuseppe board and lodging, and send him to the principal school of the town, all at the very moderate price of threepence a day. And to Pugnatta's Giuseppe went: and while attending the school most assiduously, kept his situation as organist of Le Roncole, walking there every Sunday morning, and back to Busseto after the evening service.

It may not be devoid of interest to the reader to cast a glance at Verdi's financial condition at that period of his life. Except clothing, which did not represent an important item, and pocket-money, which he had none, his expenditure amounted to 109 francs 50 centimes a-year—that is, £4 7*s.* 3*d.* His salary as the organist of Le Roncole was £1 8*s.* 10*d.*, which, after one year's service and many urgent appeals, was increased to £1 12*s.* To this add a profit of £2 or £2 10*s.* from weddings, christenings, and funerals; and a few shillings more, the product of a collection which it was then customary for organists to make at harvest time—collected in kind, be it remembered, by the artist himself, with a sack on his shoulders, at each door of the village. Life, under these unfavourable conditions, was not only devoid of comforts, but full of danger. One night, while the poor lad was walking towards Le Roncole, worn down by fatigue and want of sleep or food, he did not notice that he was in the wrong track, and of a sudden, missing his ground, he fell into a deep canal. It was dark, it was bitter cold, and his limbs were absolutely paralysed; and but for an old woman who was passing by the spot and heard his cries for help, the exhausted and chilled boy would have been carried off by the current.

The following story of another very narrow escape from death we give on the entire responsibility of M. Pongin. In 1814 Russian and Austrian troops had been passing through Italy, leaving death and destruction everywhere. A detachment having stopped for a few hours at Le Roncole, all the women took refuge in the church; but not even that holy place was respected by these savages. The doors were unhinged, and the poor helpless women and children ruthlessly wounded and killed. Verdi's mother, with the little Giuseppe in her arms, was among those who took refuge in the church; but when the door was burst open she did not lose her spirits, but ascending the narrow staircase of the belfry, hid herself and her baby among some timber that was there, and did not leave her hiding-place until the drunken troops were far beyond the village.

Giuseppe Verdi, after two years schooling at Busseto, had learned to write, read, and cypher: whereupon the above-mentioned M. Barezzi began to take much interest in the talented Roncolese, gave him employment in his business, and opened a way to the development of his musical faculty.

Busseto must have been the Weimar of the Duchy of Parma. Music was uppermost in the minds of the Bussetesi, and no name of any inhabitant is ever mentioned without the addition of his being a singer, composer, or violinist. M. Barezzi himself was first flute in the cathedral orchestra; he could produce some notes on all kinds of wind instruments, and was particularly skilful on the clarinet, French horn, and ophicleide. His house was the residence of the Philharmonic Society, of which he was the president and patron, and it was there that all rehearsals were made, and all Philharmonic concerts given, under the conductorship of M. Ferdinando Provesi, maestro di cappella and organist of the cathedral.

This was the fittest residence for a lad of Verdi's turn of mind, and he immediately felt it. Without neglecting his chief occupation, he regularly attended the rehearsals, and undertook the task of copying out the parts from the score;

and all this in such earnest that old Provesi began to notice Giuseppe with approval, and give him the foundation of a sound musical knowledge. Provesi may be considered the man who led the first steps of Verdi into the right track, and lucky it was for the pupil to have come across such a man. He was an excellent contrapuntist, a composer of several comic operas, of which he had written both words and music, and a man well read in general literature. He was the first man in Busseto to understand Verdi's real vocation, and to advise him to devote himself to music. Don Pietro Seletti, the boy's Latin teacher, and a fair violinist, bore a grudge to Provesi for a certain poem the latter had written against the clergy. The fact that Provesi encouraged Verdi to study music was therefore enough for Don Pietro to dissuade him as strongly from it. 'What do you want to study music for? You have a gift for Latin, and it will be much better for you to become a priest. What do you expect from your music? Do you fancy that some day you may become organist of Busseto? .. Stuff and nonsense. .. That can never be!'

But a short time after this admonition there was to be a mass at a chapel in Busseto where Don Pietro Seletti was the officiating priest. The organist was unable to attend, and Don Pietro was induced to let Verdi preside at the organ. The mass over, Don Pietro sent for him. 'Whose music did you play?' said he; 'it was a most beautiful thing.' 'Why,' timidly answered the boy, 'I had no music, and I was playing extempore, just as I felt.' 'Ah! indeed,' rejoined Don Pietro; 'well, I am a fool, and you cannot do better than study music, take my word for it.'

Under the intelligent guidance of Provesi, Verdi studied till he was 16. During this period he often came to the help of his old master both as organist and as conductor of the Philharmonic Society. The archives of the society still contain several works written by Verdi at that time, and composed, copied, taught, rehearsed, and conducted by himself. None of these compositions have been published, though it would be a matter of interest to examine the first attempts of his musical genius. [See p. 254 *b*.]

It became evident that Busseto was too narrow a field for the aspirations of the young composer, and efforts were made to afford him the means of going to Milan, the most important Italian town, musically speaking. The financial question came again to the front, and, thanks to the good-will of the Bussetesi, it had a happy solution. The Monte di Pietà, an institution granting four premiums of 300 francs a year, each given for four years to promising young men wanting means for undertaking the study of science or art, was induced by Barezzi to award one of the four premiums to Verdi, with the important modification of allowing him 600 francs a-year for two years, instead of 300 for four years. M. Barezzi himself advanced the money necessary for music lessons, board and lodging in Milan; and Seletti gave him an introduction to his nephew, a professor there, who most heartily welcomed him, and would not hear of his finding lodgings for himself.

We come now to an incident of Verdi's artistic life, to which a very undue importance has been often attached; we mean his being refused a scholarship at the Conservatorio di Musica of Milan, on the ground of his showing no special aptitude for music. If a board of professors were now to be found to declare that the author of 'Rigoletto,' 'Ballo in Maschera,' and 'Aida,' had no musical disposition, such declaration would undoubtedly reflect very little credit on the institution to which the board belonged, or on the honesty and impartiality of the professors; but things were not so bad at that time as we are made to believe they were—nay, it is probable that in the best conducted musical schools of the world, some Verdi, Beethoven, or Bach is every year sent back to his home and his country organ, as was the case with Verdi. Without following Fétis in his study of the preposterous fact, we think that a true idea may be formed of it by looking at the way in which matters of this kind proceed now-a-days, and will proceed so long as there are candidates, scholarships, and examiners.

To a vacant scholarship—for pianoforte, singing or composition—there is always a number of candidates, occasionally amounting to as many as a hundred. A committee of professors, under the presidence of the Principal is appointed to examine all the competitors, and choose the best. The candidates, male and female, have each a different degree of instruction, ranging from mere children with no musical education, to such as have already gone through a regular course of study. To determine whether there is more hope of future excellence in a girl who plays sixteen bars of an easy arrangement of a popular tune, or a boy who can perhaps sing something by heart just to show that he has a certain feeling and a right perception of rhythm and tonality, or in an advanced pupil who submits the score of a grand opera in five acts (not impossibly written by some friend or forefather)—to be able to determine this is a thing beyond the power of the human intellect. The committee can only select one amongst those that have the least disqualifications, but nobody can accuse them of ignorance or ill-will if the chosen candidate, after five years' tuition, turns out to be a mere one-two-three-and-four conductor of *operettas*, while one of the ninety-nine dismissed, after ten years' hard study elsewhere, writes a masterpiece of operatic or sacred music. Not to get a scholarship does not imply that a candidate is unable to pursue a musical career; it means only that there being but one place vacant, and twenty who passed as good an examination as he, he shares with nineteen others the ill luck of not being the happy one chosen. Moreover there are no settled rules as to the time when musical genius breaks out in unmistakeable light. We are ready

to believe that Mozart, when only three years old, gave unmistakable hints of what he was afterwards to become; yet we can say, as an eye-witness, that M. Boito, the author of 'Mephistopheles,' a man of undeniable musical genius, did not reveal any decided aptitude for musical composition till nineteen; while several amongst his school-fellows who promised to be the rightful heirs of Rossini and Bellini are now teachers and conductors of provincial schools or second-rate theatres. Let us then bear no grudge to Basily, the then principal of the Conservatoire of Milan, nor let us depreciate him for not having been so gifted as to recognise in the young and unprepossessing organist of Le Roncole the man who was destined to write 'Il Rigoletto' twenty years afterwards.

But though failing to be admitted to the Conservatoire, Verdi stuck to the career which he had undertaken, and, on the advice of Alessandro Rolla, then conductor of 'La Scala,' he asked M. Lavigna to give him lessons in composition and orchestration. Lavigna was a distinguished musician and a composer of no ordinary merit; his operas, 'La Muta per amore,' 'L'Idolo di se stesso,' 'L'Impostore avvilito,' 'Coriolano,' 'Zaira,' and several others, having been performed several times with favourable success. He consented to give the lessons, and to him actually belongs the honour of being the teacher of Verdi.

This was in 1831, when Verdi was eighteen. The two years from 1831 to 1833 passed in an uninterrupted succession of exercises in harmony, counterpoint, and fugue, and a daily study of Mozart's 'Don Giovanni.' In 1833 the death of Provesi brought an entire change to Verdi. He went back to Busseto for five years, and after this lapse of time returned to Milan to take his start as a composer. We give, in the words of M. Ercole Cavalli—for this particular period the best-informed of the biographers—the lively description of Verdi's residence at Busseto.

'In 1833 M. Ferdinando Provesi died. The trustees of the Monte di Pietà, of Busseto, and the other contributors towards Verdi's musical training, had acted with the intention that, after Provesi's death, Verdi should be his successor both as Maestro di Cappella and Organist of the Cathedral, and also Conductor of the Philharmonic Society. Verdi felt very sorry for the death of Provesi; with him he had lost the man who first taught him the elements of his art, and showed him the way to excellence; and though Verdi felt a call to something nobler in life, yet he kept his word to his countrymen and went to Busseto to fill the place left vacant by his deceased professor. The appointment rested with the churchwardens of the Cathedral, men who either belonged to the clergy or were fanatic bigots, and therefore had but little liking for Verdi, whom they called "the fashionable maestrino," as being versed only in profane and operatic music; they preferred somebody cut a little more after their own pattern, and were anxious for a maestro well grounded in the Gregorian chant.

'Verdi's competitor, one M. Giovanni Ferrari, played indifferently on the organ, but had the strong support of two bishops; he gathered all the votes of the churchwardens, and the pupil of Provesi and Lavigna, for whom so many sacrifices had been made by the town, was blackballed. Upon hearing this decision, the Philharmonic Society, which for many years had made it a rule to enhance the solemnity of all the services in the cathedral by co-operating with their orchestra, lost all patience, and bursting tumultuously into the church, rummaged the archives and took away from them every sheet of music paper belonging to the Society; thereby beginning a civil war that lasted several years, in a town that was formerly an example of tranquillity and peace.

'On this followed satires, insults, affrays, riots, imprisonments, persecutions, banishments and the like; ending in decrees whereby the Philharmonic Society was prohibited to meet under any pretence whatever.'

Verdi next fell in love with Margherita, Barezzi's eldest daughter, whose father, unlike most fathers, did not oppose Margherita's union to a talented though very poor young man.

'In 1836 they were married. The whole Philharmonic Society attended the weddings; it was a happy and glorious day, and all were deeply moved by the prospect already opening before the young man: who, though born in the poorest condition, was at twenty-three already a composer, with the daughter of a rich and much respected man for his wife.'

In 1838 Verdi, with his wife and two children left Busseto and settled in Milan, with the hope of performing his opera 'Oberto Conte di S. Bonifacio.' We are now to witness the vicissitudes of a talented but nearly unknown young man, who comes to a large town, one of the most important musical centres of those days, with no fortune but the manuscript of a melodrama, and nothing to help him on but the golden opinions which his genius and honesty have previously won for him from a few friends; and we shall see this young man transformed in a short time into the favourite composer of all opera-goers. And we are glad to be able to give the relation of this most important period of an artist's career, in words that may be said to be Verdi's own.

The first part of the narrative refers to the time when he was in Milan, studying with Lavigna. On his return there his kind old master was gone—died while his pupil was at Busseto. And here is Verdi's narrative:—[1]

'About the year 1833 or 34 there was in Milan a Philharmonic Society composed of first-rate vocalists, under the direction of one M. Masini. The Society was then in the hustle and hurry of arranging a performance of Haydn's Creation, at the Teatro Filodrammatico. M. Lavigna, my teacher of composition, asked me

[1] We have omitted some unimportant sentences.

whether I should like to attend the rehearsals, in order to improve my mind, to which I willingly answered in the affirmative. Nobody would notice the young man that was quietly sitting in the darkest corner of the hall. Three maestri shared the conducting between them—Messrs. Perelli, Bonoldi, and Almasio; but one day it happened that neither of the three was present at the time appointed for rehearsal. The ladies and gentlemen were growing fidgetty, when M. Masini, who did not feel himself equal to sitting at the piano and accompanying from the full orchestral score, walked up to me and desired me to be the accompanyist for the evening: and as perhaps he believed in my skill as little as he did in his own, he added, "It will be quite enough to play the bass only." I was fresh from my studies, and certainly not puzzled by a full orchestral score; I therefore answered "All right," and took my place at the piano. I can well remember the ironical smiles that flitted over the faces of the Signori dilettanti: It seems that the quaint look of my young, slender and rather shabbily dressed person was not calculated to inspire them with much confidence.

'However, the rehearsal began, and in the course of it I gradually warmed up and got excited, so that at last, instead of confining myself to the mere piano part, I played the accompaniment with my left hand, while conducting most emphatically with my right. It was a tremendous success, all the more because quite unexpected. The rehearsal over, everybody congratulated me upon it, and amongst my most enthusiastic admirers were Count Pompeo Belgiojoso and Count Renato Borromeo. In short, whether the three maestri were too busy to attend the rehearsals, or whether there was some other reason, I was appointed to conduct the performance, which performance was so much welcomed by the audience that by general request it had to be repeated in the large and beautiful hall of the Casino dei Nobili, in presence of the Archduke and Archduchess Ranieri, and all the high life of those days.

'A short time afterwards, I was engaged by Count Renato Borromeo to write the music for a cantata for chorus and orchestra, on the occasion of the marriage of some member of the Count's family—if I remember right. I must say, however, that I never got so much as a penny out of all that, because the whole work was a gratuitous one.

'M. Masini next urged me to write an opera for the Teatro Filodrammatico, where he was conductor, and handed me a libretto, which after having been touched up by M. Solera, became Oberto, Conte di San Bonifacio.

'I closed immediately with the proposition, and went to Busseto, where I was appointed organist. I was obliged to remain there nearly three years, and during that time I wrote out the whole opera. The three years over, I took my way back to Milan, carrying with me the score in perfect order, and all the solo parts copied out by myself.

'But here difficulties began. Masini being no longer conductor, my chance of seeing my opera produced there was at an end. However, whether Masini had confidence in my talents, or wished to show me some kindness for the many occasions on which I had been useful to him, rehearsing and conducting for nothing, he did not give up the business, and assured me he would not leave a stone unturned until my opera was brought out at the Scala, when the turn came for the benefit of the Pio Instituto. Both Count Borromeo and Dr. Pasetti promised me their influence on Masini, but, as far as I am aware, their support did not go beyond some scanty words of recommendation. Masini, however, did his best, and so did Merighi, a cellist who had played under my direction, and had a certain opinion of the young maestro.

'The result was that the opera was put down for the spring of 1839, to be performed at La Scala for the benefit of the Pio Instituto; and among the interpreters were the four excellent artists Mme. Strepponi, Moriani, Giorgio Ronconi, and Marini.

'After a few rehearsals Moriani falls seriously ill, everything is brought to a standstill, and all hope of a performance gone! I broke down utterly, and was thinking of going back to Busseto, when one fine morning one of the theatre attendants knocked at my door and said sulkily, "Are you the maestro from Parma who was to give an opera for the Pio Instituto? Come with me to the theatre, the impresario wants to speak to you."

'Is it possible? said I, but . . . . and the fellow began again—I was told to call on the maestro from Parma, who was to give an opera; if it is you, let us go. And away we went.

'The impresario was M. Bartolomeo Merelli. One evening crossing the stage he had overheard a talk between Strepponi and Ronconi, wherein the first said something very favourable to Oberto, and the second endorsed the praise.

'On my entering his room, he abruptly told me that having heard my "Oberto" spoken of very favourably by reliable and intelligent persons, he was willing to produce it during the next season, provided I would make some slight alterations in the compass of the solo parts, as the artists engaged were not the same who were to perform it before. This was a fair proposition. Young and unknown, I had the good luck to meet with an impresario willing to run the risk of mounting a new opera, without asking me to share in the expenditure, which I could not have afforded! His only condition was that he should share with me the sale of the copyright. This was not asking much, for the work of a beginner. And in fact, even after its favourable reception, Ricordi would give no more than 2000 Austrian livres (£67) for it.

'Though Oberto was not extraordinarily successful, yet it was well received by the public, and was performed several times; and M. Merelli even found it convenient to extend the season and give some additional performances of it. The principal interpreters were Mme.

Marini, M. Salvi and M. Marini. I had heen ohliged to make some cuts, and had written an entirely new number, the quartet, on a situation suggested hy Merelli himself; which proved to be one of the most successful pieces in the whole work.

'Merelli next made me an offer which, considering the time at which it was made, may be called a splendid one. He proposed to engage me to write three operas, one every eight months, to be performed either at Milan or Vienna, where he was the impresario of both the principal theatrical houses: he to give me 4000 livres (£134) for each opera, and the profits of the copyright to be divided between us. I agreed to everything, and shortly afterwards Merelli went to Vienna, leaving instructions to Rossi to write a libretto for me, which he did, and it was the Proscritto. It was not quite to my liking, and I had not yet brought myself to begin to set it to music, when Merelli, coming hurriedly to Milan during the spring of 1840, told me that he was in dreadful want of a comic opera for the next autumn, that he would send me a libretto, and that I was to write it first, before the Proscritto. I could not well say no, and so Merelli gave me several librettos of Romani to choose from, all of which had already been set to music, though owing to failure or other reasons, they could safely he set again. I read them over and over and did not like any; hut there was no time to lose, so I picked out one that seemed to me not so bad as the others, Il finto Stanislao, a title which I changed into Un Giorno di Regno.

'At that period of my life I was living in an unpretentious little house near the Porta Ticinesa, and my small family was with me—that is, my young wife and my two sons. As soon as I set to work I had a severe attack of angina, that confined me to my bed for several days, and just when I began to get better I remembered that the third day forward was quarter-day, and that I had to pay fifty crowns. Though in my financial position this was not a small sum, yet it was not a very big one either, but my illness putting it out of my mind, had prevented me from taking the necessary steps; and the means of communication with Busseto—the mail left only twice a week—did not allow me time enough to write to my excellent father-in-law Barezzi, and get the money from him. I was determined to pay the rent on the very day it fell due, so, though it vexed me very much to trouble people, I desired Dr. Pasetti to induce M. Merelli to give me fifty crowns, either as an advance on the money due to me under the agreement, or as a loan for ten days, till I could write to Barezzi and receive the money wanted. It is not necessary to say why Merelli could not at that moment give me the fifty crowns, hut it vexed me so much to let the quarter-day pass hy without paying the rent, that my wife, seeing my anxieties, takes the few valuable trinkets she had, goes out, and a little while after comes back with the necessary amount. I was deeply touched hy this tender affection, and promised myself to buy everything hack again, which I could have done in a very short time, thanks to my agreement with Merelli.

'But now terrible misfortunes crowded upon me. At the beginning of April my child falls ill, the doctors cannot understand what is the matter, and the dear little creature goes off quickly in his desperate mother's arms. Moreover, a few days after the other child is taken ill too, and she too dies, and in June my young wife is taken from me by a most violent inflammation of the brain, so that on the 19th June I saw the third coffin carried out of my house. In a very little over two months, three persons so very dear to me had disappeared for ever. I was alone, alone! My family had been destroyed; and in the very midst of these trials I had to fulfil my engagement and write a comic opera! Un Giorno di Regno proved a dead failure; the music was, of course, to blame, but the interpretation had a considerable share in the fiasco. In a sudden moment of despondency, embittered by the failure of my opera, I despaired of finding any comfort in my art, and resolved to give up composition. To that effect I wrote to Dr. Pasetti (whom I had not once met since the failure of the opera) asking him to persuade Merelli to tear up the agreement.

'Merelli thereupon sent for me and scolded me like a naughty child. He would not even hear of my being so much disappointed hy the cold reception of my work: hut I stuck to my determination, and in the end he gave me back the agreement saying, "Now listen to me, my good fellow; I can't compel you to write if you don't want to do it; hut my confidence in your talent is greater than ever; nobody knows but some day you may return on your decision and write again: at all events if you let me know two months in advance, take my word for it your opera shall he performed."

'I thanked him very heartily indeed; but his kindness did not shake my resolution, and away I went. I took up a new residence in Milan near the Corsia de' Servi. I was utterly disheartened, and the thought of writing never once flashed through my mind. One evening, just at the corner of the Galleria De Cristoforis, I stumbled upon M. Merelli, who was hurrying towards the theatre. It was snowing beautifully, and he, without stopping, thrust his arm under mine and made me keep pace with him. On the way he never left off talking, telling me that he did not know where to turn for a new opera; Nicolai was engaged hy him, but had not begun to work because he was dissatisfied with the libretto.

'Only think, says Merelli, a libretto by Solera, marvellous . . . wonderful . . . extraordinary . . . impressive dramatic situation . . . grand . . . splendidly worded . . . hut that stubborn creature does not understand it, and says it is a foolish poem. I don't know for my life where to find another poem.

'Well, I'll give you a lift out of your trouble. Did you not engage Rossi to do Il Proscritto for me? I have not yet written one blessed note of it, and I will give it back to you.

'The very thing! clever fellow! good idea!

'Thus we arrived at the theatre; M. Merelli forthwith sends for M. Bassi, poet, stage-manager, buttafuori and librarian, and bids him find a copy of Il Proscritto. The copy was found, but together with it M. Merelli takes up another manuscript and lays it before me—

'Look, says he, here is Solera's libretto that we were speaking of! such a beautiful subject; and to refuse it! Take it, just take it, and read it over.

'What on earth shall I do with it? . . . No, no, I am in no humour to read librettos.

'My gracious! . . . It won't kill you; read it, and then bring it back to me again. And he gives me the manuscript. It was written on large sheets in big letters, as was the custom in those days. I rolled it up, and went away.

'While walking home I felt rather queer; there was something that I could not well explain about me. I was burdened with a sense of sadness, and felt a great inclination to cry. I got into my room, and pulling the manuscript out of my pocket and throwing it angrily on the writing-table, I stood for a moment motionless before it. The book as I threw it down, opened, my eyes fell on the page, and I read the line

Va, pensiero, sull' ali dorate.

I read on, and was touched by the stanzas, inasmuch as they were almost a paraphrase of the Bible, the reading of which was the comfort of my solitary life.

'I read one page, then another; then, decided as I was to keep my promise not to write any more, I did violence to my feelings, shut up the book, went to bed, and put out the candle. I tried to sleep, but Nabucco was running a mad career through my brain, and sleep would not come. I got up, and read the libretto again —not once, but two or three times, so that in the morning I could have said it off by heart. Yet my resolution was not shaken, and in the afternoon I went to the theatre to return the manuscript to Merelli.'

'Isn't it beautiful? says he.

'More than beautiful, wonderful.

'Well, set it to music.

'Not in the least; I won't.

'Set it to music, set it to music.

'And so saying he gets off his chair, thrusts the libretto into my coat pocket, takes me by the shoulders, shoves me out of his room, slams the door in my face, and locks himself in. I looked rather blank, but not knowing what to do went home with Nabucco in my pocket. One day a line, the next day another line, a note, a bar, a melody . . . at last I found that by imperceptible degrees the opera was done!

'It was then the autumn of 1841, and calling to mind Merelli's promise, I went straight to him to announce that Nabucco was ready for performance, and that he might bring it out in the coming season of Carnevale Quaresima (Carnival before Lent).

'Merelli emphatically declared that he would stick to his word; but at the same time he called my attention to the fact that it was impossible to bring out the opera during the Quaresima, because the repertoire was all settled, and no less than three new operas by known composers already on the list; to give, together with them, a fourth, by a man who was almost a debutant was a dangerous business for everybody, especially for me; it would therefore be safer to put off my opera till Easter, when he had no engagements whatever, and was willing to give me the best artists that could be found for love or money. This, however, I peremptorily refused:—either during the Carneval or never; and with good reason; for I knew very well that during the spring it was utterly impossible to have two such good artists as Strepponi and Ronconi, on whom, knowing they were engaged for the Carneval season, I had mainly built my hopes of success.

'Merelli, though anxious to please me, was not on the wrong side of the question; to run four new operas in one season was, to say the least, rather risky; but I also had good artistic reasons to set against his. The issue was, that after a long succession of Yes, No, Perhaps, and Very likely, one fine morning I saw the posters on the walls and Nabucco *not* there.

'I was young and easily roused, and I wrote a nasty letter to M. Merelli, wherein I freely expressed my feelings. No sooner was the letter gone than I felt something like remorse, and besides, a certain fear lest my rashness had spoiled the whole business.

'Merelli sent for me, and on my entering his office he says in an angry tone: Is this the way you write to your friends? . . . Yet you are right; I'll give Nabucco; but you must remember, that because of the outlay on the other operas, I absolutely cannot afford new scenes or new costumes for you, and we must be content to make a shift with what we have in stock.

'I was determined to see the opera performed, and therefore agreed to what he said, and new posters were printed, on which Nabucco appeared with the rest.

'I remember a droll thing happening about that time: in the third act Solera had written a love-duet between Fenena and Ismaele. I did not like it, as it seemed to me not only ineffective, but a blur on the religious grandiosity that was the main feature of the drama. One morning Solera came to see me, and I took occasion to make the remark. He stoutly disputed my view, not so much perhaps because he thought I was wrong, as because he did not care to do the thing again. We talked the matter over and over and used many arguments. Neither of us would give way. He asked me what I thought could be put in place of the duet, and I suggested a prophecy for Zaccaria: he thought the idea not so bad, and after several buts and ifs said he would think over it and

write it out. This was not exactly what I wanted; because I knew that days and weeks would pass before Solera would bring himself to write a single line. I therefore locked the door, put the key in my pocket, and half in jest and half in earnest said to him: I will not let you out before you have finished the prophecy: here is a Bible, and so more than half of your work is done. Solera, being of a quick temper, did not quite see the joke, he got angrily upon his legs and ... Well, just for a moment or two I wished myself somewhere else, as the poet was a powerful man, and might have got the better of me; but happily he changed his mind, sat down, and in ten minutes the prophecy was written.

'At the end of February 1842 we had the first rehearsal, and twelve days later, on March 9, the first performance. The principal interpreters were Mmes. Strepponi and Bollinzaghi, and Messrs. Ronconi, Miraglia and Derivis.

'With this opera my career as a composer may rightly be said to have begun; and though it is true that I had to fight against a great many difficulties, it is no less true that Nabucco was born under a very good star: for even the things which might reasonably have been expected to damage its success, turned out to have increased it. Thus, I wrote a nasty letter to Merelli; and it was more than probable that Merelli would send the young maestro and his opera to the devil. Nothing of the kind. Then the costumes, though made in a hurry, were splendid. Old scenes, touched up by M. Peroni, had a magical effect: the first one especially—the Temple—elicited an applause that lasted nearly ten minutes. At the very last rehearsal nobody knew how and when the military band was to appear on the stage; its conductor, Herr Tusch, was entirely at a loss; but I pointed out to him a bar, and at the first performance the band appeared just at the climax of the crescendo, provoking a perfect thunder of applause.

'But it is not always safe to trust to the influence of good stars: it is a truth which I discovered by myself in after years, that to have confidence is a good thing, but to have none is better still.'

So far the maestro's own narrative.

Eleven months later (Feb. 11, 1843), Verdi achieved a still more indisputable success with 'I Lombardi alla prima Crociata,' interpreted by Mme. Frezzolini-Poggi, and MM. Guasco, Severi, and Derivis. Solera had taken the plot from the poem of Tommaso Grossi, the author of 'Marco Visconti.' This opera gave Verdi his first experience in the difficulty of finding libretti unobjectionable to the Italian governments. Though five years had still to elapse before the breaking out of the Milan revolt, yet something was brewing throughout Italy, and no occasion was missed by the patriots in giving vent to their feelings. As soon as the Archbishop of Milan got wind of the subject of the new opera, he sent a letter to the chief of the police, M. Torresani, saying that he knew the libretto to be a profane and irreverent one, and that if Torresani did not veto the performance, he himself would write straight to the Austrian Emperor.

Merelli, Solera, and Verdi were forthwith summoned to appear before Torresani and hear from him what alterations should be made in the opera. Verdi, in his usual blunt manner, took no notice of the peremptory summons. 'I am satisfied with the opera as it is,' said he, 'and will not change a word or a note of it. *It shall be given as it is, or not given at all!*' Thereupon Merelli and Solera went to see Torresani—who, to his honour be it said, besides being the most inflexible agent of the government, was an enthusiastic admirer of art and artists—and so impressed him with the responsibility he would assume by preventing the performance of a masterpiece of all masterpieces, like the 'Lombardi,' that at the end Torresani got up and said, 'I am not the man to prevent genius from getting on in this world. Go on; I take the whole thing upon myself; only put *Salve Maria* instead of *Ave Maria*, just to show the Archbishop that we are inclined to please him; and as for the rest, it is all right.' The opera had an enthusiastic reception, and the chorus,

O Signore, dal tetto natio,

had to be repeated three times. The Milanese, the pioneers of the Italian revolution, always on the look-out, knew very well that the Austrian Governor could not miss the meaning of the applause to that suggestively-worded chorus.

Of Verdi's first three operas 'I Lombardi' has stood its ground the best. In Italy it is still very often played, and as late as 1879 had the honour of twenty-six performances in one season at Brussels. On Nov. 26, 1847, it was performed with considerable alterations in the music, and a libretto adapted by Vaez and Roger, but with little success, under the title of 'Jerusalem,' at the French Opéra. The experiment of retranslating the work into Italian was not a happy one, and 'Gerusalemme' in Italy was little better welcomed than 'Jerusalem' had been in Paris.

Verdi's works were soon eagerly sought after by all the impresarios, and the composer gave the preference to Venice, and wrote 'Ernani' (March 9, 1844) for the Fenice theatre there. The success was enormous, and during the following nine months it was produced on fifteen different stages. The libretto, borrowed from Victor Hugo's 'Hernani,' was the work of F. M. Piave, of Venice, of whom we shall have occasion to speak again. The police interfered before the performance, and absolutely would not allow a *conspiracy* on the stage. This time many expressions in the poem, and many notes in the music had to be changed; and besides the annoyances of the police, Verdi had some trouble with a Count Mocenigo, whose aristocratical susceptibility treated the blowing of the horn by Sylva in the last act as a disgrace to the theatre. In the end, after much grumbling, the horn was allowed admittance. The chorus 'Si ridesti il

Leon di Castiglia' gave the Venetians an opportunity for a political manifestation in the same spirit as that at the production of 'I Lombardi' at Milan.

'I due Foscari' (Nov. 3, 1844) followed close on 'Ernani.' It was brought out in Rome at the Argentina, but notwithstanding several beauties, the opera is not reckoned amongst the maestro's best. Three months after 'I due Foscari,' 'Giovanna d'Arco' was given at the Scala in Milan (Feb. 15, 1845). The overture alone survives. 'Alzira' (Aug. 12, 1845), performed at the San Carlo at Naples, neither added to nor detracted from its author's popularity; while 'Attila' (March 17, 1846), produced at the Fenice, was the most successful after 'Ernani.' In this opera a coe to political demonstration was given by the aria,

Cara Patria già madre e Regina,

and by the no less popular line,

Avrai tu l'Universo, resti l'Italia a me.

The *habitués* of Covent Garden have little idea what 'enthusiastic applause' means in Italy, and in Venice especially, and in what acts of sheer frenzy the audiences of 1846 would indulge to give the Austrian Government an unmistakable sign of their feelings. The overcrowded house was in a perfect roar: clapping of hands, shouts, cries, screams, stamps, thumps with sticks and umbrellas, were heard from every corner, while hats, bonnets, flowers, fans, books of words, newspapers, flew from the galleries and boxes to the stalls, and from the stalls back to the boxes or to the stage—the noise often entirely covering the sound of both orchestra and chorus, and lasting till the police could restore order, or till there was no breath left in the audience.

'Attila' was followed by 'Macbeth' (March 17, 1847), at the Pergola of Florence. The book was again the work of M. Piave, though to please the poet and the composer, Andrea Maffei, the renowned translator of Byron, Moore, Schiller and Goethe, did not disdain to write some portions of it. This opera, owing chiefly to the lack of a tenor part, received scant justice in Italy, and still less abroad.

Verdi's fame was now firmly established, and England, following out her programme of attracting everything and everybody with real artistic worth, made a step towards him. Mr. Lumley, the manager of Her Majesty's Theatre, proposed to him to write a new opera, an offer which the composer gladly accepted. 'King Lear' was first named as a fit subject for an English audience, but as *lore*—the steam-power of all operatic engines—had no share in the plot, it was feared that the work would want the first requisite for success. It was therefore settled to take the plot from Schiller's 'Robbers.' Maffei himself was engaged to write the poem, and no less artists than Jenny Lind, Lablache, and Gardoni to interpret it. On this occasion the Muse did not smile on her devotee, and the first performance in London (July 22, 1847), proved no more than what in theatrical jargon is called a *succès d'estime*; a judgment afterwards endorsed by many audiences. 'I Masnadieri' was not only Verdi's first work for the English stage, but was the last opera conducted by Costa at Her Majesty's previous to his joining the rival house at Covent Garden. This coincidence all but shunted Verdi's intellectual activity into a new track. Lumley, deserted by the fashionable conductor, made a liberal offer to Verdi, if he would act for three years as conductor. Verdi had a strong inclination to accept the offer, but there was a drawback in the fact that he had agreed with Lucca, the publisher, of Milan, to write two operas for him. Negotiations were set on foot with the view of breaking off the agreement, but Lucca would not hear of it, and Verdi had therefore to leave London, take a house at Passy, and write the 'Corsaro' and the 'Battaglia di Legnano.' Had he handled the bâton for three years he would probably not have put it down again, and his greatest works might never have appeared; for a man brought face to face with the practical side of musical business cannot take the flights which are found in 'Rigoletto,' the 'Trovatore,' and the 'Traviata.'

'Il Corsaro' (Oct. 26, 1848, Trieste) was a failure. 'La Battaglia di Legnano' (Jan. 27, 1849, Rome), though welcomed on the first night, was virtually another failure. Those who can remember the then political condition of Italy, and the great though unsuccessful struggle for its independence, will very easily see how the composer may be justified for not having answered to the call of the Muse. While so stirring a drama was being played in his native country, the *dramatis personæ* of the Corsaro and the Battaglia di Legnano were too shadowy to interest him. During the summer of 1849, when the cholera was making ravages in France, Verdi, at his father's request, left Paris and went home, and he then bought the villa of S. Agata, his favourite residence, of which we shall give a description further on.

It was in the solitude of the country near Busseto that 'Luisa Miller' was composed for the San Carlo of Naples, where it was produced with great and deserved success on Dec. 8, 1849. The poem, one of the best ever accepted by an Italian composer, was the work of M. Cammarano, who took the plot from Schiller's drama, and adapted it most effectively to the operatic stage.

In connection with Luisa Miller we shall relate an authentic incident illustrating the way in which the superstitious blood of the south can be stirred. The word 'jettatore' is familiar to anybody acquainted with Naples. It means somebody still more to be dreaded than an evil angel, a man who comes to you with the best intentions, and who yet, by a charm attached to his person, unwittingly brings all kinds of accidents and misfortunes upon you. There was, at this time, one M. Capecelatro, a non-professional composer, and a frantic admirer of all musicians, and, welcome or not welcome, an unavoidable friend to them. He was looked upon as a 'jettatore,' and it was an accepted fact in all Nea-

politan circles that the cold reception of Alzira at San Carlo four years before was entirely due to his shaking hands with Verdi, and predicting a great triumph. To prevent the repetition of such a calamity, it was evident that M. Capecelatro must not be allowed to see, speak, or write to Verdi under any pretence whatever before the first performance of Luisa Miller was over. Therefore a body of volunteers was levied amongst the composer's many friends, whose duty was to keep M. Capecelatro at a distance. Upon setting his foot on Neapolitan ground, Verdi found himself surrounded by this legion of friends; they never left him alone for a minute: they stood at the door of his hotel; they accompanied him to the theatre and in the street; and had more than once to contend fiercely against the persistent and unreasonable M. Capecelatro. All went smoothly with the rehearsals, and the first performance was wonderfully good. During the interval before the last act—which, by the bye, is one of Verdi's most impressive and powerful creations—a great excitement pervaded the house, and everyone was anxious to see the previous success crowned by a still warmer reception of the final terzetto. Verdi was standing on the stage in the centre of his guards, receiving congratulations from all, when suddenly a man rushes frantically forwards, and crying out 'At last!' throws his arms fondly round Verdi's neck. At the same moment a side-scene fell heavily on the stage, and had it not been for Verdi's presence of mind, throwing himself back with his admirer hanging on him, both would have been smashed. We need not say that the admirer was Capecelatro, and that the last act of Luisa Miller had, compared to the others, a very cold reception.

'Stiffellio' (Nov. 16, 1850, Trieste) was a failure; and even after being re-written and reproduced under the title of 'Aroldo' (Aug. 16, 1857, Rimini), it did not become popular, though the score contains some remarkable passages, amongst others a great *pezzo concertato* and a duet for soprano and bass, which would be almost sufficient of themselves, now-a-days, to ensure the success of an Italian opera.

We are now going to deal with the period of the artist's career in which he wrote the masterpieces that have given him his world-wide fame —'Rigoletto,' 'Trovatore,' and 'La Traviata.' Wanting a new libretto for La Fenice, Verdi requested Piave to adapt the 'Le Roi s'amuse' of Victor Hugo, and one was soon prepared, with the suggestive French title changed into 'La Maledizione.' Widely open to criticism as is Victor Hugo's drama, the situations and plot are yet admirably fit for opera-goers who do not trouble themselves about the why and the wherefore, but are satisfied with what is presented to them, provided it rouses their interest. Verdi saw the advantages offered by the libretto, and forthwith sent it to Venice for approval. But after the political events of 1848-49 the police kept a keener eye than before on all performances, and an opera in which a king is made to appear under such a light as François I. in 'Le Roi s'amuse,' was met by a flat refusal. The direction of La Fenice and the poet were driven almost mad by the answer; the season was drawing near, and they would probably have to do without the 'grand opera d'obbligo.' Other subjects were proposed to the composer, who, with his Olympian calm, always refused on principle, saying, 'Either La Maledizione or none.' Days went on without any solution to the problem, when it was brought to an unexpected end in a quarter where help seemed least likely. The chief of the Austrian police, M. Martello, who, like Torresani, had as great a love for the interests of art as he had hatred to patriotic ideas—came one morning into Piave's room, with a bundle of papers under his arm, and patting him on the shoulder, said 'Here is your business; I have found it, and we shall have the opera.' And then he began to show how all the necessary alterations could be made without any change in the dramatic situations. The king was changed into a duke of Mantua, the title into 'Rigoletto,' and all the curses were made to wreak their fury on the head of the insignificant duke of a petty town. Verdi accepted the alterations, and after receiving the complete libretto, went to Busseto and set furiously to work. And his inspiration served him so well that in forty days he was back at Venice with Rigoletto ready, and its production took place on March 11, 1851. This was as great and genuine a success as was ever achieved by any operatic composer; since no change, either of time or artistic taste, during more than thirty years, has been able to dim the beauty of this masterpiece.

Nearly two years passed before the appearance of 'Il Trovatore,' which was performed at Rome at the Teatro Apollo on Jan. 19, 1853; and in little more than a month later 'La Traviata' was brought out at the Fenice at Venice (March 6, 1853). The reception of the two works was very different: Il Trovatore from the very first hearing was appreciated in full; La Traviata was a dead failure. 'Caro Emanuele,' wrote Verdi to his friend and pupil Muzio, 'Traviata last night made a *fiasco*. Is the fault mine or the actors'? Time will show.' Time showed that the responsibility was to be laid entirely to the singers, though they were amongst the best of the day. The tenor, M. Graziani, took cold and sang his part throughout in a hoarse and almost inaudible voice. M. Varesi, the baryton, having what he would call a secondary rôle, took no trouble to bring out the dramatic importance of his short but capital part, so that the effect of the celebrated duet between Violetta and Germond in the second act was entirely missed. Mme. Donatelli, who impersonated the delicate, sickly heroine, was one of the stoutest ladies on or off the stage, and when at the beginning of the third act the doctor declares that consumption has wasted away the young lady, and that she cannot live more than a few hours, the audience was thrown in a state of perfectly uproarious glee, a state very different from that necessary

to appreciate the tragic action of the last act. Yet the failure at Venice did not prevent the opera from being received enthusiastically elsewhere. In connection with the Traviata we may add that at its first performance in French, at Paris, Oct. 27, 1864, the heroine was Miss Christine Nilsson,—her first appearance before the public.

Next to the 'Traviata' Verdi wrote 'I Vespri Siciliani,' which appeared in Paris on June 13, 1855. It is strange that writing for the French stage an Italian composer should have chosen for his subject a massacre of the French by the Sicilians. Messrs. Scribe and Duveyrier may be complimented upon their poetry, but not upon their common sense in offering such a drama to an Italian composer, who writing for the first time for the Grand Opéra, could hardly refuse a libretto imposed on him by the then omnipotent Scribe. However, the music was appreciated to its value by the French public, who overlooking the inopportunity of the argument, welcomed heartily the work of the Italian maestro. In Italy—where the opera was reproduced with a different libretto, and under the title of 'Giovanna di Guzman,' the Austrian police not allowing a poem glorifying the revolt of Sicily against oppressors—it did not actually fail, but its many beauties have never been fully appreciated.

'Simon Boccanegra'—by Piave, expressly composed by Verdi for La Fenice and produced March 12, 1857—was a total failure, though the prologue and last act may be ranked amongst his most powerful inspirations. The failure was owing to the dull and confused libretto, and to a very bad interpretation. Both book and music were afterwards altered—the former by Arrigo Boito—and the opera was revived with success in Milan on April 12, 1881.

'Un ballo in Maschera,' though written for the San Carlo of Naples, was produced at the Teatro Apollo of Rome. Its original title was 'Gustavo III'; but during the rehearsals occurred the attempt of Orsini against Napoleon III (Jan. 13, 1858), and the performance of an opera with so suggestive a title was interdicted. Verdi received a peremptory order from the police to adapt his music to different words, and upon his refusal the manager of San Carlo brought an action against him for 200,000 francs damages. When this was known, together with the fact that he had refused to ask permission to produce his work as it was, there was very nearly a revolution in Naples. Crowds assembled under his window, and accompanied him through the streets, shouting 'Viva Verdi,' *i.e.* 'Viva *Vittorio Emmanuele Re Di Italia*.'

In this crisis M. Jasovacci, the enterprising impresario of Rome, called on Verdi, and taking the responsibility of arranging everything with the Roman police, entered into a contract to produce the work at Rome. Richard, Governor of Boston, was substituted for Gustavo III; the opera was re-christened 'Il ballo in Maschera,' was brought out (Feb. 17, 1859), and Verdi achieved one of his greatest successes. This was his last opera for the Italian stage. The next three were written for St. Petersburg, Paris, and Cairo.

'La Forza del Destino'—the plot borrowed by Piave from 'Don Alvar,' a Spanish drama by the Duke of Rivas—was performed with moderate success on Nov. 10, 1862, at St. Petersburg. Seven years later Verdi had the libretto modified by Ghislanzoni, and after various alterations in the music, the opera was again brought before the public.

'Don Carlos,' the words by Méry and Du Locle, was enthusiastically received at the Opera in Paris, March 11, 1867. Verdi has since (1883) introduced some changes in the score, materially shortening the opera.

His latest operatic work is 'Aida,' which was produced at Cairo Dec. 27, 1871. During the last thirteen years Verdi has given nothing but his Requiem, produced at Milan on the occasion of the anniversary of the death of Manzoni, May 22, 1874; in 1880 a 'Pater Noster' for 5 voices, and an 'Ave Maria' for soprano solo. Artists and amateurs are anxiously waiting for 'Othello,' to a libretto by Arrigo Boito; but it would appear that the composer is not satisfied with his work, since there are as yet no intimations of its production.

Amongst Verdi's minor works are the 'Inno dello Nazioni,' performed at Her Majesty's Theatre in 1862, and a string quartet in E minor, written at Naples in 1873, and performed at the Monday Popular Concerts, London, Jan. 21, 1878. A complete list of all his compositions will be found at the end of this article.

Of Verdi as a man, as we have already hinted, little or nothing can be said.

From the earliest moment of his career, his dislike of the turmoil of the world has never varied. Decorations, orders, titles have been heaped upon him at home and abroad, but he is still annoyed if addressed otherwise than 'Signor Verdi.' In 1860 he was returned as member of the Italian parliament for Busseto, and at the personal wish of Count Cavour took the oath, but very soon sent in his resignation. In 1875 the king elected him a senator, and Verdi went to Rome to take the oath, but never attended a single sitting. Some years after the loss of his wife and children he married Mme. Strepponi, but from this second marriage there is no family. He lives with his wife all the year round at his villa of S. Agata, near Busseto, excepting only the winter months which he spends in Genoa. Passing by the villa every one may see that our representation of his turn of mind is quite true. It stands far from the high road, concealed almost entirely by large trees. Adjoining it is a large and beautiful garden, and this again is surrounded by the farm. Verdi himself looks after the farming operations, and an Englishman will find there all the best agricultural implements and machines of modern invention.

Verdi's life at S. Agata is not dissimilar from that of other landed proprietors in the district. He gets up at five o'clock, and takes, according

to the Italian custom, a cnp of hot black coffee. He then goes into his garden to look after the flowers, give instructions to his gardener, and see that his previous orders have been carried out. The next visit is to the horses, as the maestro takes much interest in them, and his stud is well known as the 'Razza Verdi.' As a rule this visit is interrupted at eight o'clock hy the breakfast bell—a simple breakfast of coffee nnd milk. At half-past ten the bell again summons the maestro and his wife to a more substantial *déjeuner*, after which he takes another walk in the garden.

At two o'clock comes the post, and by this Verdi is for a while pnt in commnnication wlth the world, and has for a few hours to remember —with regret—that he is not only a quiet country-gentleman, hnt a great man wlth puhlic duties. At five in summer, and six in winter, dinner is served: before or after this he drives for an hour, and after a game at cards or hilliards, goes to bed at ten. Friends sometimes pay him a visit: they are always welcome, provided they are not interviowers, or too fond of talkIng about music. In a letter addressed to Filippi—the leading musical critio of Italy—the maestro discloses his views of critics and hiographers:—

'If you will do me the honour of a visit, your capacity as a biographer will find very little room for displaying itself at S. Agata. Four walls and a roof, just enough for protection against the sun and the bad weather; some dozens of trees, mostly planted hy me; a pond which I shall call by the hig name of lake, when I have water enough to fill it, etc. All this without any definite plan or architectural pretence: not because I do not love architecture, but because I detest every breach in the rules of harmony, and it would have been a great crime to do anything artistio in a spot where there is nothing poetical. You see it is all settled: and while you are here you must forget that yon are a biographer. I know very well that you are also a most distinguished musician and devoted to your art... hut Piave and Mariani mnst have told you that at S. Agata we neither make, nor talk about music, and you will run the risk of finding a piano not only out of tune, bnt very likely without strings.'

Shunning everything like praise, as an artist, he shuns even more the reputation of being a benevolent man, though the kindness of his heart is as great as his genius. Money is sent by him, often anonymously, to those in want, and the greater part of the works done at his villa are done with the view of affording his workmen the means of getting their liviug during the winter. Of the strength of his friendship and gratitude, he gave an undeniable proof in what he did for his humblo associate, the poet or—as he would call himself the *librettista* —F. M. Piave. As soon as Verdi heard that the old man had had an attack of paralysis, he took upon himself all the expenses of the illness, during the many remaining years of Piave's life gave him a yearly allowance, which enahled the old poet to surround himself with all requisite comfort, and after his death paid for the funeral, and made a large provision for the little daughter of his poet and friend.

Whether M. Verdi will ever give the last touches to 'Othello,' and whether it will prove a success or a failure, are facts of interest to the author and the opera-goers only. For the musical critio, 'Othello,' whatever it may he, can neither add to nor detract from the merits of its author. From 'Oberto Conte di S. Bonifacio' to the 'Messa di Requiem' we can watch the progressive and full development of Verdi's genius, and though we have a right to expect from him a new masterpiece, still nothing leads us to believe that the new work may be the product of a *nuova maniera*.

If popularity were a sure test of merit, Verdi would indisputahly be the greatest operatio composer of the second half of this century. In 1850 the great Italian composers had all passed away: Bellini and Donizetti were gone; Rossini, though still living in Paris, was practically dead to music. Of the old school there were in Italy only Mercadante, Petrella, and Parisini: out of Italy there were Meyerbeer, Auber, Gounod, and Wagner, though Meyerbeer and Auber are to be reckoned amongst the operatio composers of the first half of this century. Since 1850 Italy has produced Boito, Ponchielli, and Marchetti; France, Massenet and Bizet; Germany, Goetz and Goldmark. Among these, fame designates Verdi, Wagner, and Gounod as the three greatest composers of their respective nations. Tho three, however, enjoy different degrees, and even different kinds of popularity. Gounod's fame is almost solely based on 'Faust.' Wagner's operas, or rather his early operas, may be said to be familiar to everybody in Germany, and German-speaking nations: hut outside of Germany only large towns, like London, St. Petershurg, and Brussels, are really acquainted with his works. Paris has notoriously shut her ears to him; and New York appears as yet not to have heard one of his operas. As for the Latin races—Italy, Spain, France—nobody has been yet hrought to a right understanding, not to mention the 'Niebelungen,' even of 'Rienzi.' Of Verdi, on the other hand, we may safely affirm that there is not an opera-house in the world, the Bayreuth Theatre excepted, where most of his operas have not been performed, and a season seldom passes without at least a performance of the 'Traviata,' the 'Trovatore,' or 'Rigoletto.' Amongst Italians, no matter what their opinion of the composer is, there is a general helief that Verdi enjoys the greatest popularity of all living musicians: and we do not hesitate to endorse this opinion. Music Is a universal language, and operatic music is, of all branches of that art, the one which most forcibly imposes itself upon the attention of the pnhlic, as the indefinite musical expression is rendered definite hy the meaning of the words, and hy the dramatlo action on the stage. Moreover, musio is of all arts the one that can be most easily and cheaply brought home to everybody. This is the reason

why we think that Verdi is more known to the million than any other man in the world.

In comparison to what Verdi has done in the opera and the church, we can hardly reckon him amongst composers of instrumental music. A Quartet for strings, the Overtures to 'Nabucco,' 'Giovanna d' Arco,' 'Vespri Siciliani,' 'Aroldo,' 'Forza del Destino,' and other less important compositions, constitute all his répertoire in that branch of art. Leaving out his one Quartet, to which he attaches no importance, and only reluctantly allowed to be played out of his own drawing-room, the Overtures, though some of them effective and full of inspiration, can hardly be taken as specimens of instrumental music. They are almost entirely constructed on the melodies of the opera; and the choice is made (excepting in the case of the Prelude to 'Aida' and a few bars of that to 'Il Ballo in Maschera') rather with a view to presenting the audience at the outset with the best themes of the work, than on account of the fitness of the melody for instrumental development. Italians have an instinctive tendency toward vocal music. Distinct rhythm, simply harmonised and well-balanced musical periods, are to them the highest musical expression: fugues, canons, double-counterpoint, have no charm for them: they appreciate *variations* on a theme, but fail to catch in full the meaning of *development*. Now, without development proper there can be no absolute instrumental music, and for this reason we say that Verdi has done nothing in the way of adding to the small répertoire of Italian instrumental music; and in fact none of his Overtures can bear comparison with those of the German school, nor even with those of his countrymen and contemporaries, Foroni, Bazzini, Sgambati, and Smareglia or Catalani.

It is certainly not on his Overtures that Verdi will rest his fame. He is by nature, inclination, and education an operatic composer, and whatever he has done in other directions must be considered only as accessory. In this light we will consider his 'Requiem,' though by that work one can fairly guess at his power in religious composition. It was chance that led the composer to try his hand at sacred music, and a few words spent on the origin of the 'Messa' will not be here out of place, inasmuch as not even M. Pougin is well informed on this particular fact.

Shortly after Rossini's death (Nov. 13, 1868), Verdi suggested that the Italian composers should combine to write a Requiem as a tribute to the memory of the great deceased; the Requiem to be performed at the cathedral of Bologna every hundredth year, on the centenary of Rossini's death, and nowhere else and on no other occasion whatever. The project was immediately accepted, and the thirteen numbers of the work, the form and tonality of each of which had been previously determined, were distributed as follows:—

1. Requiem æternam (G minor), Buzzola.
2. Dies iræ (C minor), Bazzini.
3. Tuba mirum (E♭ minor), Pedrotti.
4. Quid sum miser (A♭ major), Cagnoni.
5. Recordare (F major), Ricci.
6. Ingemisco (A minor), Mini.
7. Confutatis (D major), Bouchenon.
8. Lacrymosa (G major, C minor), Coccia.
9. Domine Jesu (C major), Gaspari.
10. Sanctus (D♭ major), Platania.
11. Agnus Dei (F major), Petrella.
12. Lux æterna (A♭ major), Mabellini.
13. Libera me (C minor), Verdi.

The several numbers were duly set to music and sent in, but, as might have been expected, when performed in an uninterrupted succession, they were found to want the unity and uniformity of style that is the *sine qua non* of a work of art: and, though every one had done his best, there were too many different degrees of merit in the several parts; so that, without assigning any positive reason, the matter was dropped, and after a while each number was sent back to its author. But M. Mazzucato, of Milan, who had first seen the complete work, was so much struck by Verdi's 'Libera me,' as to write him a letter stating the impression he had received from that single number, and entreating him to compose the whole Requiem. Shortly after this, Alessandro Manzoni died at Milan; whereupon Verdi offered to write a Requiem for the anniversary of Manzoni's death; and this is the work, the last movement of which was originally composed for the Requiem of Rossini.

The piece has been enthusiastically praised and bitterly gainsaid. The question can only be decided by time, which, so far, seems inclined to side with Verdi's admirers. In Italy, unbiassed criticism on the subject has been rendered impossible by a letter written to a German paper by Dr. Hans von Bülow, declaring the work to be a monstrosity, unworthy of an ordinary pupil of any musical school in Germany. This language could not but create a strong reaction, not only among Verdi's countrymen, but among all persons to whom his name was associated with enjoyment, —and from that moment even those who might have reasonably objected to the Requiem understood that it was not the time to do so.

We leave to technical musicians the task of finding out whether there are, as an anonymous writer asserts, more than a hundred mistakes in the progression of the parts, or not. Even were this the case it is doubtful whether the mistakes rest with the composer or with those who pretend to establish certain rules for his inspiration. Be this as it may, it is certainly not by looking at Verdi's Requiem in that way that we shall discover what place he is likely to hold among writers of sacred music. Not to mention Palestrina, whose music can now-a-days only be heard and fully understood in the Cappella Sistina, if even there, but looking at the sacred music of Handel and Bach, and setting up the oratorios, cantatas, and masses of these two giant artists against Verdi's Requiem, we cannot but urge that no comparison is possible. Widely different as Bach's mind was from Handel's, there is in both the expression of a similar feeling. In Verdi's work we may easily recognise the presence of another kind of feeling, requiring quite another mode of musical manifestation. There

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is mysticism in Bach and Handel, while there is drama in Verdi, and the dramatic character of the work is the chief fault that has been found with it, and apparently on good ground. Still, though commonly believed, and blindly—we would almost say instinctively—accepted that the Messiah and the 'Matthew-Passion' are the patterns and *diapason* for all religious music, it remains to be proved whether this is an axiom or not: and whether the musical forms adopted by Bach and Handel were chosen because of their being abstractedly the fittest for the expression of the subject, or simply because at that time the purely melodic development was nearly unknown.

No doubt Bach and Handel are up to this day unsurpassed by any religious composer. Neither Marcello nor Lotti, Mozart, Beethoven, Cherubini, Mendelssohn nor Berlioz, have in their sacred music on the whole come up to the mark of the two great Germans: this, however, means that the genius of the latter was greater than that of the former, but does not at all show that they were in the right and others in the wrong track of composition. A man of genius can convey to the mind of an audience the full and deep meaning of a religious passage by a mere melody with a simple accompaniment, or even without any at all: while a learned musician may make the same passage meaningless and even tedious by setting it as a double fugue. Of this fact we might quote many instances: but it will be enough to hint at Schubert's Ave Maria, and even that of Gounod, though founded on another work—noble and simple melodies, and certainly fuller of pathos and religious feeling than many of the elaborate works in which for centuries the church composers have exercised their skill and their proficiency in the architectural and ornamental branch of their art.

It is equally safe to assert that no special form can be declared to be the only one suitable for sacred music, and that even Bach and Handel wrote their masterpieces as they did, because that was the then universally accepted style of composition. There is certainly something in the *stilo fugato* nobler and sterner than in a purely melodic composition; still, we repeat that even simple melodies rouse high and noble feelings, and we see no objection to the praises of God being sung in melodies, instead of 'chorales,' or 'fugatos,' or Gregorian themes. Verdi's Requiem, it has been said, puts the hearer too often in mind of the stage; its melodies would do as well for an opera; its airs, duets, and concerted pieces would be wonderfully effective in 'Rigoletto,' 'Trovatore,' and 'Aida,' and are therefore too vulgar to be admitted in a sacred composition, in which everything that has any connection with earth must be carefully avoided. But this is our judgment and not the composer's. Did Palestrina choose for his sacred music a different style from the one in which he wrote his madrigals? Did not Handel in the 'Messiah' itself adapt the words of the sacred text to music that he had previously written with other intentions? And why should not Verdi be allowed to do as they did, and give vent to his feelings in the way that is most familiar to him? Of all branches of art there is one that must necessarily be in accordance with the feelings of the multitude, and that is religious art; and on that ground we think that Verdi has been right in setting the Requiem to music in a style that is almost entirely popular. Whether it was possible for him, or will be possible for others to do better while following the same track, we willingly leave the musical critics to decide.

As an operatic composer, we have already said that Verdi is the most popular artist of the second half of the present century—we might say of the whole century, because, not in quality, but in number, his operas that still enjoy the honour of pleasing the public, surpass those extant of Bellini, Rossini, and Donizetti. How he won his popularity in Italy can be easily explained; how his name came to be almost a household word amongst all music-loving nations, is more difficult to understand when we think that no less men than Wagner, Meyerbeer, and Gounod were, at the same time, in the full bloom of their glory—the last two, of their activity: for this widespread popularity there are however very good reasons, arising entirely from Verdi's intellectual endowments and not from fashion, or mere good fortune.

Though Italian operatic composers may be reckoned by scores, yet after Rossini, Bellini, and Donizetti, only one man has had power enough to fight his way up. After Donizetti's death Verdi remained the only composer to uphold the glory of Italian opera, and from 1845 to this day nobody in 'the land of music' has shown any symptom of rivalling him, with the exception of Arrigo Boito, and he, notwithstanding the promise of his Mefistofele, has as yet brought out no other work.

As regards Italy, the attention of foreign audiences was naturally enough concentrated on Verdi. But on the other side of the Alps there were men who could stand comparison with him on every ground, viz. Wagner, Gounod, and Meyerbeer. To run the race of popularity with these men, and win the prize, would seem to require even a greater power than that of Verdi; still, by looking carefully at the peculiar qualities of each composer we may be able to discover why the Italian maestro, with endowments and acquirements perhaps inferior to those of the German and French artists, has left them behind as far as public favour is concerned.

The opera or musical drama considered from a philosophical point of view, is undoubtedly the highest artistic manifestation of which men are capable. All the most refined forms of art are called in to contribute to the expression of the idea. The author of a musical drama is no more a musician, or a poet, or a painter: he is the supreme *artist*, not fettered by the limits of one art, but able to step over the boundaries of all the different branches of æsthetic expression, and find the proper means for the rendering of his thought wherever he wants it. This was

Wagner's aim, and the 'Niebelnugen Ring,' or still better 'Tristan and Isolde,' are the actuation of this theory, or at least are works showing which is the way towards the aim. Unhappily the graud scheme has not been carried out hy the great artist, uor is it probahle that it will ever be so; because if a man has the power to conceive the type of ideal beauty, it is very douhtful whether he will find the practical means for expressiug it; and as the opera or mnsical drama is at present, we must reckon it to be the most impressive and most eutertaining branch of art, but the least ideal, and the farthest from the ideal type of perfectiou. Let musical critics and philosophers say what they will, audieuces in every quarter of the world will unauimously declare that the best opera is the oue that amuses them best, and requires the least iutellectual exertiou to be understood. Taking this as the standard it is undeniahle that Verdi's operas answer perfectly to the requirement.

To deliver a lecture ou Astrouomy before a select number of scientifie men is quite a differeut thing from holding a course of lectures ou Astrouomy for the eutertainment aud instructiou of large and popular audiences: if one means to give something to another, one must give what that other is able to receive, and give it in the fittest way. And this is what Verdi did during all his musical career; and his manner of thinking, feeling and living made it quite natural to him. Verdi felt much more than he learnt, that rhythm, the humau voice and hrevity, were the three elemeuts apt to stir, to please and uot to engeuder fatigue iu his audiences, and ou them he hnilt his masterpieces. Iu the choice of his lihretto he always preferred plots iu which the majority of the puhlic could take an interest. Wotan protecting Hunding against Siegmund's sword, with the spear on which the laws of the nniverse are cut in eternal runes, is certainly oue of the highest dramatie situations that cau be brought on the stage; hut unhappily it is not a thing whose real meaning can be caught hy everybody; while in the poems of 'Traviata,' 'Rigoletto,' 'Trovatore,' etc., even the most unlearned men will have no trouhle in hringing home to themselves the feelings of the dramatis personæ.

Three different styles have been distinguished in Verdi's operas—the first from 'Oberto Conte di S. Bonifacio' to 'Luisa Miller'; the second from 'Luisa Miller' to 'Don Carlos'; while the third comprises only 'Don Carlos' aud 'Aida.' [See too the able remarks iu vol. iii. p. 301 of this Dictionary.] We fail to recognise these three differeut styles. No douht there is a great differeuce between 'Attila,' 'Ernani,' 'Rigoletto,' and 'Aida': but we suhmit that the differeuce is to be attributed to the age and development of the composer's mind, aud uet to a radical change in his way of reudering the suhject musically, or to a different conception of the musical drama. The more refined expressiou of 'Aida' compared to 'Il Trovatore,' and of 'Il Trovatore' compared to 'Nahucco' or 'I Lombardi,' answers to the refiuement of musical feeling which audiences gradnally underweut dnring the forty years of the artistie career of the great composer; he spoke a higher language, because that higher language had become intelligible to the public; hut what he said the first day is what he always said, and what he will say agaiu, if he should ever hreak his loug silence. Amongst living composers Verdi is uudonhtedly the most universally popular: what posterity will thiuk of this judgmeut passed by Verdi's contemporaries we do not know, bnt certainly he will always rank among the greatest composers of operatic musie of all ages and amongst all nations, because seldom, if ever, is to be found sueh truth and power of feeling expressed in a clearer or simpler way.

We snhjoin a complete catalogue of Signor Verdi's works.

OPERAS.

Oberto Conte di S. Bonifacio, Nov. 17, 1839. Milan.	Stifellio, Nov. 16, 1850. Trieste.
Un giorno di Regno,[1] Sep. 5, 1840. Milan.	Rigoletto. Mar. 11, 1851. Venice.
Nabucodonosor. March 9, 1842. Milan.	Il Trovatore, Jan. 13, 1853. Rome.
I Lombardi, Feb. 11, 1843. Milan.	La Traviata. Mar. 6, 1853. Venice.
Ernani. Mar. 9, 1844. Venice.	Les Vêpres Siciliennes, June 13, 1855. Paris.
I due Foscari, Nov. 3. 1844. Rome.	Simon Boccanegra, Mar. 12, 1857. Venice.
Giovanna d' Arco, Feb. 15, 1845. Milan.	Aroldo,[2] Aug. 16, 1857. Rimini.
Alzira, Aug. 12, 1845. Naples.	Un ballo in Maschera. Feb. 17, 1857. Rome.
Attila. Mar. 17, 1846. Venice.	La forza del Destino,[4] Nov. 10, 1862. St. Petersburg.
Macbeth. Mar. 12, 1847. Florence.	Macbeth (revised), Apr. 21, 1865. Paris.
I Masnadieri. July 22, 1847. London.	Don Carlos, Mar. 11, 1867. Paris.
Jerusalem,[3] Nov. 26, 1847. Paris.	Aida,[5] Dec. 24, 1871. Cairo.
Il Corsaro. Oct. 25, 1848. Trieste.	S. Boccanegra (revised) Apr. 1881. Milan.
La battaglia di Legnano, Jan. 27, 1849. Rome.	
Luisa Miller, Dec. 8, 1849. Naples.	

DRAWING-ROOM MUSIC.

Sei Romanze.—Non t'accostare all' urna. More Elisa, lo stanco poeta. In solitaria stanza. Nell' orror di notte oscura. Perduta ho la pace. Deh pietosa.	Guarda che bianca luna, with flauto obbligato.
L' esule, a song for bass.	Album di sei Romanze. Il Tramonto. La Zingara. Ad una stella. Lo spazza camino. Il mistero. Brindisi.
La Seduzione, a song for bass.	Il Foveretto. Romanza.
Notturno a tre voci. S. T. B.	Tu dici che non m'ami. Stornello.

INNO DELLE NAZIONI.

Composed on the occasion of the London Exhibition, and performed at Her Majesty's Theatre on May 24, 1862.

QUARTETTO.

For two violins, viola and violoncello; written at Naples, and performed in the author's own drawing-room on April 1, 1873.

SACRED MUSIC.

Messa da Requiem. Performed in S. Mark's church in Milan, May 22, 1874.	Ave Maria, soprano and strings. Both performed for the first time at La Scala of Milan, on April 18, 1880.
Pater Noster, for 2 sopranl, contralto, tenor, and bass.	

Verdi wrote a great many compositions between the ages of thirteeu and eighteen, that is, before coming to Milan. Amougst them are Marches for hrass band, short Symphoules, six Concertos and Variations for pianoforte, which he used to play himself: many Serenate, Cantate, Arie, and a great many Duetti, Terzetti, and Church compositious; amongst them a 'Stabat Mater.' During the three years he remaiued

[1] This opera was performed in some theatres under the title of 'Il Sato Stanislao.'

[2] This opera is a re-arrangement of 'I Lombardi.'

[3] This is an adaptation of the music of 'Stifellio' to a new poem.

[4] Reproduced, with alterations and additions, at La Scala of Milan Feb. 20, 1869.

[5] The first performance in Europe was on Feb. 8, 1872, at La Scala of Milan.

at Milan he wrote amongst other things two Symphonies which were performed there, and a Cantata. Upon his return to Busseto, he wrote a 'Messa' and a 'Vespro,' three Tantum Ergos, and other sacred compositions, as well as choruses to Alessandro Manzoni's tragedies, and 'Il cinque Maggio.' Everything is lost with the exception of a few symphonies that are still performed at Busseto, and the music to Manzoni's poems, which is now in the writer's possession. [G.M.]

VEREENIGING VOOR NOORD-NEDERLANDS MUZIEKGESCHIEDENIS (Association for the History of Dutch Music) is the literary branch of the national Society for the Advancement of Music (Maatschappij tot bevordering der Toonkunst). It was separated in 1868–9 for the purpose of collecting and publishing materials for the musical history of the Dutch Netherlands, especially during the period extending from Obrecht (1450) to Sweelinck (1621). Its publications are as follow:—

1. Sweelinck's Regina Coeli (ed. H. A. Viotta, 1869).
2. Old Dutch Songs, from the lute-book of Adrianus Valerius (ed. A. D. Loman, 1871).
3. Organ compositions, by Sweelinck and Scheidt (ed. R. Eitner, 1871).
4. Twelve Geuzeliedjes, songs of the *Geuzen* during the Spanish oppression (ed. A. D. Loman, 1872).
5. Three madrigals by Schuijt, and two chansons by Sweelinck (ed. R. Eitner, 1873).
6. Eight Psalms by Sweelinck (ed. R. Eitner), with Life by F. H. L. Tiedeman (1876).
7. Chanson by Sweelinck (ed. R. Eitner, 1877).
8. Selections from Johannes Wanning's 'Lil Sententiae' (ed. R. Eitner, 1878).
9. Mass 'Fortuna Desperata,' by Jacob Obrecht (ed. R. Eitner, 1880).
10. Old Dutch Dances arranged for piano (4 hands), by J. C. M. van Riemsdijk (1882).

The Vereeniging has also published a volume entitled 'Musique et Musiciens au XVIIe Siècle. Correspondance et Œuvre musicales de Constantin Huygens publiées par W. J. A. Jonckbloet et J. P. N. Land' (1882). Besides these works, three volumes of transactions have appeared, under the title of 'Bouwsteenen' (issued for members only, 1869–72, 1872–4, and 1874–81). To each is prefixed a short 'chronicle' of the proceedings of the association. The contents are principally (1) materials for a dictionary of Dutch musicians, most valuable for local statistics and bibliography, (2) catalogues of little-known musical collections, (3) particulars respecting the organs, carillons, etc. of Holland, (4) miscellaneous contributions to the antiquities of Dutch music. The 'Bouwsteenen' are now superseded by a regular journal ('Tijdschrift'), of which two numbers have appeared (1882, 1883). The secretary is Dr. H. C. Rogge, university librarian at Amsterdam. [R.L.P.]

VERHULST, JOHANNES JOSEPHUS HERMAN, was born March 19, 1816, at the Hague, and was one of the earliest students at the Royal School of Music there, where he learned violin and theory. He afterwards played in the orchestra of the French Opera under Charles Hanssen, and wrote many pieces, amongst others an Overture in B minor which was published by the Society tot Bevordering der Toonkunst. An allowance from the King enabled him to go first to Cologne, where he studied with Joseph Klein, and then to Leipzig, where he arrived Jan. 12, 1838, and was well received by Mendelssohn, and soon after made Director of the important 'Enterpe' Concerts. There and in Germany he remained till 1842, when he returned to the Hague and was at once decorated by the King with the order of the Lion and made Director of the Music at Court. Since then he has resided at Rotterdam and the Hague, and at Amsterdam, where for many years he has conducted the Felix Meritis Society, and the Cecilia Concerts, as well as the Dilligentia Society at the Hague. As a conductor he is very famous in his own country. His compositions comprise symphonies, overtures, quartets, much church music (amongst other pieces a Requiem for men's voices is much spoken of), songs and part-songs, to Dutch words. Verhulst's music is little known out of his own country. In England the writer only remembers to have heard one piece, an intermezzo for orchestra called 'Gruss aus der Ferne,' performed occasionally at the Crystal Palace. Verhulst's friendship with Schumann was one of the great events of his life. How close and affectionate it was may be judged from the many letters given in Jansen's 'Die Davidsbündler,' and especially the following note written at the end of one of Schumann's visits to Holland:

> Dear Verhulst,—Good-bye. It delighted me to find you in your old spirits. Unfortunately you cannot say the same of me. Perhaps my good genius may yet bring me back to my former condition. It delighted me too to find that you have got so dear a wife: in that matter we are both equally fortunate. Give her a nice message from me, and take a hearty greeting and embrace for yourself from your old ROBERT SCH.
>
> *Scheveningen*, Sept. 8, 1852.

Schumann's 'Overture, Scherzo, and Finale' (op. 52) is dedicated to Verhulst, who possesses the autograph, with the following inscription.[1]

> J. J. Verhulst
> übergiebt die Partitur des alten Opus
> mit alten Sympathien.
>
> Rotterdam d. 18 Dec. 1853. R. Schumann.

[G.]

VERLORENE PARADIES, DAS (Paradise Lost). Russian sacred opera in 3 parts; words from Milton, music by Rubinstein (op. 54). Produced at St. Petersburg Dec. 17, 1876. [G.]

VERNON, JOSEPH, originally appeared at Drury Lane as a soprano singer in 1751. On Feb. 23 he sang in 'Alfred' (music by Arne and others), and on Nov. 19 performed the part of Thyrsis in Dr. Boyce's 'Shepherd's Lottery.' In 1754 he became a tenor singer. In the early part of 1755 he married, at the Savoy Chapel, Miss Poltier, a singer at Drury Lane. There was some irregularity in the performance of the ceremony which infringed the law for the prevention of clandestine marriages, and Wilkinson, the chaplain of the Savoy, and Grierson, his curate, the actual celebrant, were tried, convicted and transported. Vernon had been compelled to appear as a witness against Grierson upon his trial, and the public, unjustly suspecting him of having instigated the prosecution, refused to

[1] See Jansen's 'Die Davidsbündler.'

allow him to appear upon the stage. His enforced retirement lasted until the end of 1756, when he was permitted to return, and became an established favourite. He had an indifferent voice, but sang with such excellent taste and judgment as to render his organic defect almost imperceptible. He was moreover an admirable actor, and was constantly allotted parts in which no singing was required. This rare union of the qualities of singer and actor peculiarly fitted him for such parts as the Clown in 'Twelfth Night,' and Autolycus in 'The Winter's Tale,' in both of which he excelled. He was the original Cymon in Michael Arne's opera of that name. Linley composed for him the well-known song in 'The School for Scandal.' He was for many years a favourite singer at Vauxhall. He composed, and about 1762 published in a volume, 'The New Songs in the Pantomime of The Witches; the celebrated Epilogue in the Comedy of Twelfth Night; a Song in The Two Gentlemen of Verona; and two favourite Ballads sung by Mr. Vernon at Vauxhall.' He died at South Lambeth, March 19, 1782. [W.H.H.]

VÉRON, Louis Désiré, born in Paris, April 5, 1798, died there Sept. 27, 1867; the son of a stationer, studied medicine on leaving school, and took his doctor's degree in 1823. He had been intimate with the chemist Regnauld, and on his death bought the patent of his 'Pâte Regnauld,' and made a fortune. In 1828 he gave up doctoring, and took to writing for the press. In 1829 he founded the 'Revue de Paris,' and became a personage of importance. In spite of this, however, he gave up journalism, and became (March 2, 1831) director of the Opéra for five years, with a subsidy of 810,000 francs for the first year, 760,000 francs for the second, and 710,000 francs (respectively £32,500, £30,500, and £28,500) for the last three. Thus at his ease in money matters, with an excellent body of artists, and an able coadjutor in Edmond Duponchel (born 1795, died 1868), who looked after the *mise-en-scène*, his usual luck did not fail him, for the first work he produced was 'Robert le Diable' (Nov. 21, 1831). The success of Meyerbeer's first masterpiece is well known, but it is not so well-known that the manager of the Opéra exacted from the composer a large sum in consideration of the expenses of mounting the opera. With much energy and tact, Véron at once set to work to vary and renew the répertoire, as the following list of the works produced for the first time under his administration will show:—In 1832 'La Sylphide,' with Taglioni; the opéra-ballet 'La Tentation,' with a very original march-past of demons; Auber's opera 'Le Serment,' of which all that remains is the lively overture, and a coquettish air sung to perfection by Mme. Damoreau; and 'Nathalie,' a ballet for Taglioni. In 1833 'Gustave III,' with its masked ball; Choruhini's last opera 'Ali Baba'; and 'La Révolte au Sérail,' a smart and witty ballet. In 1834 'Don Juan'; and 'La Tempête,' in which Fanny Elssler made her début. And finally, Feb. 23, 1835, 'La Juive,' with Falcon, Nourrit and Levasseur—his greatest success after 'Robert,' and a greater aid to his reputation than any other work. Content with his enormous gains, and unwilling to risk losing them, Dr. Véron relinquished his licence to Duponchel, and took to politics. Failing to secure his election as a Deputy in 1838 he returned to journalism, and became in turn manager, editor, and sole proprietor (1844) of the 'Constitutionnel.' This is not the place in which to dilate on the important part played by this paper till Dr. Véron gave it up in 1862, but it admirably served the interests of its proprietor, who was twice elected a member of the Corps Législatif. While attending the Chamber he found time to write his own life under the title of 'Mémoires d'un Bourgeois de Paris' (Paris 1854, 6 vols. 8vo.), which obtained a *succès de curiosité*, and encouraged its author to further works, 'Cinq cent mille francs de rente' (1855, 2 vols. 8vo.) a novel of manners; a sequel to the 'Mémoires' (1856); a political treatise, 'Quatre ans de règne. Où allons-nous?' (1857); and, finally, one coming more within the scope of this Dictionary, 'Les Théâtres de Paris, from 1806 to 1860' (1860, 8vo.). These books are all forgotten, but 'Mimi Véron' (his nickname at the Opéra balls), the man of business and purveyor of pleasures under Louis Philippe, was a characteristic personage in his day, and a typical 'Bourgeois de Paris,' both in his industry and his vanity. [G.C.]

VERSCHIEBUNG (Ger. literally *shoving aside*). The mechanism acted upon by the left pedal of the pianoforte, by means of which the hammers are shifted slightly to the right, so as to strike one or two strings instead of three, thus producing a weaker tone of a peculiarly delicate quality. The word is employed in pianoforte music to indicate the use of this pedal; thus the directions *mit Verschiebung, ohne Verschiebung*, are synonymous with the Italian *ad una corda, a tre corde*. [See Pedals; Sordini; U.C.] A charming effect is obtained by Schumann in the slow movement of his Sonata for piano and violin in D minor, op. 121, where he makes the piano play *mit Verschiebung*, accompanied by the violin *am Steg*, that is, close to the bridge, thus producing a veiled quality of sound which suits admirably with the refined tone of the pianoforte. [F.T.]

VERSCHWORENEN, DIE (*i.e.* The Conspirators)—a one-act play, with dialogue, adapted by Castelli from the French, and composed by Schubert. The MS. in the British Museum has the date April 1823 at the end. The title was changed by the licensers to the less suggestive one of 'Der häusliche Krieg' (*i.e.* The Domestic Struggle), but the piece was not adopted by the management, and remained unperformed till March 1, 1861, when Herbeck produced it at a Musikverein concert. It was brought out on the stage at Frankfort Aug. 29, 1861; in Paris, as 'La Croisade des Dames,' Feb. 3, 1868; at a Crystal Palace Concert ('The Conspirators') Mar. 2, 72. [G.]

VERSE. A term used in church music to signify that an anthem or service contains portions for voices *soli*—duets, trios, etc. The origin of the term is obscure; but it is possible that it arose from a colloquial expression that certain services or anthems contained verses (i.e. portions of canticles or of Scripture) to be sung by soloists. A verse-service or verse-anthem sometimes includes portions set for a voice *solo*. When one voice maintains the chief part of an anthem it is described as a 'Solo-anthem': but the expression solo-service is rarely used. Some writers only employ the term verse-anthem when an anthem commences with voices *soli*. An anthem which commences with a chorus followed by parts for *soli* voices is termed 'full with verse.' [J.S.]

VERSICLE (Lat. *Versiculum*). A short sentence, in the Offices of the Church, followed by an appropriate Response; as—'*V.* Domine, in adjutorium meum intende. *R.* Domine, ad adjuvandum me festina.' '*V.* O God, make speed to save us. *R.* O Lord, make haste to help us.'

The Versicles—or, rather, the Responses which follow them—from the Office of Vespers, and other Roman Catholic Services, have been harmonised by Vittoria, G. B. Rossi, and other Composers: but none of them will bear any comparison with the matchless English Responses, in all probability set originally to the old Latin words, by our own Tallis, whose solemn harmonies have never been approached, in this particular form of music. Some very fine Responses by Byrd, and other English Composers, will be found, in company with old versions of those of Tallis, in Jebb's Choral Responses. [W.S.R.]

VERT-VERT. Comic opera in 3 acts; words by Meilhac and Nuitter, music by Offenbach. Produced at the Opéra Comique, March 10, 1869. [G.]

VERVE, a French word adopted as the equivalent of spirit or inspiration in performance. [G.]

VESPERALE—The Vesperal. That portion of the Antiphonarium Romanum which contains the Plain-Chaunt Melodies sung at Vespers. It contains the words and music of all the Psalms, Canticles, Antiphons, Hymns, and Versicles, used throughout the ecclesiastical year; the music being printed in the old Gregorian Notation. The most correct Vesperals now in print are those published at Mechlin in 1870, and at Ratisbon in 1875; the latter formally authorised by the Congregation of Rites. [W.S.R.]

VESPERS (Lat. *Officium Vesperarum, Vesperæ, Oratio vespertina, Ad Vesperas*). The last but one, and most important, of the 'Horæ Diurnæ,' or 'Day hours,' in the Antiphonarium.

The Office begins with the Versicle and Response, 'Deus in adjutorium,' followed by five Psalms. On Sundays, these are usually Pss. cix, cx, cxi, cxii, and cxiii (corresponding to Pss. cx–cxiv in the English Prayer-Book version); on other days, they vary. Each Psalm is sung with a proper Antiphon, which, on certain Festivals, is doubled—*i. e.* sung entire, both before and after the Psalms. On Ferial days, the first two or three words only of the Antiphon are sung before the Psalm, and the entire Antiphon after it. The Psalms are followed by the Capitulum; and this by a Hymn, which varies according to the Festival or the day of the week. After this, 'Magnificat' is sung with a special Antiphon. Then follows the Prayer (or Collect) for the day; succeeded by the proper Commemorations. Should Compline follow, the Office of Vespers ends here. If not, the Commemorations are followed by one of the 'Antiphons of Our Lady,' with which the Office concludes.

The music sung at Vespers is more solemn and elaborate than that used at any of the other Hours. The proper Plain-Chaunt Melodies are found in the Vesperal. [See VESPERALE.] The Melodies of the Antiphons are of extreme antiquity. The Psalms are sung to their proper Gregorian Tones; for the most part, either entirely in Unison, or in alternate verses of Unison and Faux Bourdon. Many Faux Bourdons, by the great Composers, are still extant. Proske has included some by B. Nanini, F. Anerio, and others, in vol. iii. of his 'Musica Divina'; and a copy of a MS. collection, entitled 'Studij di Palestrina,' will be found among the Burney MSS. in the British Museum. Proske has also printed a very fine setting of the opening Versicle and Response, by Vittoria; and Ambros another, by G. B. Rossi, first printed in 1618.

Polyphonic Magnificats are necessarily very elaborate; for during the Canticle the High Altar is incensed, and sometimes the Altar in the Lady Chapel also—a ceremony which often occupies a considerable time. [See MAGNIFICAT.]

The Hymns for the various Seasons have also been frequently set, in very elaborate form, by the Polyphonic Composers; Palestrina's 'Hymni totius anni' is a complete collection, of unapproachable beauty. Some fine isolated specimens will also be found among the works of Tallis, Byrd, and other Composers of the English School; and Proske has published many interesting examples, collected from various sources. The four 'Antiphons of Our Lady'—*Alma Redemptoris, Ave Regina, Regina Cœli*, and *Salve Regina*—have been treated by many good writers, including Palestrina, Anerio, and O. Lasso, in the form of highly developed Motets.

With so large a *répertoire* of Compositions of the highest order, the Office of Vespers may be made a very impressive one; and, indeed, with little more than Plain-Chaunt, treated in Unison, and very simple Faux-Bourdon, it is sung at Notre Dame de Paris, S. Sulpice, and other large French churches, with a solemnity well worthy of imitation. [W.S.R.]

VESPRI SICILIANI. [See VÊPRES SICILIENNES, LES, p. 238 *b*.]

VESTALE, LA. Lyric tragedy in 3 acts; words by Jony, music by Spontini. Produced at the Grand Opéra, Paris, Dec. 16, 1807. [G.]

VESTRIS, LUCIA ELIZABETH,[1] or ELIZA LUCY,[2] born either Jan. 3 or March 2, 1797, in

[1] Register of deaths. [2] Signature at second marriage.

London, daughter of Gaetano Bartolozzi, artist, and grand-daughter of Francesco Bartolozzi, the celebrated engraver. On Jan. 28, 1813, she married Armand Vestris, dancer and ballet-master at the King's Theatre, and grandson of the celebrated Vestris. [See BALLET, i. p. 132.] It was on the occasion of his benefit at that theatre (July 20, 1815) that his wife, having received instruction in singing from Corri, made her first appearance in public as Proserpine in Winter's 'Il Ratto di Proserpina.' Her success that season was great, in spite of her then limited ideas of acting and want of vocal cultivation. She re-appeared in 1816 in Winter's 'Proserpina' and 'Zaira,' Martini's 'Cosa Rara,' and Mozart's 'Così fan Tutte' and 'Nozze' (Susanna), but with less success, her faults becoming more manifest with familiarity. In the winter she appeared at the Italian Opera, Paris, and at various theatres there, including the Français, where she played Camille in 'Les Horaces,' with Talma as Horace. About this time Vestris deserted her. (He died in 1825.) On Feb. 19, 1820, she made her *début* at Drury Lane as Lilla in 'The Siege of Belgrade'; made an immediate success in that and in Adela ('The Haunted Tower'), Artaxerxes, Macbeath, and 'Giovanni in London,' and remained for many years a favourite at the patent theatres, not only in opera, but in musical farces and comedies. In certain of these she introduced well-known songs—'Cherry ripe,' 'I've been [1] roaming,' 'Meet me by moonlight alone,' and others, which gained their popularity at the outset through her very popular ballad singing. On April 12, 1826, she played Fatima on the production of 'Oberon.' With her subsequent career as manager of the Olympic, Covent Garden, and Lyceum, we cannot deal, save to mention that during her tenancy of Covent Garden, in conjunction with Charles Mathews the younger (whom she married July 18, 1838), opera was occasionally performed, viz. 'Artaxerxes,' 'Comus,' etc., English versions of 'Norma,' 'Elena di Feltre' (Mercadante), and 'Figaro,' with Miss Kemble, Miss Rainforth, etc., and with Benedict as conductor. In Figaro she played Cherubino, but resigned 'Voi che sapete' to Miss Kemble. She died at Fulham Aug. 8, 1856.

'As a girl she was extremely bewitching, if not faultlessly beautiful—endowed with one of the most musical, easy, rich contralto voices ever bestowed on singers, and retaining its charm to the last—full of taste and fancy for all that was luxurious, but either not willing, or not able to learn, beyond a certain depth.' (Athenæum, Aug. 17, 1856.) At the Italian Opera, says Chorley (Musical Recollections), 'if she had possessed musical patience and energy, she might have queened it, because she possessed (half Italian by birth) one of the most luscious of low voices, great personal beauty, an almost faultless figure, which she adorned with consummate art, and no common stage address. But a less arduous career pleased her better; so she could not—or perhaps would not—remain on the Italian stage.' [A.C.]

1 Introduced into Mozart's Figaro, 1820. (Parke.)

VEUVE DU MALABAR, LA. A French novel, by Lemière, from which Spohr took the plot of his 'Jessonda.' [1] It has been burlesqued in 'Le Veuf du Malabar' by Siraudin and Busset, music by Doche (Opera Comique, May 27, 1846); and under its own title by Delacour and Cremieux, music by Hervé (Variétés, April 26, 1873). [G.]

VIADANA, LUDOVICO, was born at Lodi about 1565. Of his education we know nothing save that he adopted the monastic profession. In or before 1597 he was in Rome, to which city his musical style is properly affiliated. He was chapelmaster in the cathedral of Fano in Urbino, and at Concordia in the states of Venice; but the order of his preferments is doubtful. All that is certain is that he occupied the same office ultimately at Mantua, where he is known to have been living as late as 1644. He composed and published a number of volumes of canzonets, madrigals, psalms, canticles, and masses: but the work upon which his historical significance rests is a collection of 'Cento concerti ecclesiastici a 1, a 2, a 3, e a 4, voci, con il basso continuo per sonar nell' organo. Nova invenzione comoda per ogni sorte di cantori e per gli organisti,' Venice 1603 (or, in some copies, 1602) in five volumes. In consequence of this publication Viadana has been commonly regarded as the inventor of the (unfigured) *basso continuo* to accompany the voice on an instrument—a judgment expressed, but, as [2] Ambros thinks, unfairly, in the remark of a contemporary, Prætorius. As a matter of fact, *basso continuo* had been employed in the accompaniment of recitative some years earlier by Caccini and Peri and others before them. Viadana however was the first thus to accompany solemn church-compositions, and therefore the first to use the organ for the purpose. He is also the inventor of the name *basso continuo*. Nor had any one previously thought of writing pieces for a solo voice, or for two or three voices, expressly with the object of their being accompanied by a thorough-bass.[3] The way thus opened by Viadana enabled him to employ a freer and lighter style than his contemporaries of the Roman school. Building up his compositions (in his 'Cento concerti') from the bass instead of from a cantus firmus, he succeeded in creating real self-contained melodies; and if he cannot be justly regarded as the inventor of the notion of *basso continuo*, he at least was led by it to a not far-off view of the modern principle of melodic, as opposed to contrapuntal, composition. [R.L.P.]

VIAGGIO A REIMS, IL, OSSIA L'ALBERGO DEL GIGLIO D'ORA. Opera in one act; words by Balocchi, music by Rossini. Produced, with a wonderful cast, at the Théâtre Italien at Paris, June 19, 1825, as part of the festivities at the

1 See his 'Selbstbiographie,' ii. 149.
2 'Geschichte der Musik,' iv. 248, etc.
3 See on the whole question Fétis, viii. 334 b–337 a.

coronation of Charles X. The music was afterwards adapted to the new libretto of 'Le Comte Ory,' and produced at the Grand Opera, Aug. 20, 1828. [See vol. i. p. 383; iii. 171 *a*.] [G.]

VIARD-LOUIS, JENNY. [See p. 342.]

VIARDOT-GARCIA. MICHELLE FERDINANDE PAULINE, a great lyric actress and singer, younger sister of Maria Malibran, is the daughter of the famous Spanish tenor and teacher, Manuel del Popolo Garcia, and of his wife, Joaquina Sitchez, an accomplished actress. She was born in Paris July 18, 1821, and received her names from her sponsors, Ferdinand Paer, the composer, and the Princess Pauline Galitzin. Genius was Pauline Garcia's birthright, and she grew up from her cradle in an atmosphere of art, and among stirring scenes of adventure. She was only three years old when her father took his family to England, where his daughter Maria, thirteen years older than Pauline, made her first appearance on the stage. His children were with him during the journeys and adventures already described, and Pauline has never forgotten her father being made to sing by the brigands. [See GARCIA, vol. i. p. 581.]

The child showed extraordinary intelligence, with a marvellous aptitude for learning and retaining everything. At that time it would have been hard to determine where her special genius lay. Hers was that innate force which can be applied at will in any direction. She learned languages as if in play. Her facility for painting, especially portrait-painting, was equally great. Her earliest pianoforte lessons were given her by Marcos Vega, at New York, when she was not four years old. At eight, after her return from Mexico, she played the accompaniments for her father at his singing lessons, 'and I think,' she wrote afterwards, 'I profited by the lessons even more than the pupils did.' She thus acquired a knowledge of Garcia's method, although she never was his pupil in the usual sense, and assures us that her mother was her 'only singing-master.' Her father worked her hard, however, as he did every one. In his drawing-room operettas, composed for his pupils, there were parts for her, 'containing,' she says, 'things more difficult than any I have sung since. I still preserve them as precious treasures.'

The piano she studied for many years with Meysenberg, and afterwards with Liszt; counterpoint and composition with Reicha. Her industry was ceaseless. After the death of her father and sister she lived with her mother at Brussels, where, in 1837, she made her first appearance as a singer, under the auspices of De Beriot. She afterwards sang for him on a concert tour, and in 1838 at the Théâtre de la Renaissance in Paris, at a concert, where her powers of execution were brilliantly displayed in a 'Cadence du Diable' framed on the 'Trillo del Diavolo' of Tartini. On May 9, 1839, she appeared at Her Majesty's Theatre as Desdemona in 'Otello,' and with genuine success, which increased at each performance. A certain resemblance to her sister Malibran in voice and style won the favour of her audience, while critics were not wanting who discerned in her, even at that early age, an originality and an intellectual force all her own. Her powers of execution were astonishing, and with the general public she was even more successful, at that time, in the concert-room than on the stage. In the autumn of the same year she was engaged for the Théâtre Lyrique by the impresario M. Louis Viardot, a distinguished writer and critic, founder of the 'Revue Indépendante.' Here, chiefly in the operas of Rossini, she shared in the triumphs of Grisi, Persiani, Ruhini, Tamburini, and Lablache. With these great artists she held her own, and though in many ways less gifted by nature than they, her talent seemed enhanced rather than dimmed by juxtaposition with theirs. Her face lacked regularity of feature; her voice, a mezzo-soprano, but so extended by art as to compass more than three octaves, from the bass C to F in alt, was neither equal nor always beautiful in tone. It had probably been overworked in youth: although expressive it was thin and sometimes even harsh, but she could turn her very deficiencies to account. Her first admirers were among the intellectual and the cultivated. The public took longer to become accustomed to her peculiarities, but always ended by giving in its allegiance. For men and women of letters, artists, etc., she had a strong fascination. Her picturesque weirdness and statuesque grace, her inventive power and consummate mastery over all the resources of her art, nay, her very voice and face, irregular, but full of contrast and expression—all these appealed to the imagination, and formed an *ensemble* irresistible in its piquancy and originality. 'The pale, still,—one might at the first glance say lustreless countenance,—the suave and unconstrained movements, the astonishing freedom from every sort of affectation,—how transfigured and illumined all this appears when she is carried away by her genius on the current of song!' writes George Sand; and Liszt, 'In all that concerns method and execution, feeling and expression, it would be hard to find a name worthy to be mentioned with that of Malibran's sister. In her, *virtuosity* serves only as a means of expressing the idea, the thought, the character of a work or a *rôle*.'

In 1840 she married M. Viardot, who resigned the Opera management, and accompanied her to Italy, Spain, Germany, Russia, and England. At Berlin, after her performance of Rahel, in 'La Juive,' one of her greatest parts, she was serenaded by the whole orchestra. Here too she astounded both connoisseurs and public by volunteering at a moment's notice to sing the part of Isabelle in 'Robert le Diable' for Fräulein Tuczek, in addition to her own part of Alice—a bold attempt, vindicated by its brilliant success.

She returned to Paris in 1849 for the production of Meyerbeer's 'Prophète.' She had been specially chosen by the composer for Fidès, and to her help and suggestions he was more

indebted than is generally known. She was indeed, as Moscheles wrote, 'the life and soul of the opera, which owed to her at least half of its great success.' She played Fidès more than 200 times in all the chief opera-houses in Europe, and has so identified herself with the part that her successors can do no more than copy her.

From 1848 to 1858 she appeared every year in London. In 1859 M. Carvalho, director of the Théâtre Lyrique, revived the 'Orphéo' of Gluck, which had not been heard for thirty years. The part of Orphée, restored (by Berlioz) from a high tenor to the contralto for which it was written, was taken by Mme. Viardot, who achieved in it a triumph perhaps unique.[1] This revival was followed in 1861 by that of Gluck's 'Alceste' at the Opéra. The music of this—as Berlioz calls it—'wellnigh inaccessible part,' was less suited than that of Orphée to Mme. Viardot's voice, but it was perhaps the greatest of all her achievements, and a worthy crown to a répertoire which had included Desdemona, Cenerentola, Rosina, Norma, Arsace, Camilla ('Orazi'), Aminn, Romeo, Lucia, Maria di Rohan, Ninette, Leonora ('Favorita'), Azucena, Donna Anna, Zerlina, Rahel, Iphigénie (Gluck), Alice, Isabelle, Valentine, Fidès, and Orphée.

In 1863 Mme. Viardot fixed her abode at Baden, and has sung no more at the Opera, though she has appeared at concerts, and was heard in London as lately as 1870. She has composed a great deal, and several operettas, the books of which were written for her by Turgenief, were represented in her little private theatre by her pupils and her children. One of these, translated into German by Richard Pohl, as 'Der letzte Zauberer,' was performed in public at Weimar, Carlsruhe, and Riga. In 1871 she was obliged, as the wife of a Frenchman, to leave Germany, and since then has lived in Paris. She has devoted much time to teaching, and for some years was professor of singing at the Conservatoire. Among her pupils may be named Mlles. Désirée Artot, Orgeni, Marianne Brandt, and Antoinette Sterling. Mme. Viardot has published several collections of original songs, and vocal transcriptions of some of Chopin's Mazurkas, made famous by her own singing of them and by that of Jenny Lind. Her three daughters are all clever musicians. Her son, PAUL VIARDOT, a pupil of Léonard, born at Courtavent, July 20, 1857, has appeared with success in London and elsewhere as a violinist. Mme. Viardot is still the centre of a distinguished circle of friends, by whom she is as much beloved for her virtues as admired for her genius and her accomplishments. Not one of her least distinctions is that to her Schumann dedicated his beautiful Liederkreis, op. 24.

We cannot close this brief account of a great artist without an allusion to her well-known collection of autographs, which among other treasures contains the original score of 'Don Giovanni,' a cantata, 'Schmücke dich,' by J. S. Bach, Mendelssohn's 42nd Psalm, a scherzo by Beethoven, etc. [F.A.M.]

[1] The reader is referred to Chorley's 'Thirty Years' Recollections of the Opera' and to Berlioz's 'A travers chants,' for detailed descriptions of her wonderful performance, which was repeated over a hundred times.

VIBRATO, an Italian term (past participle of, or verb adjective derived from, *vibrare*, to vibrate), denoting an effect, something akin to TREMOLO (which see), yet differing essentially from it, used in musical performance. In vocal music its mechanism is an alternate partial extinction and re-inforcement of a note, producing almost its apparent re-iteration. In music for bowed instruments it is identical with the vocal 'tremolo,' consisting of a rapid change of pitch brought about by a quick oscillation of the hand while the finger is stopping a note, and producing a trembling sound or thrill. It is strange that vibrato on the bowed instrument is the tremolo on the voice, while the tremolo in instrumental music (the rapid reiteration of the same note by up and down bow) more nearly resembles the vocal vibrato. It is sometimes heard on the flute and cornet. When the vibrato is really an emotional thrill it can be highly effective, as also the tremolo in extreme cases, but when, as is too often the case, it degenerates into a mannerism, its effect is either painful, ridiculous, or nauseous, entirely opposed to good taste and common sense, and to be severely reprehended in all students whether of vocal or instrumental music. Hard and fast lines in matters of expression in art are difficult, if not almost impossible, to draw. Cultivation of taste, observance of good models, and especially the true and unbiassed analysis of the human feelings, must be the guides as to how far these two means of expression are to be used. [H.C.D.]

VICARS CHORAL. 'The assistants or deputies of the Canons or Prebendaries of (English) collegiate churches, in the discharge of their duties, especially, though not exclusively, those performed in the choir or chancel, as distinguished from those belonging to the altar and pulpit.' (Hook.) The Vicars Choral answer to the *κανονικοὶ ψαλται* of the early church. Originally each member of the capitular body had a vicar choral or minor canon attached to his dignity, whose appointment only lasted during his own life; but in process of time the numbers of these inferior ecclesiastical corporations became diminished. The difference between Minor Canons and Vicars Choral appears to be that whereas for the former, only clergy are eligible, the latter post can be held by either laymen or clerics. The former term is generally found in cathedrals of the new foundation, where the lay members are termed 'lay clerks,' the name 'vicars choral' being chiefly confined to cathedrals of the old foundation. St. Patrick's (Dublin) and Hereford have both Minor Canons and Vicars Choral; in the former the two bodies form distinct corporations, in the latter they are united. In all cathedrals of the old foundation in England, in St. David's, and in twelve Irish cathedrals the Vicars Choral form a distinct corporation, the members of which vary in number from twelve to three: these corporations

are distinct from the chapter as regards property, but in subjection to it as to the performance of the services. Formerly the members of these ecclesiastical colleges lived in common in collegiate buildings, some of which (as at Hereford, Wells, and York) still exist. The 42nd Canon orders that the Vicars Choral shall 'be urged to the study of the Holy Scriptures, and every one of them to have the New Testament, not only in English, but also in Latin.' The name is entirely confined to the Anglican church; in Catholic cathedrals the corresponding duties to those of the Vicars Choral are performed by various functionaries. (Jebb on Choral Service; Hook's Church Dictionary, etc.) [W.B.S.]

VICENTINO, Nicola, was born at Vicenza in 1511 or 1512.[1] If we are to believe the title he gives himself in his first publication, as 'unico discepolo' to Adrian Willaert,[2] he had his musical education at Venice; but as the 'unico' is plainly false, we may perhaps question the 'discepolo.' He became ordained, entered the service of Ipolito of Este, cardinal of Ferrara, and accompanied him to Rome, where he lived, it seems, for many years. In 1546 he published a volume of madrigals, with explanatory directions, written with the design of restoring the old scales of the Greeks. He then invented a peculiar instrument, the 'archicembalo,' with several keyboards, in order to illustrate his system, and employed a private choir to practise it. He published also a theoretical work entitled 'L'antica Musica ridotta alla moderna prattica' (Rome 1555). His efforts were however rewarded with scant success, and he experienced much opposition. One contest into which he was led in defence of his theory, and in which he was defeated—that, namely, with Lusitano—is famous. The cardinal, his patron, is said to have looked on Vicentino's discomfiture as a personal affront; he took him back to Ferrara, and appointed him chapel-master in his court. This post he appears to have held until his death. If we may judge by a medal struck in his honour, which describes him as 'perfectae musicae divisionisque inventor,' he must have enjoyed a certain amount of fame; but there is a story that the medal was his own device. His real eminence was that of a performer on the clavichord, and it is difficult to quarrel with the criticism of J. B. Doni and Apostolo Zeno, who ridiculed him for pretending to be anything more than a performer. At best his theories belong only to a passing phase in the history of music.[3] [R.L.P.]

VICTORINE. An opera in 3 acts; words translated from the French by E. Falconer, the music by Alfred Mellon. Produced at the English Opera, Covent Garden, Dec. 19, 1859. [G.]

[1] The place has been incorrectly given as Rome, and the date as 1513; but the latter is fixed to a year or two earlier by the notice in his 'Antica Musica,' 1555, that he was then in his 44th year.

[2] Caffi has singularly inverted the relation, making Vicentino Willaert's *master*: Storia della Musica sacra nella già Cappella ducale di san Marco in Venezia, i. 83, 135; Venice, 1854.

[3] A manuscript notice furnished in 1826 by Abbate Todeschini of Vicenza to the Gesellschaft der Musikfreunde in Vienna, and now preserved in the library of that society, adds nothing to our knowledge of Vicentino's biography.

VIDAL, a name borne in the past and present by several French musicians and writers on music. The earliest, B. Vidal, whose initial only is known, died in Paris in 1800. He was a talented guitar-player and teacher during the last quarter of the 18th century, and published sonatas, short pieces, and a method for his instrument.

Jean Joseph, born at Sorèze, 1789, a clever violinist formed in Kreutzer's school, took the second Grand Prix for composition in 1809, was for 20 years in Baillot's quartet-party, conducted the orchestra of the Théâtre Italien from 1829 to 1832, played first violin in Louis Philippe's band, and was a valued teacher. He died in Paris, June 4, 1867.

Louis Antoine, born at Rouen July 10, 1820, an amateur cello-player, a friend of Vuillaume, the musical instrument maker, and an accomplished linguist, has lately made some mark as a writer on music by his beautiful work on bowed instruments, 'Les Instruments à archet,' in three 4to. volumes, with etchings by Hillemacher. Vol. i. (1876) treats of musical instrument making and makers; vol. ii. (1877) of players, especially the virtuosi of the bow; and vol. iii. (1878) of music-printing, with biographies of chamber-musicians, and a catalogue of works for instruments played with the bow. M. Vidal has been for the last few years occupied with preparations for a similar history of pianoforte-making.

François, Provençal poet, born at Aix, July 14, 1832, is the author of 'Lon Tambourin,' an interesting work on the Tambourine of Provence, and the Galoubet, or pipe. It is in the Provençal dialect, with a French translation.

Paul Antonin, born at Toulouse, June 16, 1863, passed brilliantly through the Paris Conservatoire, and took successively the first Harmony prize in 1879, the first prize for Fugue in 1881, and the Grand Prix de Rome in 1883. A talented pianist, an excellent reader and accompanyist, Paul Vidal's technical knowledge seems already complete, and his cantata 'Le Gladiateur' is instrumented in masterly style. We hope great things from this young composer. [G.C.]

VIELLE, originally the name of the large primitive violin used by the French Trouhadours in the 13th century. [See Violin, p. 274 *b*.] It was next applied to the Hurdy-gurdy, an instrument which is contemporaneous with the Trouhadour's fiddle, being in fact in its original form simply the latter instrument adapted for playing with a wheel and handle, the intonation being regulated by a clavier on the fingerboard. Early in the last century the modern vielle or hurdy-gurdy was cultivated as a musical instrument of high class, ranking nearly with the lute and bass viol, and many of the French Vielles of that period are beautiful artistic productions. The instrument is not altogether extinct in our own time; the writer remembers a performer who visited Vichy in 1870, describing himself as 'Vielliste de sa Majesté l'Empereur,' who executed some difficult music, chiefly operatic airs and fantasias, on his singular instrument, with

considerable effect. The staccato with the wheel is surprisingly brilliant; the defect of the instrument for the listener is its monotony of force and intonation, and for the player the extreme fatigue which the rotary motion induces in the muscles of the right arm. Even in England a clever performer may sometimes (though rarely) be heard about the streets. [E.J.P.]

VIERLING, Georg. One of those solid, cultivated musicians, who are characteristic of Germany. He was born Sept. 15, 1820, at Frankenthal in the Bavarian Palatinate, where his father was schoolmaster and organist. His education was thoroughly well grounded with a view to a scientific career, and it was not till 1835, at the Gymnasium at Frankfort, that his musical tendencies asserted themselves. Without neglecting his general studies he worked hard at the piano, and afterwards at the organ under J. C. H. Rinck of Darmstadt for two years: 1843 to 1846 were passed in systematic study under A. B. Marx at Berlin, and in 1847 he became organist of the Oberkirch at Frankfurt-on-the-Oder, conducted the Singakademie there, and was musically active in other ways. After passing a short time at Mayence he took up his permanent residence in Berlin, and founded the Bach-Verein, which did much to advance the study of the great master. For some time past Vierling has withdrawn from active life, and his Bach Society is now conducted by Bargiel.

His works are all in the classical style, and embrace every department:—a Symphony, op. 33; Overtures to 'The Tempest,' 'Maria Stuart,' 'Im Frühling,' 'Hermannschlacht,' and 'Die Hexe'; a PF. trio, op. 51; 'Hero and Leander' and 'The Rape of the Sabines,' for Chorus and Orchestra; in addition to Solo and Part-songs, Pianoforte pieces, etc. His last work is a Roman Pilgrims-song of the 7th century, 'O Roma Nobilis,' for 6-part chorus a capella (op. 63). [G.]

VIEUXTEMPS, Henri, a celebrated violin-player of our own day, born at Verviers, Belgium, Feb. 17, 1820.[1] His father was connected with music, and thus the child grew up in a favourable atmosphere. Through the kindness of a Herr Genin he had instruction from Lecloux, a competent local musician, and by the time he was six played Rode's 5th Concerto in public in the orchestra. In the winter of 1827 he and his father made a tour with Lecloux, in the course of which the boy was heard by De Beriot, who at once adopted him as his pupil, devoted himself to his thorough musical education, and in 1828 took him to Paris and produced him in public. On De Beriot's departure to Italy in 1831, the boy returned to Brussels, where he remained for some time, studying and practising hard, but without any guidance but his own. In 1833 his father took him on a lengthened tour through Germany—the first of an enormous series—in the course of which he met Guhr, Spohr, Molique, and other musicians, and heard much music, amongst the rest 'Fidelio.' The journey extended as far as Munich and Vienna, where he excited surprise, not only for his fulness of tone, purity of intonation, and elegance of style, but also for the ready way in which he played off a MS. piece of Mayseder's at sight (A. M. Z. 1834, p. 160). He remained in Vienna during the winter, and while there took lessons in counterpoint from Sechter. There too he made the acquaintance of Mayseder, Czerny, and others. He also played Beethoven's Violin Concerto (at that time a novelty) at one of the Concerts Spirituels. The party then returned northwards by Prague, Dresden, Leipsic (where Schumann welcomed him in a genial article in his 'Neue Zeitschrift'), Berlin, and Hamburg. In the spring of 1834 he was in London at the same time with De Beriot, and played for the first time at the Philharmonic on June 2.[2] Here too he met Paganini. The winter of 1835 was spent in Paris, where he made a long stay, studying composition under Reicha. After this he began to write. In 1837 he and his father made a second visit to Vienna, and in 1838 they took a journey to Russia, by Warsaw, travelling for part of the way with Henselt. The success was so great as to induce another visit in the following year, when he made the journey by Riga, this time with Servais. On the road he made the acquaintance of Richard Wagner. But a little later, at Narva, he was taken with a serious illness which delayed his arrival for some months, and lost him the winter season of 1838. The summer was spent in the country, mostly in composition—Concerto in E, Fantaisie Caprice, etc.—both which he produced in the following winter amid the most prodigious enthusiasm; which was repeated in his native country when he returned, especially at the Rubens Fêtes in Antwerp (Aug. 1840), where he was decorated with the Order of Leopold, and in Paris, where he played the Concerto at the concert of the Conservatoire, Jan. 12, 1841. He then made a second visit to London, and performed at the Philharmonic Concert of April 19, and at two others of the same series—a rare proof of the strong impression he made. The next few years were taken up in another enormous Continental tour, and in a voyage to America in 1844. A large number of compositions (ops. 6 to 19) were published after regaining Brussels; but the strain of the incessant occupation of the tour necessitated a long *Kur* at Stuttgart. During this he composed his A major Concerto (op. 25), and played it at Brussels in Jan. 1845. In the following autumn he married Miss Josephine Eder, an eminent pianist of Vienna. Shortly after this he accepted an invitation to settle in St. Petersburg as Solo Violin to the Emperor, and Professor in the Conservatorium, and in Sept. 1846 quitted Western Europe for Russia. In 1852, however, he threw up this strange contract and returned to his old arena and his incessant wanderings. 1853 saw

[1] The materials for this sketch are supplied by Vieuxtemps' autobiography published in the *Guide Musical*, and translated in the *Musical World*, June 25, 1863, and following nos., by Philharmonic Programmes, the *Allg. Musikalische Zeitung*, and other sources.

[2] Moscheles' 'Life,' i. 304; and Philh. Programmes.

the composition of his Concerto in D minor (op. 31). 1855 was spent in Belgium, and at a property which he had acquired near Frankfort. In 1857 he again visited the United States in company with Thalberg, and in the winter of 1858 was once more in Paris occupied in finishing his 5th Concerto in A minor (op. 37). The next ten years were occupied in constant touring all over Central Europe, and, somewhat later, Italy. Serious affliction now overtook his hitherto prosperous course. First his father, and then —June 29, 1868—his beloved wife, were taken from him by death. To divert his mind from the shock of these losses he engaged in another enormous tour over Europe, and that again was followed, in August 1870, by a third expedition to the United States, from which he returned in the spring of 1871 to find Paris in ruins. This was the last of his huge tours. From 1871 to 1873, on the invitation of M. Gevaerts, who had succeeded Fétis at the Brussels Conservatoire, he acted as teacher to the violin class there, and as director of the Popular Concerts; but this sphere of activity was suddenly ended by a paralytic attack which disabled the whole of his left side, and by consequence made playing impossible. True, he was able in time to resume the direction of his pupils, but his career as a player was at an end. His passion for travelling, however, remained to the last, and it was at Mustapha-lez Alger, in Algiers, that he died June 6, 1881, leaving a 6th Concerto, in G, dedicated to Mme. Normann-Neruda, by whom it was first played. In 1872 Vieuxtemps was elected member of the Académie Royale of Belgium, on which occasion he read a memoir of Étienne Jean Soubre.

Vieuxtemps was one of the greatest violinists of modern times, and with De Bériot heads the modern French school. He had all the great qualities of technique so characteristic of that school. His intonation was perfect, his command of the bow unsurpassed. An astonishing staccato—in up and down bow—was a speciality of his; and in addition he had a tone of such breadth and power as is not generally found with French violinists. His style of playing (Vortrag) was characteristically French. He was fond of strong dramatic accents and contrasts, and, generally speaking, his style was better adapted to his own compositions and those of other French composers than to the works of the great classical masters. At the same time it should be said that he gained some of his greatest successes in the Concertos of Beethoven and Mendelssohn, and was by no means unsuccessful as a quartet-player, even in Germany.

As a composer for the violin he has had a wider success than almost any one since Spohr; and the fact that not a few of his works, though written more than forty years ago, are still stock-pieces of the répertoires of all French and not a few German violinists, shows such vitality as to lift him out of the rank of composers of merely ephemeral productions of the virtuoso genre. It must be granted that their value is very unequal. While some of his Concertos contain really fine ideas worked out with great skill, he has also published many show-pieces which are not free from vulgarity.

While De Bériot, with his somewhat flimsy workmanship but undeniable charm of sentimental melody, has often been compared to Bellini and Donizetti, Vieuxtemps might not improperly be called the Meyerbeer among composers for the violin. He appears to share the good and the bad qualities of that great opera-writer. On the one hand, no lack of invention, beauty of melody, extremely clever calculation of effect; and on the other, a somewhat bombastic and theatrical pathos, and occasional lapses into triviality. Vieuxtemps shares also with Meyerbeer the fate of being generally underrated in Germany and overrated in France, where Meyerbeer is not unfrequently placed on the same level with Beethoven, and where Vieuxtemps, after playing his E major Concerto in Paris for the first time is said to have been invited to write a Grand Opera—an offer which he wisely declined.

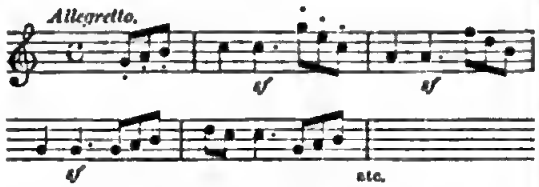
The best-known of his works are the Concertos, no. 1, in E (op. 10); no. 2, in F♯ minor (op. 19); no. 3, in A (op. 25); no. 4, in D minor (op. 31); no. 5, in A minor (op. 37); no. 6, in G (op. 47); the Fantaisie Caprice, and Ballade et Polonaise. He also published a Sonata for piano and violin, 3 Cadenzas for Beethoven's Violin Concerto, and a large number of concert-pieces, many of which are long since obsolete. [P.D.]

VIGANÒ, Salvatore. A famous dancer, and composer both of the action and the music of ballets, who will have a longer reputation than is otherwise his due, owing to his connection with Beethoven. He was born at Naples March 29, 1769, and died at Milan (the native town of his father) Aug. 10, 1821. He began his career at Rome in female parts, women being then forbidden the stage there. We next find him at Madrid—where he married Maria Medina, a famous dancer—Bordeaux, London, and Venice. At Venice he brought out an opera, 'Raoul, sire de Crequi,' both words and music his own. Thence he came to Vienna, where he and his wife made their *début*, May 13, 1793. He then travelled in Germany, and returned to Vienna in 1799. Here he attracted the notice of the Empress, and the result was his ballet of The Men of Prometheus. 'Gli Uomini di Prometeo,' or 'Die Geschöpfe des Prometheus' (music by Beethoven), the subject of which is said to have been suggested by Haydn's 'Creation' (Schöpfung), then in its first fame. The piece is called an heroic allegorical ballet, in two acts. It was produced at the Court Theatre, March 28, 1801, and the two 'creations' were danced by Viganò and Mlle. Cassentini, his wife being then *passée*. It had a remarkable run, being performed sixteen times in 1801, and thirteen times in 1802. Viganò was evidently a man of great ability, and made a real reputation for his abandonment of the old artificial Italian style of ballet in favour of a 'closer imitation of nature.' Ten ballets of his are mentioned in the 'Allge-

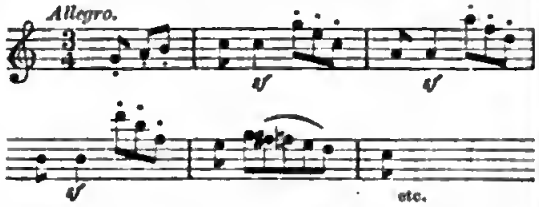
meine musikalische Zeitung,' and no doubt these are not all that he composed. How solid was his success may be judged from a passage in one of the letters of Henri Beyle (Stendhal): 'Viganò has been immensely prosperous; 4000 francs are the usual income of a ballet composer, but he has had 44,000 for the year 1819 alone.'

Viganò seems to have given his name to a kind of Minuet in 4-4 time; at least, if we may so interpret the title of a set of 12 Variations on a Minuet 'à la Vigano,' which Beethoven published in Feb. 1796.

The minuet was certainly danced, for the names of the dancers are given,[1] and is as certainly in Common time:—



It is worth noting that Beethoven has put the concluding variation and coda into triple time:—



The new form does not appear to have taken root. Beethoven wrote a Scherzo in duple time in his Sonata, op. 31, no. 3, and a Trio in the same in the 9th Symphony; and Mendelssohn a Scherzo in 2-4 in his Scotch Symphony; but a Minuet proper would seem to be essentially in triple time.

There is a life of Viganò—'Commentarii della vita,' etc., by Carlo Ritorni, 8vo., Milan, 1838; and much information on him and on the Ballet of Prometheus (from which the above is chiefly compiled) is given by Thayer in his 'Beethoven,' vol. ii. 124-126 and 380-384. [G.]

VILBACK,[2] Alphonse Charles Renaud de, born June 3, 1829, at Montpellier. He entered the Paris Conservatoire in 1842, and in 1844 took the first organ-prize, and the Prix de Rome at the same time as Victor Massé. The favourite pupil of Halévy, and remarkably industrious, he first became known as a composer of pianoforte pieces, more brilliant than original, but, like all young prize-winners on their return from Italy, he aspired to the stage. It was not however, till Sept. 4, 1857, that he produced his first work, 'Au clair de la Lune,' a pretty operetta in one act ('Bouffes Parisiens'), followed closely by his last 'Don Almanzor' (Théâtre Lyrique, April 16, 1858). He found his true vocation as organist of Saint Eugène (1855 to 1871), where he rivalled Lefébure-Wély in improvisation, and equalled him in execution. Unfortunately he became a mere music-publisher's hack, and amateur pianists are familiar with his mosaïques, fantaisies, etc., for two and four hands, with such titles as 'Beautés de l'Opéra,' etc. This journey-work did not even pay, and it was in something like poverty that he died at Brussels, March 19, 1884. So brilliant and agreeable a talker deserved a better fate. He became nearly blind, but to the last retained his charming manner and his ability as a musician. The library of the Conservatoire contains the MSS. of his cantata 'Le Renégat de Tangier' and a 'Messe Solenuelle' (Aug. 1847). He has also left printed scores of several orchestral works, 'Pompadour gavotte,' 'Chanson Cypriote,' 'Marche Serbe,' etc. [G.C.]

VILLANELLA (Ital., a country girl). An unaccompanied Part-Song, of light rustic character, sharing, in about equal proportions, the characteristics of the Canzonetta and the Balletta. The looseness of the style is forcibly described by Morley, who, in Part III. of his 'Introduction to Practicall Musicke,' speaks of it thus—'The last degree of grauity (if they have any at all) is given to the *villanelle*, or country songs, which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the composer, (though he were neuer so excellent) will not stick to take many perfect cords of one kind together, for, in this kind, they think it no fault (as being a kind of keeping *decorum*) to make a clownish musick to a clownish matter: and though many times the ditty be fine enough, yet because it carrieth that name *Villanella*, they take those disallowances as being good enough for a plow and cart.'

This severe criticism of the old master is, however, applicable only to Villanelle of the very lowest order. The productions of Kapsperger[3]—whose attempts in this direction were very numerous—and of other Composers wanting the delicate touch necessary for the successful manipulation of a style so light and airy, are certainly not free from reproach. But the Villanelle of Pomponio Nenna, Stefano Felis, and other Masters of the Neapolitan School,[4] differ but little from the charming Canzonetti, the Canzone alla Napolitana, and the Balletti, for which they are so justly celebrated, and may be fairly classed among the most delightful productions of the lighter kind that the earlier half of the 17th century has bequeathed to us. Among the lighter Madrigals of Luca Marenzio—such as 'Vezzos' augelli,' quoted in vol. ii. p. 190—there are many which

[1] The title of the original edition (given in the Wiener Zeitung of Feb. 27, 1796) runs as follows: 'XII Variazioni per il Clavicembalo o Piano-Forte (for harpsichord or piano) Sul Menuetto ballato dalla Sigra. Venturini e Sigr. Checchi nel Ballo delle Nozze disturbate, del Sigr. Luigi van Beethoven no. 3. In Vienna presso Artaria e Comp.' The Ballet was composed by J. J. Haibl, and produced at the Court Theatre, May 18, 1795.

[2] This is probably the French spelling of the German name Wilbach. Mendelssohn, writing to his sister (Nov. 16, 1839), speaks of ordering a set of studs from Paris 'à la Buck.'

[3] Johann Hieronymus Kapsperger, a prolific composer and skilled musician, flourished at Venice and elsewhere in Italy in the earlier half of the 17th century; is mentioned with great eulogium by Kircher (Musurgia); and left a mass of works both for voices and instruments behind him, of which a list is given by Fétis.

[4] The Stadtbibliothek at Munich contains a large number of these works, by Giovanni de Antiquis, and fourteen other Neapolitan composers; printed at Venice in 1574, in 2 very rare vols. obl. 8vo.

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exhibit almost all the more prominent characteristics of the Villanella, in their most refined form: and the greater number of the Canzone of Giovanni Feretti, and the Balletti of Gastoldi—to which Morley is generally believed to have been indebted for the first suggestion of his own still more charming Ballets—differ from true Villanelle only in name. The same may be said of more than one of the best known and best beloved of Morley's own compositions in the same style.—The best example of a modern Villanella is Sir Julius Benedict's well-known 'Blest be the home.'[1] [W.S.R.]

VILLAROSA, Il Marchese di. The author of a Dictionary of Neapolitan musicians, entitled, 'Memorie dei compositori di musica del Regno di Napoli, raccolte dal Marchese di Villarosa. Napoli 1840'—indispensable to all students of Italian musical history. He was also the author of a work on Pergolesi (2nd ed., Naples, 1843), and to him is due the first certain knowledge of the place and date of the birth of that great composer, so prematurely removed. [See vol. ii. 686 *b*.] [G.]

VILLOTEAU, Guillaume André, well-known French writer on music, born Sept. 6, 1759, at Bellême (Dept. de l'Orne). After the death of his father, he was put, at four years of age, into the maîtrise of the Cathedral of Le Mans, and afterwards into the town school, under the Fathers of the Oratory. He declined, however, to enter a seminary, and roamed about from town to town seeking engagements as a church-chorister. In despair for a living, he at length (like Coleridge) enlisted as a dragoon, but was totally unfitted for a military life, and returned to the maîtrise of Le Mans, which he shortly exchanged for that of the Cathedral of La Rochelle. He ultimately went up for three years to the Sorbonne, and obtained a place in the choir of Notre Dame, but the outbreak of the Revolution brought this employment to an end, and in 1792 he entered the chorus of the Opéra, and remained there till offered a place as musician among the *savants* who accompanied Napoleon on his expedition to Egypt.

This musical mission opened to him a congenial sphere for his very considerable abilities. Having studied on the spot ancient music, both Egyptian and Oriental, he returned to Paris, and continued his researches in the public libraries. As a member of the Institut de l'Egypte, he was anxious, before taking part in the great work which that body was commissioned by Government to draw up, to publish a 'Mémoire sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique' (Paris, 1809, 88 pp. 8vo), which he had read before the Société libre des Sciences et des Arts. This was followed by 'Recherches sur l'analogie de la Musique avec les Arts qui ont pour objet l'imitation du langage' (Ibid. 1807, 2 vols. 8vo), in which he developed some of his favourite ideas. It is in four parts: (1) The relations of the art of music to language and morals; (2) The part played by music in ancient times, and the causes which led to the loss of its former power over civilised and uncivilised peoples; (3) The condition of music in Europe since the days of Guido d'Arezzo, the necessary acquirements for a complete musician, and new and original observations on the nature, origin, and object of music; (4) A continuation of the former, and an attempt to prove that music is an imitative and not an arbitrary art, that it has always been essentially traditional, and that by it were preserved intact for many centuries all human attainments—law, science, and the arts. This huge book, with all its tediousness, purposeless digressions, and false philosophy, is crammed full of learning, and contains ideas which at that date were new and original.[2]

Villoteau's fame rests not on this book, but on his share in 'La Description de l'Egypte,' the magnificent work in 20 vols. folio (11 being plates), which took 17 years to publish (1809–1826), and which reflected so much credit on Conté and Jomard the distinguished secretaries of the commission. The musical portions are: (1) On the present condition of music in Egypt; researches and observations historical and descriptive made in the country (240 pp. October, 1812); (2) A description, historical, technical, and literary of musical instruments in use among the Orientals (170 pp., 1813, with three plates engraved by Dechamel); (3) A dissertation on the different kinds of musical instruments to be seen on the ancient monuments of Egypt, and on the names given them in their own language by the first inhabitants of the country (26 pp.); (4) The music of ancient Egypt (70 pp., 1816).

Now that Egypt and the East are familiar ground, it is easy to refute some of Villoteau's hypotheses, or to prove him wrong on minor points; but recollecting how little was known before him of the subjects he treated with so much learning and care, we may realise how much we owe to his patience and penetration. As a student, and unversed in matters of business, Villoteau made no profit either out of his position or his labours. Three-parts ruined by a notary, whom he had commissioned to buy him a property in Touraine, he had to leave Paris for Tours, where he owned a small house. Here he lived on his own slender resources, and on certain small sums allowed him by government for a French translation of Meibom's 'Antiquæ musicæ auctores VII' (1652), which however was never published. The MS., now in the library of the Conservatoire, is in three columns, the original Greek, and translations into Latin and French, all in Villoteau's hand. The Greek seems correct, but is difficult to read from its having neither stops nor accents.

[1] In the article on Sumer is icumen in, we promised to give any farther information which might reach us, under the head of Villanella. We regret to say that no discovery likely to throw any new light upon the subject has as yet been made.

[2] According to Fétis, its success was so small that the publisher exported or destroyed all the unsold copies, a fact which would account for its present scarcity, but as the copyright was Villoteau's own property, and it had been entered at Galland's, it is difficult to believe a story so much to the discredit of a respectable bookseller like Renouard.

During his last years, Villoteau wrote a 'Traité de Phonéthésie,' now lost, which was not approved by the Institut de France, and consequently not published. He died at Tours, April 27, 1839, aged nearly 80. [G.C.]

VINCI, LEONARDO, born 1690 at Strongoli in Calabria, and educated with Pergolesi and Porpora, in the Conservatorio de' Poveri di Gesù Cristo at Naples, under Gaetano Greco. Of his life but little is known. He appears to have begun his career in 1719 with two comic pieces in Neapolitan dialect, which were followed by 26 operas of various characters and dimensions. Of these, 'Ifigenia en Tauride' (Venice, 1725), 'Astianatte' (Naples, 1725), 'Didone abbandonata' (Rome, 1726), and 'Alessandro nell' Indie' (Rome, 1729), had the greatest success. 'Didone' established his fame. His last was 'Artaserse' (Naples, 1732). In 1728 he was received into the congregation of the Rosario at Formiello, for whom he composed two Oratorios, a Kyrie, two Masses à 5, and some Motets. He was poisoned by the relative of a Roman lady with whom he had a *liaison*, and died in 1732. His operas, says Burney (iv. 402–537, etc.), form an era in dramatic music by the direct simplicity and emotion which he threw into the natural clear and dramatic strains of his airs, and by the expressive character of the accompaniments, especially those of the obbligato recitatives. He left a great number of cantatas for 1 and 2 voices, with bass or strings. These are quoted by Florimo ('Cenno Storico' p. 230–234), from whom the above facts are chiefly derived. A collection of his airs was published by Walsh of London, and highly prized. 'Vo solcando,' from 'Artaserse,' was sung everywhere by musicians and amateurs alike. [G.]

VINGT-QUATRE VIOLONS. No reader of French 'Mémoires' of the 17th century can be ignorant of the part played by ballets at the courts of Henri IV., Louis XIII., and Louis XIV. The ballet combined the pleasures of music, dancing, and the play, gave great opportunities for magnificent display, and was for nearly a century the favourite diversion of princes and *grands seigneurs*, thus preparing the way for opera. The passion for *ballets de cour* and dancing led to the formation of a special band of violinists, who, under Louis XIII, bore the name of the 'band of 24 violins of the King's chamber.' Its members, no longer mere *ménestriers* [see ROI DES VIOLONS, iii. 145], became *musiciens en charge*, with a prospect of being eventually admitted to the Chapelle du Roi. Their functions were to play for the dancing at all the court-balls, as well as to perform airs, minuets, and rigadoons, in the King's antichamber, during his *lever* and public dinner, on New Year's Day, May 1, the King's fête-day, and on his return from the war, or from Fontainebleau.

No complete list of 'the 24 violins' who enlivened the court of the melancholy Louis XIII. has yet been made, but some of their airs may be seen in the MS. collection of Philidor *âiné*—one of the precious possessions of the Conservatoire library. [See vol. ii. p. 703 *a*.] The composers names are Michel Henri, Constantin, Dumanoir, Robert Verdié, Mazuel, Le Page, Verpré, de La Pierre, de La Vallez, and Lazarin, all, we conjecture, among the 24. The violinists occasionally acted in the ballets, as in the 'Ballet des doubles Femmes' (1625), when they walked in backwards, dressed as old women with masks at the back of their heads, so as to look as if they were playing behind their backs. This had a great success, and was revived by Taglioni (the father) in the masked ball in Auber's 'Gustave III,' in 1833.

In Louis XIV's reign the band of 24 violins was called the 'grande bande,' and on Dumanoir's appointment as Roi des Violons, the King made him conductor, with the title of '25me violon de la Chambre.' The post however was suppressed at the same time with that of the Roi des ménestriers (May 22, 1697). The 'grande bande,' again called 'the 24 violins,' continued to exist till 1761, when Louis XV. dissolved it by decree (Aug. 22). During the rage for French fashions in music which obtained in Charles II.'s reign, the '24 violons' were imitated here, in the 'King's music,' and became the 'four-and-twenty fiddlers all of a row' of the nursery rhyme. Meantime a dangerous rival had sprung up in its own home. In 1655 Lully obtained the direction of a party of 16 violins, called the 'petite bande.' As violinist, leader, and composer he soon eclipsed his rival, and his brilliant career is well known. The modest position of conductor of a few musicians, whose duty was simply, like that of the 'grande bande,' to play at the King's *levers*, dinners, and balls, satisfied him at first, but only because it brought him in contact with the nobility, and furthered his chance of becoming 'Surintendant de la Musique' to Louis XIV. This point once gained, nothing further was heard of the 'petite bande,' and by the beginning of the next reign it had wholly disappeared.

The 24 violins remained, but as time went on they became old-fashioned and distasteful to the courtiers. Accordingly, as fast as their places fell vacant they were filled by musicians from the Chapelle du Roi, and thus the band became independent of the community of St. Julian. After 1761 the only persons privileged to play symphonies in the King's apartments were the musicians of his 'chamber' and 'chapel.' [G.C.]

VINNING, LOUISA, born probably at Newton Abbot, Devon. She appeared in public when a child, from 1840 to 42, under the title of the 'Infant Sappho,' as a singer and harpist at the Adelaide Gallery, Polytechnic, and elsewhere. She afterwards received instruction in singing from Frank Mori, and on Dec. 12, 1856, was brought prominently into notice by taking the soprano part in the 2nd and 3rd parts of the 'Messiah' at the Sacred Harmonic Society's Concert, at a moment's notice, and 'with credit to herself,' in place of the singer engaged, who became suddenly indisposed during the performance. Miss Vinning afterwards sang at the Crystal Palace, the Worcester Festival, 1857, the Monday Popular Con-

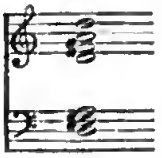
certs (1861), and elsewhere, until her marriage with Mr. J. S. C. Heywood, in or about 1865. At her concert, on July 5, 1860, Mme. Montigny-Rémaury made her first appearance in England. [A.C.]

VIOL (Ital. *Viola*; Fr. *Viole*). The generic name of the family of bowed instruments which succeeded the mediæval Fiddle and preceded the Violin. The Viol was invented in the 15th century, and passed out of general use in the 18th. It differs from the violin in having deeper ribs, and a flat back, which is sloped off at the top, and was strengthened internally by cross-bars and a broad centre-piece, on which the sound-post rests. The shoulders curve upwards, joining the neck at a tangent, instead of at right angles, as in the violin. The neck is broad and thin, the number of strings being five, six, or seven; the peg-box is usually surmounted by a carved head. The soundholes are usually of the C pattern. [See SOUNDHOLES.] The Viol was made in four principal sizes—Treble or Discant, Tenor (Viola da Braccio), Bass (Viola da Gamba), and Double Bass (Violone): the last is still in use, the double bass of the violin pattern never having found general favour. The Viols are tuned by fourths and thirds, instead of fifths. Their tone is rather penetrating than powerful, and decidedly inferior in quality and flexibility to that of the violin, which accounts for their disappearance before the latter instrument. [See VIOLIN.] [E.J.P.]

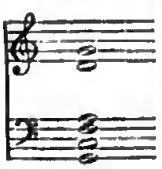
VIOLA. (1) The Italian name of the VIOL. (2) The usual name for the TENOR VIOLIN. (The accent is on the second syllable.) [E.J.P.]

VIOLA BASTARDA. The Bass Viol, or Viola da Gamba, mounted with sympathetic strings like the Viola d'Amore. It afterwards developed into the Barytone. [See BARYTONE.] [E.J.P.]

VIOLA D'AMORE. A Tenor Viol with sympathetic strings. It usually has seven stopped strings. The sympathetic strings, of fine steel or brass, pass through small holes drilled in the lower part of the bridge, and under the fingerboard: their number varies from seven to fourteen. They are tuned to a diatonic or chromatic scale. We give the ordinary tuning of the gut strings. The sympathetic strings, tuned to the scale of D, diatonic or chromatic, are sometimes screwed up by pegs similar to those of the gut strings: but the better plan is to attach them to wrest-pins driven into the sides of the peg-box. [See VIOLIN.] [E.J.P.]



VIOLA DA BRACCIO. The Tenor Viol. It had originally 6 strings, tuned as follows:— The sixth string was generally dropped in the last century, and the instrument thus approximated in compass to the common Viola or Tenor Violin, which has now superseded it. It was sometimes called Viola da Spalla. [See VIOLIN.] [E.J.P.]



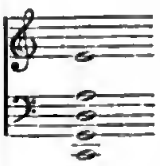
VIOLA DA GAMBA. The Bass Viol. [See VIOL, VIOLIN.] (2) Under the incorrect title of Viol di Gamba it designates an organ stop of 8 ft. pitch, with open pipes, in the choir organ. Considering its imitative aims, it is troubled with a most inappropriate slowness of speech, and in the lower octaves can hardly be used alone. [W.Pa.]

VIOLA DA SPALLA (*i.e.* Shoulder Viol). [See VIOLA DA BRACCIO.] [E.J.P.]

VIOLA DI BORDONE. [See BARYTONE.]

VIOLA DI FAGOTTO (Bassoon Viol). A name sometimes given to the Viola Bastarda. [E.J.P.]

VIOLA POMPOSA. A small Violoncello with an additional treble string, tuned thus:—



It was invented by Sebastian Bach, and is probably identical with the 'Violoncello piccolo' of his scores. The sixth of his solos for the Violoncello was written for this instrument. [See p. 281 *b*.] [E.J.P.]

VIOLET. A name sometimes given to the Viola d'Amore. L. Mozart calls the Viola d'Amore with chromatic sympathetic apparatus the 'English Violet': a singular denomination, for, as in the case of the Corno Inglese, the instrument appears never to have been made, and seldom used, in this country. [E.J.P.]

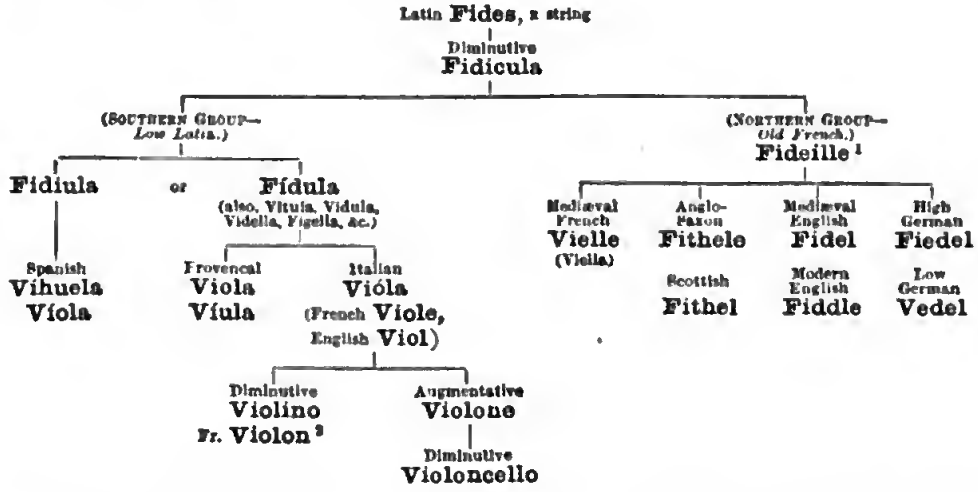
VIOLETTA. The French version of 'La Traviata,' by M. E. Duprez; produced at the Théâtre Lyrique, Oct. 27, 1864. [G.]

VIOLETTA MARINA. A name found occasionally in the scores of Handel and his contemporaries, probably to designate the Viola d'Amore. [See VIOLA D'AMORE, VIOLIN.] [E.J.P.]

VIOLIN (Fiddle), VIOL, VIOLA, VIOLONE, VIOLONCELLO. Portable instruments of different sizes, constructed on the common principle of a resonant wooden box, pierced with two soundholes, and fitted with a bridge, over which several gut strings attached to a tailpiece are stretched by means of pegs. The strings are stopped with the left hand on a fingerboard, and set in vibration with a bow held in the right. Being the only instruments with strings in common orchestral use, they are usually called 'stringed instruments,' and collectively 'the strings': but the German name 'bowed instruments' is more accurate.[1] They have been developed by the application of the bow to the Greek lyre and monochord; and their common name (Viol, Violin, Fiddle) is derived from the Latin name by which a small sort of lyre appears to have been known throughout the Roman empire. The Latin name for any kind of string is 'fides,' of which the diminutive is 'fidicula': and by a grammatical figure which substitutes the part for the whole,

[1] A German authority insists that the true name is 'Bow-string instruments.'

these terms came to designate the lyre itself, just as we now speak of the quartet of fiddles collectively as 'the strings.' In the derivative tongues the diminutive assumed various forms, which may be divided into two groups, thus:—



The Violin is the most popular and useful of all portable instruments, and indeed of all instruments except the pianoforte, and it has considerable importance as being the principal instrument in the orchestra, the main body of which is composed of violins, in their three sizes of trebles, altos or tenors, and basses. It is nearer to the human voice in quality, compass, and facility of execution than any other instrument; few are simpler in construction, and none is so cheap or so easily mastered, provided the learner sets rightly about it. In addition to the popularity which it enjoys on these accounts, the fiddle exercises an unique charm over the mind from the continuity of its existence and usefulness. Most people are aware that 'an old fiddle is better than a new one.' This, as will appear further on, is not absolutely true; although probably the majority of the fiddles in use are not new, very many being one, two, and even three hundred years old. A violin, if it be only well-made to begin with, can by timely and judicious rehabilitation, be made to last practically for ever, or at least to outlast the lifetime of any particular possessor: and few things are more fascinating than putting an old disused Violin through this process, and reawakening its musical capacities. The Violin thus enjoys a sort of mysterious immortality, the effect of which is often enhanced by the groundless idea that no good fiddles have been made since the golden age of the Cremona makers, which terminated 120 years ago, and that the secrets of violin-making are lost. In connexion with this, a good deal of enthusiasm has been lavished by connoisseurs on the beauty of design and varnish of the old Cremona Violins, and even in some useful and reputable works on this subject this enthusiasm has been carried to a point where it can only be described as silly and grotesque. A fiddle, after all, even a Stradivari, is not a work of pure art, like a piece of painting or sculpture: it is as merely a machine as a watch, a gun, or a plough. Its main excellences are purely mechanical, and though most good fiddles are also well-designed and handsome, not a few are decidedly ugly. Leopold Mozart, in his Violin-School, has some pertinent remarks on this fallacy. To choose a fiddle for its outward symmetry and varnish, he says, is like choosing a singing bird for its fine feathers.

Instruments more or less corresponding to our fiddle have been in use from very early times, and their origin has been the subject of much speculation. Bowed instruments have long been in use among various Oriental peoples: and this fact, interpreted by the fallacy that all inventions have their ultimate origin in the East, has led many to ascribe an Oriental origin to our bowed instruments. Strict examination compels us to reject this view. The harp and lyre were borrowed by the Greeks from Egypt, probably, like the alphabet, through Phœnicia: but here the debt of Europe to the stringed instrument makers of the East begins and ends. The Arabic and Hindoo instruments from which Fétis and others deduce the Violin, evidently belong to a totally distinct family. Their resonant box consists of a small drum, perforated by a stick, the top of which serves as a fingerboard, while the lower end is rested on the ground during per-

[1] The form Fideille is not found, so far as the writer knows, in literature, its place having been early taken by the decayed form 'vielle': but its past existence is demonstrable by analogy. Brachet (Grammaire Historique de la Langue Française, p. 286) gives the following instances of the French forms assumed by Latin words in -iculus, -a, -um: Abeille (apicula), Ortell (orticulum), Sommeil (somniculus), Péril (periculum), Oreille (auricula), Cornelle (cornicula), Ouaille (ovicula), Vermeil (vermiculus), Aiguille (acicula). From this list, to which may be added Corbeille (corbicula), we may safely conclude that Fidicula became in the oldest French 'fidelle,' which form was transmitted with very little alteration to Anglo-Saxon and Old High German, while in France itself it became by phonetic decay 'Vielle.'

[2] 'Violon' is the old French diminutive of 'Viole,' and exactly equivalent to 'Violino.'

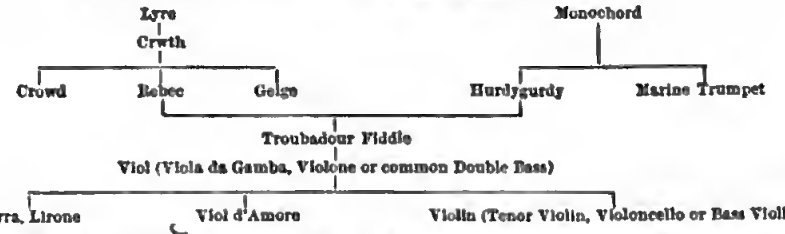
formance. Now it can be shown that until the 15th century no European bowed instrument, except the Marine Trumpet, which is a direct descendant of the Greek monochord, was rested on the ground during performance. [See TROMBA MARINA.] All were played overhand, and were rested on or against the upper part of the performer's body. This alone, independently of all inconsistencies of construction, distinguishes them from the Rebab and the Ravanastram, and strengthens our conviction of their affinity with the Lyre. Most Eastern bowed instruments appear to be rude imitations of those of Europe; and the development of the latter is so clearly traceable that it is superfluous to seek their origin elsewhere. The fiddle has developed out of the lyre and monochord, just as our music has developed out of the diatonic scale which the Greeks deduced from the use of those instruments.

Though the plurality of strings of our bowed instruments, and even their common name[1] are borrowed from the lyre, their principal parts, the elongated resonant box with its soundholes, the fingerboard, and the moveable bridge, come from the monochord. As early as the legendary age of Pythagoras the Greeks obtained the intervals of the scale by cutting off the aliquot parts of the monochord by means of a moveable bridge. For this the pressure of the finger was an obvious substitute: and practical use of the monochord in training the voice must have early suggested the discovery that its tones could be prolonged by rubbing, instead of plucking them with the plectrum or finger.[3] The lyre suggested plurality of strings, and furnished a model of manageable size. Given the lyre and the monochord, the fiddle must evidently have been developed sooner or later: and we now know that as early as the 3rd century B.C. an instrument something between the two, and curiously reminding us of the stringed instruments of the middle ages, was used in the Greek colonies in Sicily. Fig. 1 represents a specimen carved on a Greek sarcophagus now used as a font in the Cathedral of Girgenti. A bas-relief in the Louvre shows another specimen of the same instrument.[4]

FIG. 1.

The resemblance between this antique instrument and the rebec and lute is noteworthy; and it possibly represents that particular form of lyre which was denominated 'Fidicula.'

The following genealogical table may assist the reader's memory:—



The CRWTH [see that article], which appears to be a survival of the normal pattern of the small Roman Lyre in a remote part of the Empire, is an obvious link between the musical instruments of antiquity and those of modern Europe.[2] When and by whom the bow was applied to these instruments we cannot tell. But certainly long before the 13th century, various modifications of them, some plucked with the fingers or plectrum, others sounded with a bow, were in use throughout Europe under the names of Fiddle, Crowd, Rotte, Geige (Gigue, Jig), and Rebec (Ribeb, Rihible). About the 13th century an improved instrument appeared in the south of Europe concurrently with that remarkable musical and literary movement which is associated with the Troubadours. This instrument was called 'Viole' or 'Vielle'; but it is convenient to assign it the name of Guitar-Fiddle, reserving the term Viol for the later instrument with cornerblocks which is permanently associated with the name. The Guitar-Fiddle, which was intended to accompany the voice, was larger than its predecessors, increased size being made possible by giving it a waist, so as to permit the bow to reach the strings. It may be described as a rude Guitar, Hurdygurdy, and Viol in one; for we find the same instrument, in different instances sometimes plucked, sometimes bowed, and sometimes played with the wheel. When modified and developed for plucking it became the Spanish guitar, for playing with the wheel, the Vielle or Hurdygurdy, and for bowing, the Viol. The Viol was employed, as the Guitar-Fiddle had been, to support the voice: and the development of choral singing led to the construction of viols of various pitches. In the fifteenth century we first meet with experiments in constructing bowed instruments of different sizes, corresponding to the various human voices. Cornerblocks, which mark the transition from the Guitar-Fiddle to the Viol, were probably invented to facilitate the construction of the larger fiddles. Their use prepared a great advance in the

[1] Fiddle, *i.e.* fidicula, = lyre.

[2] The similarity between some ancient Welsh airs and the Greek modes suggests that these airs may be remnants of the popular music, of Greek origin, which spread with the sway of Rome over Western Europe.

[3] If the finger be slightly rosined a continuous tone can be produced. The Glass Harmonica is an example in which the finger performs the functions of a bow.

[4] Carl Engel, 'The Early History of the Violin Family, p. 111.

art of fiddle-making: for they increased both the tension of the resonant box, and the transmission of the vibration of the strings. The construction of instruments with cornerblocks, in various sizes, was contemporary with the great development of polyphonic choral music in Germany and the Netherlands in the 15th century: and by the beginning of the next century, the Treble or Discant Viol, Tenor, Bass Viol, and Double Bass or Violone, were well established both in those countries and in North Italy.

The 'Violin' model, which differs from the Viol in having shallower sides, with an arched instead of a flat back, and square shoulders, and in being composed in all its parts of carved or arched pieces of wood, glued together in a state of tension on the blocks, first appears in Italy towards the middle of the 16th century. It completely revolutionised the fiddle-maker's art, driving out of use first the Discant Viol, then the Tenor, and last of all the Bass Viol. The Double Bass, alone, which remains a Viol pure and simple, has resisted the inroads of the Violin model in all save the soundholes. The substitution of the Violin for the Viol in all its sizes except the largest, is due to the louder tone of the former instrument, and it accords with a general principle underlying the whole history of musical instruments, which may be stated as the 'survival of the loudest.' The vibrations of the Viol were insufficient to meet the growing demand for power. As a means to this end, Viols were constructed double-strung in fifths and octaves [see LYRE], and also with sympathetic strings of metal, constituting the family of the Viola d'amore and BARYTONE. [See vol. i. p. 146.] But in the last century, the Violin effected a complete rout of all its competitors, and its model was finally adopted for the Tenor and Bass, and sometimes even for the Double-Bass, although for the last-named instrument the Viol model is still generally used in this country. The Viol Double Bass has survived partly because it is much easier to make, partly because from this particular instrument a penetrating, rather than powerful, tone is required. The Violin extinguished the Discant Viol in Italy and Germany in the 17th century, in France and England in the 18th. England held out longest for the Bass Viol or Viola da Gamba, for this instrument continued to be manufactured and played in this country to nearly the end of the last century, when it had everywhere else become practically extinct. The models now in use for our bowed instruments have scarcely changed at all since the time of Stradivari (1680–1730): and his models varied only in the design of certain details from those in use a century earlier.

The Violin, as we have it, is therefore about three centuries old. Of all musical instruments it is the only one that has survived unchanged throughout modern musical history. The lutes, the universal companions of bowed instruments until a century and a half ago, have disappeared as completely as the spinet and the harpsichord. Wind instruments of all kinds have been completely revolutionised, but the Violin has remained for three hundred years the same: and it is probably destined to remain so while music exists, for though numberless attempts have been made to improve it they have been all abandoned.

The model of the Violin, which the experience of centuries and the ingenuity of many generations of mechanics thus wrought out, appears at first sight eccentric and capricious. It might be thought that any sort of resonant box, and any sort of frame strong enough to hold the strings, would equally answer the purpose. The fact however is, that every minute detail has its use and meaning. Suppose, for instance, the fiddle were made with straight sides. In this case, unless either the resonant box is so much narrowed as to spoil the tone, or the bridge is considerably heightened, with the same result, the bow could not reach the outer strings. Suppose, again, it were made of the same general outline, but without cornerblocks, like a guitar. In this case the vibrations would be more numerous, and their force would be consequently less; the tone would be thin, as may be proved with one of the many guitar-shaped fiddles which have been occasionally made in all periods. Suppose it made with a flat back like the Viol: in this case, though the tone might be improved in the high treble, it would be deficient in depth in the middle and bass, unless indeed it were made considerably larger and deeper. If the curves of the various parts or the shape and position of the bridge and soundholes are materially altered, the capacity for vibration is injured, and the tone deteriorates in consequence. If the body of the instrument is lengthened at the expense of the fingerboard, the player's left hand is cramped: if the whole length is increased the instrument becomes too large to be conveniently handled. Probably every structural alteration that could be suggested has been at some time tried and dismissed. The whole design of the fiddle has been settled gradually in strict accordance with the requirements of tone and execution.

The total normal length of the violin has been determined by the length of the average human arm bent at a convenient angle. The length of the handle or neck has been determined by the space necessary for the average human hand to manipulate the fingerboard; and since 'shifting' on all the strings has become general this length has increased. The length of the resonant box is the first of these measurements less the second. Its central or smallest breadth is determined by the requirements of bowing, as applied to a bridge of sufficient breadth and height to set the instrument properly in vibration. The other breadths and lengths are determined by the necessity of allowing a sufficient vibrating length for the strings, while keeping the bridge in the centre, *i.e.* on a line dividing the superficial area of the belly into two equal parts, or nearly so. The tongue, so to speak, of the violin, that which corresponds to the reed of a wind instrument, is

the bridge; and the action of the bridge depends upon the soundpost. The soundpost is a slender cylindrical block, fixed at both ends, performing the double function of transmitting certain vibrations from the belly to the back and of making a firm base for one foot of the bridge. The bridge is a true reed; its treble foot is rigid, and rests on that part of the belly which is made rigid by the soundpost. Its bass foot rests on that part of the belly which has a free vibration, augmented and regulated by the bass bar: and it is through this foot that the vibration of the strings is communicated to the belly, and thereby to the mass of air in the fiddle. The treble foot of the bridge is therefore the centre of vibration: the vibrational impulse is communicated by the bass foot alone, and undulates round the treble foot in circles, its intensity being modified by the thicknesses and curves of the belly and by the incisions called the soundholes.

The steps by which this instrument, at once so simple and so complex, has been produced, are easily traced: its intermediate forms can be studied in artistic monuments, and some of them even still exist. Old stringed instruments have generally died hard: and very primitive ones have maintained their place side by side with the improved ones founded upon them. Thus the Marine Trumpet, which is the oldest bowed instrument, and represents the earliest development of the Monochord, long continued in use concurrently with instruments of a more advanced kind, and is not yet quite obsolete. [See TROMBA MARINA.] A Guitar-shaped Violin, which is directly descended from the Fidel of the Troubadours, has been made and used in all ages. Similarly the Rebec long continued in use side by side with the violin.[1] The Viola da Gamba has never been completely effaced by the Violoncello. But perhaps the most singular survival of all is the Welsh Crwth, which is simply the small lyre, as introduced by the Romans into Celtic Britain, adapted by some slight modifications for use as a bowed instrument. In tracing the history of stringed instruments it is necessary to beware of assuming that the same name always designates the same instrument. 'Violino' and 'Violon,' for instance, were at first commonly employed to denote the Tenor. [See TENOR VIOLIN.] 'Violoncello' is literally the 'little violone' or bass viol. The Violone itself, as its augmentative termination implies, was a 'big Viola,' and originally designated the Bass Viol. When the Double Bass-Viol became common, the name was transferred to this larger instrument. It then became necessary to find a new name for the small Bass, and hence the diminutive name 'Violoncello.' When our modern Violoncello, which is properly the 'Bass Violin,' came into use, the original name and the functions of this small Violone were transferred together to the new instrument, which still retains them. 'Vielle,' now appropriated to the hurdy-gurdy, denoted in the 13th century the instrument which we have called the Guitar-Fiddle. 'Fiddle,' 'Crwth,' 'Geige,' and 'Ribeca,' all now frequently employed in various languages to designate the modern violin, are properly the names of distinct instruments, all now obsolete. 'Lyre' has been employed at different times to designate all sorts of bowed instruments. 'Viola,' which seems to have been the original Provençal name of the guitar-fiddle, and afterwards designated Viols of all sizes, is now appropriated to the Tenor Violin. But it is needless to multiply instances. No rational account of the development of instruments can be obtained from the use of names. For this purpose we must examine the instruments themselves when they exist: when they have perished we must have recourse to artistic representations, which, however imperfect, are all we have to rely on before about 1550, a century later than the earliest development of bowed instruments as a class by themselves. For, although the fittings of the two classes differed, it was not until the 15th century that any constructive difference was effected between plucked and bowed instruments. In that century the discovery seems to have been made that an arched back and a flat belly were best for the plucked class, and a flat back and arched belly with inwardly curving bouts for the bowed class; and hence the lute and the viol. A higher bridge, supported by a soundpost, in the bowed class, completed the separation. Both however were strung alike: and down to the time of Bach the same music often served for both, and was played with identical stringing and fingering.

It is curious that both the pianoforte and the violin owe their origin to the monochord. Familiarity with the monochord might have early suggested that by stopping the strings of the lyre upon a fingerboard the number of strings necessary to the latter instrument might be diminished by two-thirds, the tuning facilitated, and the compass extended. But before any improvement in this direction was ever made, the monochord itself had been developed into other instruments by the application of the bow and the wheel. The monochord consisted of an oblong box, at each end of which was fixed a triangular nut. A peg at the tail end of the box served to attach the string: at the other end the string was strained tight, at first by weights, by changing which the tension and pitch of the string were altered at pleasure, afterwards by a screw. Beneath the string were marked those combinations of the aliquot parts of the string which yielded the diatonic scale. The belly was pierced with soundholes near the tail; a moveable block or bridge somewhat higher than the nuts served to cut off so much of the string as was necessary to produce the desired note. This moveable bridge has survived in all bowed instruments, though its position is never changed; and it will serve to the end of time to connect them with their original.

[1] See the article REBEC. In that article the author erroneously stated that no specimen of the Rebec was known to exist, an error shared by M. Vidal (Instruments à Archet, vol. I. p. 18) and by M. Chouquet 'Catalogue Raisonné des instruments du Conservatoire,' p. 2 ('Impossible d'en retrouver un seul aujourd'hui'). In the Exhibition of Ancient Musical Instruments at Milan in 1881 no less than six genuine specimens were exhibited.

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This now-forgotten instrument was the main foundation on which mediæval music rested. By its aid the organ was tuned, and the voice of the singer was trained to the ecclesiastical scales, the principal of which, with their Authentic and Plagal tones, were graduated upon it in parallel lines. The oldest representations of the monochord show it horizontally placed on a table and plucked with the finger: but as the most primitive of bowed instruments is simply a bowed monochord, it may fairly be assumed that the bow was early employed to render its tones continuous. Probably a common military bow was originally used. Nothing could be more natural. The monochord was used, as already said, to tune the organ and to train the voice: and its efficiency in both respects would be greatly increased by thus prolonging its sounds. The wheel was probably used at an early period as a substitute for the bow; and the monochord was thus ready for further developments.

Adapted so as to be handled vertically, *i.e.* with one end on the ground, it became the Trummscheidt or Marine Trumpet. [See TROMBA MARINA.] In its primitive form, the Trummscheidt must have been very unlike the mature instrument as described in that article. As we find it in old pictures, it was a monochord about 6 feet long, the lower part consisting of a large wooden sheath, 4 feet long and about 10 inches wide at the bottom, and diminishing to 5 inches in width where it joins the handle. The handle and head together were about 2 feet long. It had a common bridge, and was played, not in harmonics, but by stopping and bowing in the ordinary way. We know from Mersenne that it was occasionally strung with two or more strings, thus forming, if the expression is permissible, a double or triple monochord.

Whether the second modification of the monochord, in which it retains its horizontal position, and the string is set in vibration by a wheel and handle, and which is represented by the Organistrum or Hurdy-gurdy, preceded or followed the Trummscheidt in point of time cannot be determined. Structurally the Organistrum departs less from the monochord than the Trummscheidt does, because the horizontal position is retained: on the other hand, the invention of the wheel and handle cannot have preceded that of the bow, for which it is a substitute. Originally the Organistrum was an ecclesiastical instrument, and it may be said to be a combination of the monochord and the organ. It was made of large size, and was played, like the organ, by divided labour, the performer being solely concerned with the clavier, while an assistant supplied the rotary or grinding motion which produced the tone. The large Organistrum is found in the sculpture over the celebrated door of Santiago at Compostella, which proves its position among ecclesiastical instruments. But we have also actual specimens which appear to have been used in the church. Two are preserved in the Germanic Museum at Nuremberg, in both of which the size and ornamentation leave no doubt as to their ecclesiastical character.[1]

Meanwhile, the Roman Lyre or Fidicula, in various modified forms, had never gone out of use. Introduced into Celtic Britain by the Romans, the Fidicula was called by the Britons 'Crwth,' a word which signifies 'a bulging box.' Latinised as 'Chrotta,' this became by phonetic decay 'Hrotta' and 'Rotte.' The meaning of the word, taken together with existing pictures, gives us a clue to its shape. The upper part consisted of two uprights and a crosspiece or transtillum, the lower part of a box bulging at the back, and flat at the front where the strings were extended. From the illustrations in old manuscripts it appears that sometimes the resonant box was omitted and the type of the primitive harp was approached. In either form the primitive fidicula must have been of small size. It apparently had neither bridge nor fingerboard, and was plucked with the fingers. But in a celebrated ancient 'Harmony of the Gospels' in the Frankish dialect, attributed to Ottfried von Weissenburg (840–870), we find the Lyre, the Fiddle, the Harp, and the Crwth, all enumerated in the Celestial Concert.[2] Were any of these instruments played with the bow? In other words, does this passage indicate that the art of fiddling is a thousand years old? The writer is inclined to think that it does. It is hard to see how so many sorts of stringed instruments could have been differentiated, except by the circumstance that some of them were played with the bow: and in an English manuscript of not much later date belonging to either the 10th or 11th century, we have a positive representation of an English fiddler with fiddle and bow, the former being, in fact, the instrument called by Chaucer the Rihihle, and afterwards generally known by the name in its French form 'Rebec.'

FIG. 2.

Certainly in the 11th or 10th, probably in the 9th century, the bow, the bridge, and the fingerboard, all derived from the monochord, had evi-

[1] One very large and heavy one has a crucifix carved near the handle, and the lid ornamented with carvings: the other has the sacred monogram and sacred heart.

[2] 'Sih thar ouh al ruarit
Thaz organa fuarit
Lira joh Fidule
Joh managfaltu Swegala
Harpha joh Rotta
Joh thaz joh Ouotes dohta.'
(Schilter, Thesaurus Antiq. Teut. vol. I. p. 29.)

dently been applied to the 'Fidicula' or 'Crwth.' The instrument is altered precisely as might have been expected. The crosspiece and uprights have disappeared. Their place is taken by a neck and head, the latter forming a peg-box; and the bulging lower part of the instrument is modified to suit the change. It may well be, however, that this primitive bowed instrument was the direct descendant of the lute-shaped fidicula which the Girgenti sarcophagus (p. 267) proves to have existed before the Christian era, and that it is identical with the 'Fidula' of Ottfried.

Sometimes the crosspiece and uprights, placed somewhat closer together, were retained side by side with the new features, the neck and finger-

Fig. 3.

board. The above cut, from Worcester Cathedral, serves to illustrate the coalition of the Crwth and Rebec, the upper part of the instrument being intermediate between the two. The instrument thus produced is the bowed Crwth, to which, following Mr. Engel, it may be convenient to assign the name of Crowd, leaving the original word Crwth to designate the primitive fidicula plucked with the fingers. In point of tone and execution the Crowd and the Rebec were identical. The Crowd was the Crwth with the addition of a bridge and a fingerboard: the Rebec was the Crowd minus its uprights and crosspiece, and having a pear-shaped body. The name Fidel, the decayed form of 'Fidicula,' probably indifferently applied to both, and was afterwards used for the larger instrument presently mentioned.

The 'Geige,' which some authorities have treated as an independent instrument, appears to be practically identical with the Rebec. In the Nibelungenlied the instrument played by the 'Videlar' is called the 'Gige,' though the bow is always called 'Videlbogon.' Mediæval sculpture, painting, manuscripts and heraldry yield numberless illustrations of the 'Geige.' If there was any marked difference between it and the Rebec it amounted to this, that the Rebec had a narrower pear-shaped body, like the lute, while the Geige had a short neck fitted to an oval or circular resonant box.

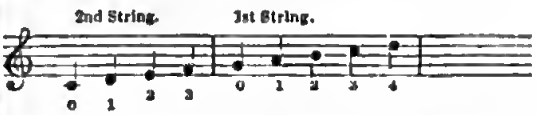
The accompanying woodcut is taken from Cologne Cathedral, and shows the Geige of the 13th century.

Fig. 4.

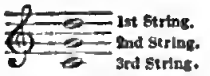
The next, from the Kreuz-Capelle in Burg Carlstein in Bohemia, shows the improved one of the 14th century. The name 'Geige' probably contains the root 'jog' or 'jig,' the connection lying in the jogging or jigging motion of the fiddler's right arm.

Fig. 5.

A writer of the 13th century gives instructions both for this small fiddle, which he calls 'Rubeba,' and for the larger Fidel, then just coming into use, which he calls 'Viella.'[1] The Rubeba or Rebec, according to him, had two strings only, which were tuned by the interval of a fifth, the lower being C, the upper G. 'Hold it close to the head,' he writes, 'between the thumb and forefinger of the left hand.' He then minutely describes the fingering, which is as follows:—



It will at once strike the reader that we practically have here the second and third strings of the violin. A third string was soon added: and we know from Agricola that the highest string of the three-stringed Rebec was tuned a fifth higher, thus:—



We have here practically the three highest strings of the violin: and it is thus clear that the violin, in everything except the ultimate shape of the resonant box and the fourth string, is at least as old as the 13th century, and probably very

[1] Jerome of Moravia (a Dominican monk of Paris), 'Speculum Musicæ,' printed in Coussemaker, Scriptores de Musica Medii Aevi, Tom. i. The original MS. is in the Bibliothèque Nationale: Fonds de la Sorbonne, No. 1817. A French translation, with notes by M. Perne, appeared in Fetis's Revue Musicale for 1827.

much older. Another striking illustration of the identity of fiddling and the fiddler now and six hundred years ago is afforded by the bow-hands of the mediæval players, whose grasp of the bow is generally marked by perfect freedom and correctness.

These early mediæval fiddles were small instruments of simple construction and slight musical capacity, chiefly used in merrymakings to accompany song or dance. Companies of professional players were maintained by noblemen for their amusement: witness the four-and-twenty fiddlers of Etzel in the Nibelungenlied. The reader will remember that Etzel's private band of fiddlers, richly dressed, and headed by their leaders, Schwemel and Werbel, are chosen as his messengers into Burgundy: and among the noble Burgundian guests whom they bring back is the redoubtable amateur fiddler Volker, who lays about him like a wild boar with his 'Videlbogen starken, michel, unde lanc,' doing as much execution, says the rhymer, as an ordinary man with a broadsword. Volker 'der videlar,' or 'der spileman,' as he is often called, is not a mere figment of the poet. Everything proves the mediæval fiddles to have been popular instruments, and their use seems to have been familiar to all classes. Wandering professional musicians, 'fahrende Leute,' carried them from place to place, playing and singing to them for subsistence. Among the amateurs who played them were parsons and parish clerks: witness the parish clerk Absolon of Chaucer, who could 'play tunes on a small rihible,' and the unfortunate parson of Ossemer, near Stendal, who, according to the Brunswick Chronicle (quoted by Forkel), was killed by a stroke of lightning as he was fiddling for his parishioners to dance on Wednesday in Whitsun-week in 1203.[1]

These primitive fiddles apparently sufficed the musical world of Europe until the 13th century. Their compass seems to have been an octave and a half, from C to G, including the mean notes of the female or boy's voice. The extension of the compass downwards is probably the clue to the improvement which followed. It may be observed that the development of musical instruments has always been from small to large and from high to low: the ear, it would seem, seeks ever more and more resonance, and musical requirements demand a larger compass: but the development of the Song in the hands of the Troubadours affords an adequate explanation of the fact that the fiddle-maker about this time strove to make his resonant box larger. But there is an obvious limit: if the belly is greatly widened the bow cannot be made to touch the strings without making the bridge of inordinate height. Some ingenious person, about the 13th century, devised an alternative: this consisted in constructing the sides of the resonant box with a contrary flexure, giving the contour of the instrument a wavy character, exactly like the guitar, and making a sort of waist. By this means the bridge could be left at the proper height, while the capacity of the instrument in respect of size, compass, and resonance was increased. Some unknown mechanic thus invented what came to be called in Northern Europe the Fidel, in Northern France the Vielle, in Southern France and Italy the Viole. We have called it the Guitar-fiddle. There can be little doubt that Provence is its motherland, and that it first came into use among the Troubadours.

1 'In dussem Jore geschah ein Wundertrecken bey Slendal in dem Dorpe gehrten Ossemer, dor sat de Parner des Midweckens in den Pinxten und veddelte synen Buren to dem Danse, da quam ein Donnerschlach, und schloch dem Parner synen Arm aff mid dem Veddelbogen und XXIV Lüde tod up dem Tyn.'

FIG. 6.

The invention of the waist was the first principal step in the development of the Viol, and this feature was only possible in instruments constructed like the monochord and hurdy-gurdy, with sides or ribs. The Geige, Crowd, and Rebec were constructed on the principle of the Lute, which still survives in the Mandolin: they consisted of a flat belly and a convex back, joined oyster-fashion by the edges. No improvement as regards resonance was possible in these oyster-shaped instruments: the fiddle of the future required a certain depth in all its parts, which can only be given by sides or ribs. No other instrument was capable of a waist: and as the reader is aware, the body of such an instrument was ready to hand in the small organistrum or hurdy-gurdy. The Guitar-fiddle was simply a Hurdy-gurdy played with the bow. The description of it by Jerome of Moravia proves that it was a harmonic as well as a melodic instrument. It had five strings, the lowest of which was a bourdon, *i.e.* was longer than the rest, and did not pass over the nut, but was attached to a peg outside the head. In the long Bourdon of the Troubadour's-fiddle we thus have the origin of the fourth string, which was afterwards reduced to the normal length by the expedient of covering it with wire. The two highest strings were usually tuned in unison: this enabled the player either to double the highest note, or to play in thirds, at pleasure. Jerome of Moravia gives three different tunings,

and probably others were in use, each being adapted to the music intended to be performed.

The Guitar-fiddle was larger than the Geige and Rebec, and approximated in size to the Tenor. [See opposite, Fig. 6.] This instrument is probably the Fidel of Chaucer. It has place in English life as an instrument of luxury.

> For him (i.e. the Oxford Clerk) had lever han at his beddes hed
> A twenty bokes, clothed in black and red,
> Of Aristotle and his philosophy,
> Than robes rich, or Fidel or Sautrie.
> (Canterbury Tales, Prologue.)

Existing representations of the Fidel appear to indicate that the increased length of the instrument was not at first accompanied by a corresponding increase in the length of the strings, and that it was fitted with a tailpiece and loop of unusual length. It had no corner-blocks. A good idea of the mediæval Fidel may be gained from the modern Spanish or common guitar, which appears to be simply the improved Fidel of the Troubadours minus its bridge, tailpiece, soundpost and soundholes. It has precisely the same arrangement for the pegs, which are screwed vertically into a flat head, which is often, but not always, bent back at an angle with the neck. The guitar, however, requires no bridge, and no soundpost: its tailpiece is glued to the belly, and it retains the primitive central soundhole, which in the bowed instrument gives place to a double soundhole on either side of the bridge. [See SOUNDHOLES.]

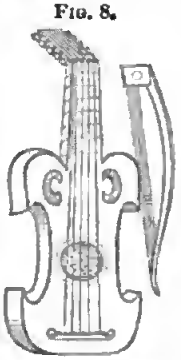
We now reach a step of the greatest importance in the construction of bowed instruments, the invention of 'corner-blocks.' This improvement followed naturally from the invention of the waist. A modern violin has two projecting points on each of its sides, one at either extremity of the bouts or bow-holes which form the waist of the instrument. In the classical pattern, which has prominent corner-blocks, these projections form a sharp angle: in the older ones, including the viols, the angle is less acute, and the corner therefore less prominent. These corners mark the position of triangular 'blocks' inside, to which the ribs of the instrument are glued, and which are themselves glued to the back and belly, forming, so to speak, the corner-stones of the construction. They contribute enormously to the strength and resonance of the fiddle. Corner-blocks, as well as bowed instruments of the larger sizes, first appear in the 15th century: and as large fiddles can only be conveniently constructed by means of corner-blocks we may fairly conclude that the two inventions are correlative.

The writer inclines to ascribe the origin of corner-blocks to Germany, because it was in that land of mechanical inventions that the manufacture of the viol in its many varieties was chiefly carried on by the lute-makers from 1450 to 1600, because the earliest known instrument-makers, even in France and Italy, were Germans, and because it is in the German musical handbooks of the first part of the 16th century — Virdung, Luscinius, Judenkünig, Agricola, and Gerle — that we find the viol family for the first time specifically described. This invention was the turning-point in the development of bowed instruments. It not only separated them definitely from their cognates of the lute and guitar class, but it gave them immense variety in design, and rendered them easier to make, as well as stronger and more resonant. Whether double or single corner-blocks were first employed, is uncertain. Possibly the first step was the introduction of single corner-blocks, by which the ribs were increased from two to four, the upper ones having an inward curvature where the bow crosses the strings. The illustration is from a drawing by Raffaelle, in whose paintings the viol with single corner-blocks occurs several times. [For another specimen, see SOUNDHOLES, Fig. 3.] Single corner-blocks were occasionally used long after the introduction of double ones. The writer has seen very good old Italian tenors and double-basses with single corners. A well-known specimen in painting is the fine Viola da gamba in Domenichino's St. Cecilia. The vibration is more rapid and free than that of the instrument with double corners, but the tone is consequently less intense.

Fig. 7.

But the foundation on which fiddle-making was finally to rest was the viol with double corners. Double corners produced a new constructive feature, viz. the 'middle bouts,' or simply the 'bouts,' the ribs which curve inwards between the two corner-blocks. While the corner-blocks enormously increased the resonance of the fiddle, the bouts liberated the right hand of the player. In early times the hand must have been kept in a stiff and cramped position. The bouts for the first time rendered it possible for the fiddler to get at his strings: and great stimulus to playing must have been the consequence. It was long before the proper proportions of the bouts were settled. They were made small and deep, or long and shallow, at the maker's caprice. At one period, probably an early one, their enormous size rendered them the most conspicuous feature in the outline. It would seem that fiddlers desired to carry their newly-won freedom of hand to the uttermost: and the illustrations in Agricola prove that this preposterous model prevailed for instruments of all four sizes.

Fig. 8.



The fantastic outlines which were produced

by this extravagant cutting of the bouts were sometimes further complicated by adding more blocks at the top, or bottom, or both, and by cutting some of the ribs in two pieces, and turning the ends in at right angles. The former of these devices was early abandoned, and few specimens of it exist: but the latter was sometimes used for the viola d'amore in the last century. Its tendency is to diminish the vibrational capacity, and the intensity of the tone. Its adoption was partly due to artistic considerations, and it is capable of great variety in design. But it naturally went out of practical use, and the viol settled down to its normal model about the beginning of the 16th century, by the final adoption of the simple outline, with double corners and moderately long and shallow bouts.

Concurrently with these experiments on the outline, we trace a series of experiments on the place and shape of the soundholes and bridge. For a sketch of the development of the former, the reader is referred to the article SOUNDHOLES. Their true place, partly in the waist, and partly in the lower part of the instrument, was not defined until after the invention of the violin. In the guitar-fiddle the soundholes had naturally fallen into something nearly approaching their true position. But the invention of the bouts displaced them, and for nearly a century we find them shifting about on the surface of the instrument. Sometimes, indeed, it occurs to the early viol-makers to leave them in the waist between the bouts. But at first we frequently find them in the upper part of the instrument, and this is found even in instances where their shape is of an advanced type.

Later, we usually find the soundholes and bridge crowded into the lower part of the instrument, near the tailpiece, the instrument-maker evidently aiming at leaving as much as possible of the belly intact, for the sake of constructive strength. The illustration is from Jost Amman's 'Büchlein aller Stände,' and represents a minstrel of the 16th century performing on a three-stringed Double Bass.

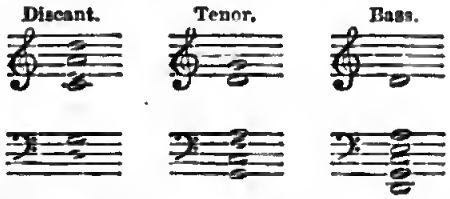
FIG. 9.

Afterwards the soundholes are placed between the bouts, the extremities of both approximately corresponding, the bridge standing beyond them. This arrangement prevailed during the early half of the 16th century. It was not until the violin model had been some time in use that the soundholes were lowered in the model, extending from the middle of the waist to a short distance below the bouts, and the bridge fixed in its true place in the middle of the soundholes.

The Bridge, the most important part of the voicing apparatus, and in reality the tongue of the fiddle, was perfected last. [See STRADIVARI.] The plan of cutting a small arch in the moveable block of the monochord, so as to check the vibration as little as possible, is probably of Greek origin, and in the Marine Trumpet the bridge, which has only one string to support, can be made proportionately small, and its vibrating function more perfect. [See TROMBA MARINA.] The polychord instruments of the Middle Ages required a more massive support; but the bridge-like character was always maintained, the pattern being from time to time modified so as to produce the maximum of vibration without loss of strength. The soundpost beneath the treble foot of the bridge is of uncertain antiquity. At first, it would seem, the expedient was tried of lengthening one foot of the bridge, and passing it through the soundhole, so as to rest on the centre block of the back: this primitive bridge and soundpost in one have been found in existing specimens of the Crwth. The superior effect of a separate soundpost, supporting the bridge and augmenting the vibration, must soon have been discovered: and many early pictures of fiddles with bridges leave no doubt that it was extensively in use. [See SOUNDPOST.]

The scale of the larger mediæval viols makes it probable that the vibration of the belly under the bass strings was regulated by a Bass-bar. Cross-bars were early employed to strengthen the back of the viol and the belly of the lute; and observations of their effect on the vibration possibly suggested the use of a longitudinal bar for the viol. The bass-bar is at least as old as the invention of corner blocks, and probably older. Concurrently with the development of the Viol in its larger sizes, we find a characteristic change in the head or peg-box, which completely transformed the physiognomy of the instrument. The mediæval peg-box was invariably flat, like that of the Guitar, the pegs being inserted at right angles to the face of the instrument; see figures 2, 4, 5, 6, and 7, from the last of which the reader will at once understand how this form of peg-box facilitated the addition of bourdons, though it afforded but a weak and imperfect means of straining the strings to their due tension and keeping them in their proper place. When the invention of the larger viols superseded Bourdons, the flat peg-box gave place to the modern one, which bends back so that the strings form an obtuse angle in crossing the nut; the pegs are transverse instead of perpendicular, and have a support in each side of the box; the tensive force is applied directly instead of obliquely, in the direction of the fiddle's length. The top of the improved peg-box was often surmounted by a human or animal's head. This, however, obliged the fiddle-maker to have recourse to the artist for the completion of his work. A volute was therefore substituted, the well-known 'scroll' of the fiddle, on the curves of which accomplished fiddle-makers employed the same taste and skill which they displayed in the curved lines and surface of the body.

About the end of the 15th century we find the viol with the distinctive features above indicated fully developed, in its three principal sizes, Discant, Tenor, and Bass, in general use. They had at first sometimes four, sometimes five, and sometimes six strings, which were tuned by fourths, a single major third being interpolated in the five and six stringed instruments, in order to preserve the same tonality in the open notes. This device was borrowed from the Lute. The fixed number of six strings, and the settled tuning by fourths with a major third in the middle, is proved to be at least as old as 1542 by a method published in that year at Venice.[1] The tuning is as follows:



The relative tuning of the Viols is evidently derived from the parts of contemporary vocal music: and the early concerted music written for the Viols is always within the compass of the relative voices. It seems, in fact, to have been entirely based upon vocal music. As early as 1539 we have vocal compositions professedly adapted to be either played or sung (buone da cantare et sonare).[2]

This parallelism between the parts of vocal and stringed music explains why in early theoretical works we hear little or nothing about the Double Bass. We may however assume that it was employed as a sub-bass in octaves to the voice and Bass Viol. Strung with three, four, five, and even six strings, the lowest would by analogy be tuned a fourth lower than those of the Bass Viol, as at (*a*); and this is in fact the tuning of the modern Double Bass. The tuning for completely strung instruments was probably as at (*b*), but the highest strings would be ineffective, and liable to break, and they could have been of little use in playing a sub-bass: and as the pressure of useless strings impairs the resonance of the instrument, it may be assumed that the upper strings came to be gradually abandoned. The trio of viols, tuned as prescribed by the 'Regola Rubertina' of 1542, continued in use unaltered for a century and a half as the basis of chamber-music: for Playford's 'Introduction to the Skill of Musick' gives the same tuning without alteration. We may therefore take the duration of the school of pure six-stringed viol music as about a hundred and fifty years (1550–1700). During the latter part of this period the Violin and Tenor Violin came steadily into use for orchestral purposes in substitution for the Treble and Tenor Viols, and the invention of the Violoncello or Bass Violin completed the substitution of the new model for the old. The trio of viols was in fact rather a theoretical than a practical musical apparatus: and its two highest members had but little significance apart from the rest. The Treble or Discant Viol, feeble and delicate in tone, though employed in concerted music, never took the place of the more powerful Rebec and Geige, which continued in popular use until they were ultimately driven from the field by the Violin. The Tenor Viol laboured under a great disadvantage. Being too large and too clumsy to be played fiddlewise, it became the practice to rest the lower part of the instrument on the knee, and its shoulder upon the arm, the left hand being elevated at the height of the head. It was then bowed underhand, the bow passing obliquely over the strings. This difficulty must have tended to check its musical usefulness: and as the lowest string of both the Discant and Tenor Viol was little used, it was at length omitted, and makers were thus enabled to construct Tenor Viols of more manageable size. The German and French Treble and Tenor Viols of late manufacture have only five strings, the lowest in each, as in the Violin and Tenor, being G and C respectively. The Treble and Tenor Viols thus gradually approximated in size and tuning to the Violin and Tenor, by which they were ultimately effaced. The five-stringed Treble Viol survived longest in France, where it was called 'Quinton' or 'Pardessus de Viole': and from the very numerous specimens which were sent forth in the last century from the workshops of Guersan and other Parisian makers, there can be no doubt that it was a fashionable instrument, in fact probably a musical toy for ladies of quality. The stop being an inch shorter than that of the Violin, and the tuning by fourths and a third entirely obviating the necessity of employing the fourth finger, it is easily played by small and comparatively unpractised hands. The back and ribs of Guersan's Quintons are usually built up of parallel staves of sycamore and cedar, a method which not only makes the tone extremely soft and resonant, but combined with fine finish and elegantly carved scrolls gives them a most picturesque appearance. The illustration is from a specimen in the writer's possession.

Fig. 10.

The development of the Viola d'Amore, which is briefly described below, probably prevented the use of the common Tenor Viol, without sympathetic strings, as a solo instrument. Built large

1 Regola Rubertina, che insegna a sonar di Viola d'arco tastada, da Silvestro Ganassi del Fontego. (Rühlmann, Gesch. der Bogen-Instrumente, p. 202.)

2 'Apt for viols and voyces' is frequently found on the title-pages of the English madrigals of the 17th century.

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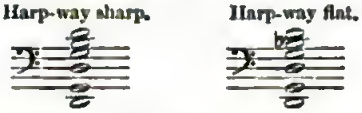
enough to give a resonant note on the lowest open string, C, the five-stringed Tenor Viol is undoubtedly a difficult instrument to manage: but after some practice it may be commanded by a player with an arm of sufficient length. The best have thick whole backs, cut slabwise or on the flat, instead of on the cross, and the flaming-sword soundhole, which the German makers preferred, seems to favour the development of tone. The tone is rich and penetrating: and the writer has heard the five-stringed Tenor Viol played in concerted music with good effect. The illustration represents one made in 1746 by Elsler of Mainz. [See TENOR VIOLIN.]

FIG. 11.

The Bass Viol alone, of the original Viol family, developed into an instrument having important musical qualities of its own, and secured a noticeable place in musical history under its Italian name of Viola da Gamba. This is no doubt due to its long-continued use as an orchestral bass, and to its similarity in tuning to the Theorbo Lute. In the latter quarter of the 16th century, and throughout the 17th, while the Violin and the Tenor were taking the place of the higher Viols, the Bass Viol maintained its place, and afforded a wide field to a considerable school of players and composers, principally in England, France, and the Low Countries. It was the first bowed instrument to receive treatment commensurate to its capacities, a circumstance which is accounted for by the fact that its tuning is practically identical with that of the lute, and that both instruments were practised by the same players. Throughout the 17th century, the Viola da Gamba closely followed in the wake of the lute, and the two reached their highest development at the hands of French composers in the early part of the 18th century. The command of the six-stringed finger-board which the lutenists had attained through two centuries of incessant practice was in fact communicated by them to bowed instruments through the medium of the Bass Viol. By the middle of the 17th century, before anything having any pretensions to musical value had been written for the Violin, and still less for the Violoncello, many species of composition had been brought to a considerable degree of perfection on the Lute, and this development of the Lute was directly communicated to the Viola da Gamba. The great mass of Viola da Gamba chamber-music of the 17th century which still exists in manuscript, is evidently adapted from lute music. The Corrente, Chaconne, Pavane, Gig, Galliard, and Almaine, were favourite measures for both: the Prelude, in which the capacity of the instrument for modulation was displayed, was also much the same; but the Viol was especially employed in the 'Division on a Ground,' which was the delight of English musicians in the 17th century. So completely was this the case that in Simpson's well-known Method for the Viola da Gamba the instrument is named the 'Division Viol.' It was made in three sizes, that used for division being of medium size: the largest size was used for the 'Concert Bass,' played in combination with other Viols: a size smaller than the Division Viol was used for Lyra or Tablature playing, in which the composer varied the tuning of the Viol, and employed tablature instead of staff notation for the convenience of the player.

Occasionally the tuning of the Division Viol itself was varied: the two favourite 'scordature' of the English players, usually called the 'Harp-way' tunings, from the facilities they afforded for arpeggios, were as follows:

Harp-way sharp. Harp-way flat.



The following 'harp-way' tunings have been noticed by the writer in old German compositions for the instrument:—

(1) Sharp. (2) Flat. (3) Sharp.

The use of these tunings greatly increases the resonance of the Viola da Gamba, and facilitates execution in thirds on the upper strings: but the writer is unacquainted with any instance of their use, or of the use of any other scordatura, by the classical writers for the instrument. The great writer for the Viola da Gamba was De Caix D'Hervelois, who flourished early in the last century: but there were many others of less note. The writings of De Caix, like those of Bach, occasionally require the seventh string, tuned to Double Bass A, a fourth below the sixth string. This was added towards the end of the 17th century, by a French violist named Marais. [See SCORDATURA.]

The latest development of the Viol was the construction of instruments with sympathetic strings of metal. These date from the 16th century: their properties are scientifically discussed in the 2nd Book of Bacon's 'Natural History' (1620–1625). The fanciful name 'd'Amore,' given to these instruments, relates not to any special aptitude for expressing amorous accents, but to the sympathetic vibration of the open metallic strings, stretched over the belly, to the tones of those which pass over the fingerboard. They were made in several sizes. Even Kits are found made with sympathetic strings (Sordino

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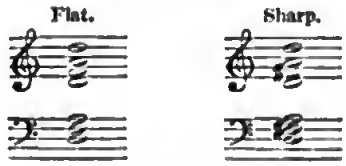
d'Amore): the next largest size was called the Violino d'Amore, and in its later type was a Violin rather than a Viol. It usually has pegholes for five sympathetic strings: there exists a very curious one by Stradivari, guitar-shaped.[1] The Tenor size became more generally known as the Viola d'Amore, an instrument in very general use in Italy and Germany in the 17th and 18th centuries. The instrument is invariably made with 'flaming-sword' soundholes, and often has a 'rose' under the finger-board. The sympathetic strings, of fine brass or steel wire, are attached by loops at the bottom to small ivory pegs fixed in the bottom block above the tail-pin; they are then carried through small holes drilled in the lower part of the bridge, under the finger-board, which is hollowed for the purpose, and over an ivory nut immediately below the upper nut, into the peg-box. In the earlier instruments the sympathetic strings are worked by pegs similar to those of the gut-strings: but the later plan was to attach them to small wrest-pins driven vertically into the sides of the peg-box, and tune them with a key, a preferable method in all respects. The sympathetic apparatus was of two species, the diatonic and the chromatic, the former consisting of six or seven, the latter of twelve or more strings. In the former species the strings are tuned to the diatonic scale, the lowest note being usually D, and the intervals being adapted by flattening or sharpening to the key of the piece in performance. In the chromatic description this is unnecessary, there being twelve strings, one for each semitone in the scale, so that every note played on the instrument has its sympathetic augmentation. Sometimes a double set (24) of sympathetic strings was employed. In the classical age of this instrument, the time of Bach and Vivaldi, it was tuned by fourths and a third like the tenor viol. Following the example of the Viola da Gamba, a seventh string was added about the beginning of the last century, and ultimately the so-called 'harp-way' tuning of the Lute and Viola da Gamba came to be generally adopted, which was ultimately modified thus:



The latter tuning was most employed, and is used in the well-known obligato part in Meyerbeer's 'Huguenots.' The Viola d'Amore is a singularly beautiful and attractive instrument, but the inherent difficulties of execution are not easily surmounted, and as every *forte* note produces a perfect shower of concords and harmonics, all notes which will not bear a major third require to be very lightly touched. The illustration represents a diatonic Viola d'Amore dated 1757, by Rauch of Manuheim.

Fig. 12.

The 'English Violet' mentioned by Mozart and Albrechtsberger is identical with the Viola d'Amore: the former applies the name to the chromatic Viola d'Amore, to which he assigns fourteen sympathetic strings, the latter to a common Viola d'Amore having six instead of seven strings. Why the Germans called it 'English' is a mystery, for the writer has never met with nor heard of a true Viola d'Amore of English make. The 'Violetta Marina,' employed by Handel in the air 'Già l'ebro mio ciglio' (Orlando), and having a compass as low as tenor E, appears also to be simply the Viola d'Amore.

The Viola da Gamba with sympathetic strings was at first known as the Viola Bastarda, but after undergoing considerable mechanical improvements in the sympathetic apparatus, it became the well-known Barytone, the favourite instrument of the musical epicures of the last century. [See BARYTONE.] The seventh string added to the Viola da Gamba by Marais was usually employed in the Barytone. The sympathetic apparatus of the Barytone is set in a separate metal frame, and has an independent bridge.

The disuse of instruments with sympathetic strings is easily explained. They added little or nothing to the existing means of producing masses of musical sound. They were essentially solo instruments, and were seldom employed in the orchestra. Nothing but continuous use in professional hands in the orchestra will keep a musical instrument from going out of fashion: and it invariably happens that the disuse of instruments in the orchestra only shortly precedes their disuse in chamber music. The practical extinction of these instruments is to be regretted. Originally invented as a means of augmenting the tone of the Viol, they acquired a character entirely unique, and are undoubtedly capable of further development.

The early employment of the Violin and Tenor Violin in the orchestra left the Treble and Tenor Viols exclusively in the hands of amateurs, who only slowly relinquished them. The pure school of concerted viol-playing seems to have held its ground longest in England: the 'Fantasies' of Gibbons,[2] and those of many other composers, which repose in manuscript in the libraries,

[1] Now in the possession of F. Johns, Esq. The instrument was probably tuned like the ordinary violin, and the five sympathetic strings tuned to c, d, e, f, and g, the sympathetic tuning being however varied to suit the key.

[2] Edited by Rimbault for the Musical Antiquarian Society. The Preface is full of interesting information as to viol music.

sufficiently indicate the extent to which the art was cultivated. In performance, the parts were usually doubled, *i. e.* there were six players, two to each part, who all played in the fortes: the piano passages were played by three only. To accompany voices, theorboes were added in the bass, and violins in the treble: but the English violists of the 17th century long regarded the violin as an unwelcome intruder. Its comparatively harsh tone offended their ear by destroying the delicate balance of the viol concert: Mace denominates it 'the scolding violin,' and complains that it out-tops every[redacted] When the 'sharp violin,' as Dryden calls [redacted] making its way into music in England, it had already been nearly a century in use on the continent. The model had been developed in Italy: the treble violin had first come into general use in France.

Of the viol family the most important seems originally to have been the Tenor. This agrees with the general plan of mediæval music, in which the tenor sustains the cantus or melody, the trebles and basses being merely accompaniments. The violin apparently originated in the desire to produce a more manageable and powerful instrument for the leading part. The Geige and Rebec were yet in use: perhaps the contrast between their harsher tone and the softness of the discant viol may have suggested the construction of a viol with a convex back modelled like the belly. But the extreme unhandiness of the tenor viol is probably the true key to the change. It was impossible to play artistically when supported on the knee, and too large to be held under the chin. At first, it would appear that violin-makers made it handier in the latter respect by cutting away the bottom, exactly as the top was sloped away to the neck: and viols thus sloped at the bottom are still extant. The more effective expedient of assimilating the back to the belly not only reduced the depth at the edges but rendered it easier to retain in position. The first instrument to which we find the name Violino applied was the tenor, and the common violin, as a diminutive of this, was the 'Violino piccolo.' [See TENOR VIOLIN.]

However the idea of assimilating the model of the back to that of the belly may have originated, it must have been quickly discovered that its effect was to double the tone. The result of making the instrument with a back correlative to the belly, and connected with the latter by the sides and soundpost, was to produce a repetition of the vibrations in the back, partly by transmission through the ribs, blocks, and soundpost, but probably in a greater degree by the concussion of the air enclosed in the instrument. The force which on the viol produced the higher and dissonant harmonics expended itself in the violin in reproducing the lower and consonant harmonics by means of the back. [See HARMONICS.]

The invention of the Violin is commonly assigned to Gaspar Duiffoprugcar, of Bologna, and placed early in the 16th century: and it has been stated there still exist three genuine violins of Duiffoprugcar's work, dated before 1520.[2] The name is obviously a corruption. There existed in the 16th century in Italy several lute-makers of the Tyrolese name Tieffenbrücker;[3] and as some of them lived into the following century it is possible that they may have made violins. But the authenticity of any date in a violin before 1520 is questionable. No instrument of the violin pattern that can be fairly assigned to a date earlier than the middle of the 16th century is in existence, and it is scarcely credible that the violin could have been so common between 1511 and 1519, seeing that we find no mention of it in contemporary musical handbooks which minutely describe the stringed instruments of the period. In default of any better evidence, the writer agrees with Mr. Charles Reade (quoted in Mr. Hart's book, 'The Violin,' p. 68) that no true violin was made anterior to the second half of the 16th century, the period of Gaspar di Salo and Andreas Amati. The earliest date in any instrument of the violin pattern which the writer has seen, is in a tenor by Peregrino Zanetto (the younger) of Brescia, 1580. It is, however, certain that tenors and violins were common about this time, and they were chiefly made in the large towns of Lombardy, Bologna, Brescia, and Cremona. The trade had early centred in the last-named city, which for two centuries continued to be the metropolis of violin-making; and the fame of the Cremona violin quickly penetrated into other lands. In 1572 the accounts of Charles IX. of France show a payment of 50 livres to one of the king's musicians to buy him a Cremona violin.[4]

The difficulty of ascertaining the precise antiquity of the Violin is complicated by the fact that the two essential points in which it differs from the Viol, (1) the four strings tuned by fifths, and (2) the modelled back, apparently came into use at different times. We know from early musical treatises that the three-stringed Rebec and some four-stringed Viols were tuned by fifths: and the fact that the modelled back was in use anterior to the production of the true violin is revealed to us by a very early five-stringed Viol with two Bourdons, now in the Historical Loan Collection at the Inventions Exhibition. This unique instrument, while it has the primitive peg-box with seven vertical pegs, has a modelled back and violin sound-holes: and it only needs the four strings tuned by fifths, and a violin scroll, to convert it into a Tenor of the early type.

Another very important member of the Violin family is the VIOLONCELLO, which, though its name (little Violone) would seem to derive it from the Double Bass, is really a bass Violin,

1 Music's Monument, p. 233.

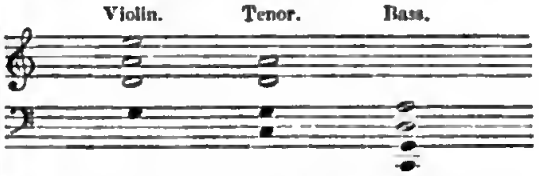
2 Wasielewski, Die Violine im xvii. Jahrhundert, p. 3. The dates are stated as 1511, 1517, and 1519.

3 Besides Gaspar we hear of Magnus, Wendelin, Leonhard, Leopold and Uldrich Tieffenbrücker. Magnus was a lute-maker at Venice, 1607. Wasielewski, Geschichte, etc., p. 31.

4 A Nicolas Dolinet, joueur de fluste et violon du dict sieur, la somme de 50 livres tournois pour luy donner moyen d achepter un violon de Cremone pour le service du dict sieur. Archives curieuses de l'Histoire de France, vol. viii. p. 355.

formed on a different model from the Violone. It is traceable in Italy early in the 17th century, was at first used exclusively as a fundamental bass in the concerted music of the church, and it is not until a century later that it appears to have taken its place as a secular and solo instrument. Elsewhere during the 17th century and a considerable part of the 18th, the Viol Bass (Viola da gamba) was almost exclusively in use as a bass instrument. The first English violoncellos date from about the Restoration. The oldest one known to the writer is undoubtedly the work of Edward Pamphilon. It is of a very primitive pattern, being extremely *bombé* in the back and belly, the arching starting straight from the purfling, which is double. The writer has also seen a Violoncello by Rayman, another of the Restoration fiddlemakers. Barak Norman's Violoncellos are not uncommon, though far fewer than his innumerable Bass Viols. The earlier Violoncellos in England therefore date not long after those of Italy; the French and German ones somewhat later. The Violoncello must have been kept out of general use by its irrational fingering; for being tuned by fifths, and the fingers of the performer being only able to stretch a major third, the hand has great difficulty in commanding the scales: and it was not until the middle of the last century that its difficulties were sufficiently overcome to enable it to practically supplant the Viola da Gamba in the orchestra. [See GAMBA, vol. i. p. 579.]

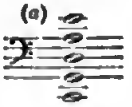
The adoption of four strings, tuned by fifths, for the Violin in its three sizes, really marks the emancipation of bowed instruments from the domination of the Lute. Such impediments to progress as complicated and various tunings, frets, and tablature music were thus removed. In most respects this change facilitated musical progress. The diminished number of strings favoured resonance; for in six-stringed instruments there is an excessive pressure on the bridge which checks vibration and increases resistance to the bow. By the change the fingering was simplified, though in the larger instruments it was rendered more laborious to the executant. Composers, though still obliged to regard the limited capacities of stringed instruments, were able to employ them with less reserve. Music, however, cannot be said to have lost nothing by the abandonment of the Viol.[1] The Violin affords fewer facilities for harmonic combinations and suspensions, in the form of chords and arpeggios. Bowed instruments tended more and more to become merely melodic, like wind instruments. Effect soon came to be sought by increasing the length of the scales, and employing the higher and less agreeable notes, the frequent use of which, as in modern music, would have shocked the ears of our forefathers. It is often supposed that early violinists were not sufficiently masters of their instrument to command the higher positions. Nothing can be more absurd. In addition to what has been stated under the head SHIFT, it may be observed that many existing compositions for the Viola da Gamba prove that very complicated music was played on that instrument across the strings in the higher positions, and the transfer of this method of execution to the violin obviously rested with individual players and composers. Bach's Violin Solos represent it in the hands of one of transcendant genius; but Bach, with unfailing good taste, usually confines the player to the lower regions of the instrument. The tuning of the [illegible]pal stringed instruments thus become w[illegible] is at the present moment and is probably [illegible]tined to remain.



The strings indicated by solid notes are 'spun' or 'covered' strings—that is, they are closely enveloped in fine copper or silver wire. The others are of plain gut, usually called 'cat-gut,' and perhaps at one time derived from the cat, but now manufactured out of the entrails of the sheep. The Tenor and Violoncello, it will be observed, are octaves to each other. A smaller Bass, intermediate between the Tenor and the Violoncello, and in compass an octave below the Violin, whence the name 'Octave Fiddle,' sometimes applied to it, was in use in the last century, but has long been abandoned. A Violoncello of smaller dimensions, but of identical pitch with the ordinary Violoncello, and chiefly used for solo playing, appears to be the same instrument which L. Mozart, in his Violin School, calls the 'Hand-bassel,'[2] and Boccherini the 'Alto Violoncello.' Boccherini intimates on the title-page of his Quintets that the first Violoncello part, which extends over the whole compass of the ordinary instrument, may be played on the Alto Violoncello.

The 'Violino piccolo' of Bach, which Leopold Mozart (1756) describes as obsolete in his time, was a three-quarter Violin (Quartgeige), tuned a minor third above the Violin.

The invention of a smaller Violoncello with five strings, tuned as at (*a*), and thus combining the scales of the Violoncello and the Octave Fiddle, is ascribed to J. S. Bach. It was called Viola Pomposa, but never came into general use. It appears, in fact, to have been merely a reproduction of an old form of the Violoncello, which is mentioned by L. Mozart as obsolete. [See p. 267 *b*.]



The musical development which followed closely on the general employment of the Violin family throughout Europe is treated in other articles. [See VIOLIN-PLAYING.] Extraordinary as this development has been, it has produced

[1] Schubert's Sonata for the Pianoforte and Arpeggione (a revived form of the Viola da Gamba) is in fact a tribute to the musical capabilities of the Viol. [See ARPEGGIONE.]

[2] In Austrian dialect 'Bassel' became 'Bassetl,' and even 'Pasdel.' See Nohl's Beethoven, iii. note 244. So too 'Bratsche' was corrupted into Prätschel. (Engel, 'Musical Myths,' i. 160.)

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no constructive changes in the instrument, and only the slightest modifications. The increased use of the upper shifts has indeed necessitated a trifling increase in the length of the handle, while the sound-post, bridge and bass-bar are larger and more substantial than those formerly in use. It might probably be further shown that the strings were smaller and less tense, and lay closer to the finger-board, and that the tone of the fiddle was consequently somewhat feebler, thinner, and more easily yielded. In other respects the fiddle family remain very much as they came from the hands of their first makers three centuries ago.

The reason of the concentration of fiddle-making at Cremona is not at first sight apparent. The explanation is that Cremona was in the 16th century a famous musical centre. This is partly due to the fact that the Cremonese is the richest agricultural district of Lombardy, and was mainly in the hands of the monasteries of the city and neighbourhood. These wealthy foundations vied with each other in the splendour of their churches and daily services, and furnished constant employment to painters, composers, and instrument-makers. The celebrity of Cremona as a school of music and painting was shared with Bologna; but its principal rival in fiddle-making was Brescia, where Gaspar di Salo, the two Zanettos, Giovita Rodiani, and Maggini, made instruments from about 1580 to 1640. The characteristics of these makers, who compose what is sometimes called the Brescian School, are in fact shared by Andreas Amati, the earliest known maker of Cremona. To speak of a 'Brescian School' is misleading: it would be more correct to class their fiddles generally as early Italian. The model of these early Italian violins is generally high, though the pattern is attenuated: the middle bouts are shallow; the *f*-holes are narrow and set high, and terminate abruptly in a circle like that of the crescent soundhole. (See Fig. 6, vol. iii. p. 641.) The scroll is long, straight, and ungraceful. The violins are generally too small; the tenors are always too large, though their tone is deep and powerful. Violoncellos of this school are not met with. The substantial excellence of the makers of Brescia is proved by the fact that the larger violins of Maggini, and the Double Basses of Gaspar di Salo are still valued for practical use. De Beriot played on a Maggini Violin: and Vuillaume's copies of this maker once enjoyed a high reputation among French orchestra players for their rich and powerful tone.

The reputation of the Cremona violins is mainly due to the brothers Antonio and Girolamo Amati[1] (Antonius et Hieronymus), who were sons of Andrew Amati, and contemporaries of Maggini. [See AMATI.] The idea of treating the violin as a work of art as well as a tone-producing machine existed before their time: but so far the artistic impulse had produced only superficial decoration in the form of painting or inlaying. The brothers Amati, following unconsciously the fundamental law of art-manufacture that decoration should be founded on construction, reduced the outlines and surfaces of the instrument to regular and harmonious curves, and rendered the latter more acceptable to the eye by a varnish developing and deepening the natural beauty of the material. Nor did they neglect those mechanical conditions of sonority which are the soul of the work. Their wood is of fine quality, and the disposition of the thicknesses, blocks, and linings, leaves little to be desired. Those who came after them, Nicholas Amati, Stradivari, and Joseph Guarnieri (del Gesù), augmented the tone of the instrument. But for mere sweetness of tone, and artistic beauty of design, the brothers Antonius and Hieronymus even yet remain unsurpassed. The illustration (Fig. 13), shows the soundholes, bouts, and corners of the most famous maker of the family, Nicholas Amati, the son of Hieronymus (1596–1684). He began by copying most accurately the works of his father and uncle; his early violins are barely distinguishable from theirs. Between 1640 and 1650 his style developes unconsciously into that which is associated with his own name. His violins become larger, the thickness is increased in the middle, the blocks are more massive and prominent, and the soundholes assume a different character. But these changes are minute, and tell only in the general effect. And the same love of perfectly curved outlines and surfaces rules the general design. During a very long life Nicholas Amati varied from his own standard perhaps less than any maker who ever lived. After his time the Cremona violin was carried to its utmost perfection by his pupil Antonio Stradivari (1649–1737). [See STRADIVARI; and for some account of other makers see ALBANI, AMATI, GAGLIANO, GRANCINO, GUADAGNINI, GUARNIERI, LANDOLFI, SERAFIN.]

FIG. 13.

FIG. 14.

The principal varieties in the design of violins of the classical period will be illustrated by a comparison of Figs. 13, 14 and 15. Fig. 14 is from a violin by Stainer; Fig. 15, from a Tenor by Joseph Guarnerius. [For an illustration of a violin by Stradivari, see vol. iii. p. 728.] After Cremona, Venice among Italian towns produced the best fiddle-makers; then come Milan and Naples. The pupils and imitators of Stradivari maintained the reputation of the Italian Violins during the first half of the last century: but after 1760 the style of Italian violin-making shows a general decline. This is partly attributable to the fact that the musical

[1] Amatus is originally a Christian name, identical with Aimé, which in the feminine form survives in French and English (Aimée, Amy). The correct family name is 'de' Amati' (De Amatis).

world was by this time amply provided with instruments of the best class, and that the demand for them declined in consequence. Good instruments, however, were made by some of the second-rate makers of the latter part of the century. One of the best of the Italian makers, Pressenda, worked at Turin in the present century.

Fig. 15.

The violin-makers of South Germany form a distinct school, of which some account will be found under Klotz and Stainer. Munich, Vienna, Salzburg, and Nuremberg, produced many fiddle-makers. The makers of France and the Low Countries more or less followed Italian models, and during the past century there have been many excellent French copyists of Stradivari and Guarneri; two of the best are noticed under Lupot and Vuillaume: besides these there have been Aldric, G. Chanot the elder, Silvestre, Maucotel, Mennegand, Hoary, and Rambaux. The numerous English makers are reviewed under the head London Violin Makers. The oldest English school, represented by such makers as Urquhart and Pamphilon, had much quaintness and beauty of style: but the fame of the Stainer and Cremona patterns soon effaced it. The only English makers of any note now living in London, are Furber and the Hills.

The trade of making viols and violins was engrafted on the profession of the lute-maker, and to this day the Italian and French languages express 'violin-maker' by Luthier and Liutaro, though lute-making has long been obsolete. In Cremona and some other Italian towns, principally Venice and Milan, the demand for the violin produced workmen who devoted themselves primarily to making bowed instruments, and to whom the lute tribe formed a secondary employment: but the earlier viollas of Germany, France and England were produced by men whose primary employment was lute-making. Hence the uncertainty and inferiority of their models, though their workmanship is often praiseworthy and always interesting. But as the Cremona violin spread all over Europe, the lute-makers of other countries at first unconsciously, afterwards of set purpose, made it an object of imitation. The original violin models of England, Germany, and France, were thus gradually extinguished; and since about the middle of the last century scarcely any other models have been followed than those of the Cremona makers. It was about this time that a change, from an artistic point of view disastrous, swept over the art of violin-making. This change seems to have been the result of a demand for more and cheaper fiddles, and it originated in Italy itself. We know from Bagatella's singular brochure on the Amati model, that 'trade fiddles' (violini dozzinali), cheap instruments of coarse construction, probably made by German workmen, were sold by the dozen in Italy in the last century. Such fiddles were soon produced in far greater numbers in Germany and France. In Germany the manufacture of 'trade fiddles' was first carried on at Mittenwald, in Bavaria, where it originated with the family of Klotz; it afterwards extended to Groslitz: early in the last century Mirecourt in French Lorraine became a seat of the trade; and in recent times Mark-Neukirchen in the kingdom of Saxony has risen to importance. These towns still supply nine-tenths of the violins that are now made. 'Trade' or common violins can be bought for fabulously low sums. The following is the estimate of M. Thibouville-Lamy, of Mirecourt, Paris, and London, the principal fiddle-maker of our time, of the cost of one of his cheapest violins:—

	s.	d.
Wood for back		2
" belly		2
" neck		1
Workmanship in neck		2
Blackened fingerboard		2
Workmanship of back and belly		3
Cutting out by saw		1½
Shaping back and belly by machinery	1	0
Varnish		10
Fitting-up, strings, bridge and tail-piece		9½
	3	7
6 per cent for general expenses		3
	3	10
15 per cent profit		8
	4	6

Ludicrously low as this estimate is, it is certain that one of these fiddles, if carefully set up, can be made to discourse very tolerable music. Vast numbers of instruments of better quality, but still far below the best, costing from £1 to £2 10s., are now sold all over the world. Mirecourt and Markneukirchen mainly produce them: of late years the latter place has taken the lead in quantity, the German commercial travellers being apparently more pushing than the French; but the Mirecourt fiddles have decidedly the advantage in quality, having regard to the price.

But violins of a superior class to the trade fiddle, of good workmanship throughout, and in every way excellent musical instruments, though inferior to the best productions of the classical age, have been and still are made, not only at Mirecourt, but in the principal musical centres of Europe. London, Paris, Vienna, and Munich, have had a constant succession of violin-makers for the past two centuries. The English violin manufacture suffered a severe blow by the abolition of duties on foreign instruments, and it can hardly be said that the musical stimulus of the last few years has caused it to revive. Those makers who carry on their trade in England are chiefly employed in rehabilitating and selling old instruments, and their own productions, too few in number, are usually bespoken long beforehand. At present, therefore, an intending purchaser will not find a stock of new instruments by the best English makers; but it is to be hoped that, as the demand increases, they will find means to increase the supply. Messrs.

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Hill & Sons charge £15, Mr. Duncan of Glasgow £12, for their violins.

Those who wish to purchase a new violin of the best quality ready made, cannot do better than resort to the French makers. Vuillaume, now deceased, was a few years ago at the head of the list, and sold his violins for £14: they are now worth considerably more. The sale prices of instruments by some living French makers are as follows:—

	Violins.			Tenors.			Violoncellos.		
	£	s.	d.	£	s.	d.	£	s.	d.
Gand & Bernardel, Paris	16	0	0	18	13	4	26	13	4
Miremont, Paris	13	6	8	16	0	0	24	0	0
Chanot, Paris	10	13	4	13	6	8	24	0	0
Thibouville-Lamy, Paris and London	8	0	0	8	0	0	16	0	0
Geronimo Grandini, sen. Mirecourt	4	6	8	4	6	8	8	13	4

M. Thibouville-Lamy has all these on sale; his own instruments are highly recommended.

Instruments of good quality are made in this country by W. E. Hill & Sons, 72 Wardour Street; Charles Boullangier, 16 Frith Street; G. Chanot, 157 Wardour Street; Szepessy Bela, 10 Gerrard Street; Furber, Euston Road, all in London: G. A. Chanot, of Manchester, and George Duncan, of Glasgow, are also excellent makers. Among foreign makers, the following may be mentioned—in Vienna, Zach, 1 Kärnthner Strasse; Bittner, 1 Kärnthner Strasse; Lembök, Canova Strasse; Voigt, Spiegel Gasse; Gutermann, Maria-Hilf Strasse: Rampftler, Burggasse, Munich; Sprenger, 34 Garten Strasse, Stuttgart; Hammig, Leipzig; Lenk, Promenade Platz, Frankfort-on-the-Maine; Liebich, Breslau; Mougenot, Brussels; Hel, Lille; Marchetti, Milan; Guadagnini Brothers, Turin; and Ceruti, Cremona.

Old instruments, however, are generally preferred by purchasers, especially those by the old Italian makers. Among these, the best instruments of Stradivari and Guarnieri del Gesù form a distinct first class; their prices range from £200 to £500. Inferior instruments by these makers can be bought at from £100 to £200. The very best instruments of second-class makers often realise over £100: but ordinary instruments by second and third-rate makers can generally be bought at prices ranging from £20 to £50: while old Italian fiddles of the commonest description are considered to be worth from £10 to £20. Fair instruments by old French, German, and English makers can be bought at still lower prices, ranging from £3 to £10. Red instruments, other things being equal, will generally fetch somewhat more than yellow or brown ones. The principal English dealers in old violins are Hill & Sons, G. Hart, G. Chanot, and Withers.

Old violins may be divided into two classes, those made on the 'high' and the 'flat' model respectively. The latter, which is characteristic of Stradivari and his school, including all the best modern makers, is undoubtedly the best. The 'high' model, of which Stainer is the best-known type, was chiefly in use with the German and English makers before the Cremona pattern came to be generally followed in other countries. It is, in fact, a survival of the Viol, for which instrument the high model is the best: even Stradivari used the high model for the Double Bass and the Viola da Gamba. But a high-modelled violin, however handsome and perfect, is practically of little use. The tone, though easily yielded and agreeable to the player's ear, is deficient in light and shade, and will not 'travel.' The flatness of the model, however, must not go beyond a certain point. Occasionally a violin is met with, in which the belly is so flat as to have almost no curvature at all. The tone of such violins is invariably harsh and metallic.

The question is often asked, are old Italian violins really worth the high prices which are paid for them, and are not the best modern instruments equally good? In the writer's opinion the prices now paid for old Italian violins, always excepting the very best, are high beyond all proportion to their intrinsic excellence. The superiority of the very best class indeed is proved by the fact that eminent professional players will generally possess themselves of a full-sized Stradivari or Giuseppe Guarnieri, and will play on nothing else. There can be no doubt that these fine instruments are more responsive to the player, and more effective in the musical result, than any others; and as their number, though considerable, is not unlimited, the purchaser must always expect to pay, over and above their intrinsic value, a variable sum in the nature of a bonus or bribe to the vendor for parting with a rare article, and this necessarily converts the total amount paid into a 'fancy price.' But when we come to inferior instruments by the great makers, and the productions of makers of the second and third class, the case is widely different. Such instruments are seldom in request by the best professional players, who, in default of old instruments of the highest class, use the best class of comparatively modern violins; and the prices they command are usually paid by amateurs, under a mistaken idea of their intrinsic value. No one with any real idea of the use of a violin would pay £100 for instruments by Montagnana, Serafin, or Peter Guarnerius, when he could buy a good Vuillaume, Pressenda, or Lupot for from £20 to £30: yet the writer has constantly known the first-named price realised for Italian instruments of decidedly inferior merit.

Though Tenors and Violoncellos of the highest class are as valuable as Violins, Tenor and Violoncello players can usually procure moderately good instruments more cheaply than Violinists. Not only are the larger instruments less in demand, but while old English Violins are useless for modern purposes, the Tenors and Violoncellos which exist in large numbers, are generally of very good quality, and many players use Banks and Forster Tenors and Basses of these makers by preference. Double Basses by the great makers are rare and not effective in the or-

chestra: professional players usually choose old English ones, or modern ones by such makers as Fendt and Lott, who made the Double Bass a speciality.

Fiddle-making is so little practised as a trade in this country, that a short explanation of the process may be useful. The question is often asked whether the belly and back of the fiddle are not 'bent' to the required shape, and the enquirer hears with surprise, that on the contrary, they are 'digged out of the plank,' to use the words of Christopher Simpson, with infinite labour and care. The only parts of the Fiddle to which the bending process is applied are the ribs.

In construction, the violin, tenor, and violoncello may be said to be identical, the only difference being in the size and in the circumstance that the ribs, bridge, and soundpost of the violoncello are relatively higher than those of the other instruments. The tenor is one seventh larger than the violin, the violoncello twice as large: the double-bass is about double the size of the violoncello. The number of separate pieces of wood which are glued together for the fixed structure of the violin is as follows:—

Back	2 pieces	(sometimes 1)
Belly	2 „	(sometimes 1)
Blocks	6 „	
Ribs	6 „	(sometimes 5)
Linings	12 „	
Bar	1 „	
Purfling	21 „	
Nut	1 „	
Fingerboard	1 „	
Handle or Neck	1 „	
Lower Nut	1 „	
Total	57	

The moveable fittings comprise thirteen additional parts:—

Tailpiece	1
Loop	1
Button or Tailpin	1
Screws	4
Strings	4
Soundpost	1
Bridge	1
Total	13

The violin thus consists of seventy different parts, all of which, except the strings and loop, are of wood. The wood employed is of three sorts—maple for the back, handle, ribs and bridge; ebony for the fingerboard, nuts, screws, tailpiece and button; the purfling is partly of ebony, partly of maple; the belly, bar, blocks, linings, and soundpost are of pine. All metal is a profane substance in fiddle-making: no fragment of it should be employed, whether constructively or ornamentally. The parts must be put together with the finest glue, and with invisible joints.

The tone, other things being the same, depends largely on the quality of the maple and pine used. The wood must not be new: it should have been cut at least five or six years, and be well seasoned. It is, however, not advisable to use wood that is so old as to have lost much of its elasticity. Both pine and maple should be as white as possible, with a grain moderately wide, even, and as a rule perfectly straight. Local shakes and knots render the wood useless. Curves in the grain derange the vibration, and are therefore usually avoided: but the writer has seen violins in which a slightly curving grain has produced an exceptional power of tone.

The belly and back are often made each out of a single block of wood. This, however, is wasteful, and they are usually made each in two pieces. A square block of maple of suitable grain for the back, having been selected somewhat exceeding in length and in half breadth the dimensions of the intended fiddle, and about an inch and a half thick, the saw is passed obliquely through it from end to end, dividing it into two similar pieces, each having a thick and a thin edge. The thick edges are planed perfectly true and glued together. The figure of the grain, when the fiddle is made, will thus match in the halves.

The first thing to be done is to settle the design of the instrument. The modern maker invariably adopts this from a Stradivari or a Giuseppe Guarnieri (del Gesù) fiddle, sometimes mixing the two designs. The old makers generally worked by rule of thumb, using the moulds of their predecessors, and if they made new patterns only slightly varied the old ones as experience suggested. It was by a succession of such minute experimental changes that the classical patterns were reached, and though attempts have been made to reduce their designs to mechanical principles, and to frame directions for constructing them by the rule and compasses[1] no practical violin-maker would think of doing so. There is no reason why he should slavishly copy any model: but his design should be based on study and comparison of classical patterns, not upon any theoretical rules of proportion.

Having settled the design, whether a tracing from an old instrument, or an entirely new one, the first thing is to trace the outline on a plate of hard wood about as thick as a piece of cardboard, and to cut this carefully out with the pen-knife. This is called the Pattern, and it serves both for back and belly.

The next thing is to make the Mould, which is made out of a block of hard wood about three quarters of an inch thick. Its outline stands three eighths of an inch all round inside that of the Pattern. Having cut out the mould to the requisite size and shape, the workman cuts rectangular spaces for the six blocks, large ones at the top and bottom and small ones at the four corners. The next thing, and one of great importance, is to trim the edges of the mould so that it shall be everywhere perfectly at right angles to the faces. Eight finger-holes are now pierced, to enable you to manipulate it without touching the edges. The making of the mould requires the greatest care and nicety: and fiddlemakers will keep and use a good one

[1] The most noticeable of these is the 'calcolo' of Antonio Bagatella an amateur of Padua, published in 1782, by which he pretends to reveal the secret of the proportions used by the brothers Amati. It is reprinted in Polegatti's 'Il violino esposto geometricamente nella sua costruzione' (Bologna, 1874). Bagatella seems to have ruined many a good violin by adapting it to the Procrustean bed of his 'calcolo.'

all their lives. In addition to the pattern and the mould the fiddlemaker requires four templates of varying size, cut to curves which are the reverse of the principal curves of the surface. The largest is the curve lengthwise in the middle of the fiddle (1), the other three are transverse, being (2) the curve of the surface at the greatest width in the upper part, (3) that at the narrowest part of the waist, (4) at the greatest width at the lower part.

The first part of the fiddle actually made is the back. The block out of which it is made is first reduced to the exact shape of the pattern; its upper surface is then cut away and brought to the right curves by the aid of the four templates. The maker then hollows out the inside, gauging the proper thicknesses by means of a pair of callipers. Precisely the same method is used for the belly, but its thicknesses are everywhere somewhat less than those of the back.

The top and bottom blocks are next prepared and shaped, temporarily fixed in the mould by means of a single drop of glue, brought to the exact height of the mould by the knife and file, and cut to the right shape by the aid of the pattern. The next task is to prepare a long strip of maple planed to the right thickness for the ribs. The proper length of each rib is ascertained on the mould by means of a strip of cartridge paper, and each rib is then cut off to its length and the edges prepared for joining. The ribs are now dipped two or three times in water, and bent to the curves of the mould by means of a hot iron. They are then placed in position on the mould and glued to the blocks; eight moveable blocks of wood, trimmed as counterparts to the ribs, one in each bout, one in the outer curve of each corner block, and two at the top and bottom, are applied outside them, and the whole mass is tightly screwed up in a frame and left to dry. When the frame and moveable blocks are removed, the ribs and blocks form a structure which only requires the addition of the back and belly to be complete. The back is first glued on, and the inside joint is filled up with linings of pine passing from block to block and dovetailed at each end into the blocks, similar linings are now glued to the upper edge of the ribs and brought to a flat surface. Lastly, the belly, on which the bass bar has already been fitted, is glued on, and the resonant box is complete.

The design and cutting of the head, the carving of the volute, and the double grooving of its back, are among the most difficult branches of the violin-maker's art. When the handle is ready it is accurately fitted and glued to the top block and to the semicircular button at the top of the back, which hold it firmly in the angle they form. The fiddle is now ready for varnishing. After being sized, three or more coats of varnish are successively applied. This is of two kinds, one made with oil and the other with spirits of wine. Oil varnish is long in drying; hence in this country, except in hot weather, the process is tedious, and the old English makers usually preferred spirit varnish, which dries very quickly. The best makers in all countries have used oil varnish, the soft texture of which penetrates and solidifies the wood without hardening the tone.

When the varnishing and polishing are completed the fingerboard is glued on, and the violin is then ready for its moveable fittings. The peg-holes are now pierced, the pegs inserted, and the button prepared for the bottom block. The soundpost is made so as to fit the slopes of the back and belly and inserted in a perfectly vertical position: this is ensured by observation through the bottom block and soundholes. The bridge is then prepared and fitted, the tail-piece looped on, and the violin is ready for stringing.

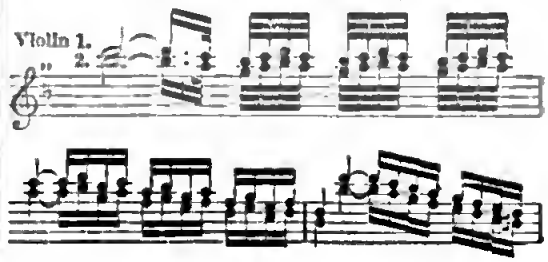
Many of the best fiddle-makers, however, seldom make new instruments, which can be produced more cheaply and expeditiously by inferior workmen. Their principal and most profitable occupation is the purchase, restoration, and sale of old ones, which are preferred by modern purchasers, the best, because they really surpass in workmanship and appearance any of modern times, the inferior ones, because age has rendered them more picturesque to the eye, and easier to play. An old violin has generally to undergo many alterations before it is fit for use. If any part is worm-eaten, it must be renewed. If the blocks and linings are out of repair, or badly fitted, they must be properly arranged. Cracks must be united; if the belly or ribs have been pressed out of shape, they must be restored to shape by pressure on the mould: the damage to the belly, above the soundpost, which is sure to have occurred, must be repaired; if the old bass-bar remains, a larger and stiffer one must be provided, to enable the belly to bear the increased tension of a higher bridge. In almost every case the neck must be 'thrown back,' *i.e.* so re-arranged as to raise the lower end of the fingerboard farther above the belly, and thus admit of a bridge of the modern height: the new handle, carefully grafted into the head, must be made of somewhat greater length than the old one. The peg-holes, enlarged by use, must be plugged and repierced: a new bridge and soundpost must be adjusted with all the accuracy which these important details demand. Great labour and attention are demanded by an old violin, and it will be thrown away unless every detail of it is considered with strict reference to the particular type of instrument which is in hand. Hence the restoration of old instruments demands a knowledge of the fiddle which is wider and deeper than that required for the mere fiddlemaker.

For further information on the subject of the Violin the reader is referred to Rühlmann's 'Geschichte der Bogen-Instrumente' (Brunswick, 1882), a collection of valuable materials, with an excellent Atlas of Illustrations; Dubourg on the Violin (R. Cocks & Co.); Mr. Hart's excellent work, 'The Violin' (Dulau & Co.); M. Vidal's 'Les Instruments à Archet,' 3 vols. 4to. Paris, 1876–8, and Mr. E. H. Allen's recent publication 'Violin-making as it was and is' (Ward & Lock). [E.J.P.]

VIOLIN DIAPASON. An organ stop of 8 ft. pitch, in scale between the Open Diapason and the Dulciana. The pipes are open, and have a slot near the top. It is usually in the Swell organ. [W.Pt.]

VIOLIN-PLAYING. Some account of the musical employment of the mediæval fiddle, from which the viol and the violin were developed, will be found in the preceding article (p. 273). From this it appears that all the elements of violin-playing were already in existence in the 13th century. But it was not till the middle of the 16th that players on bowed instruments began to shake off the domination of the lute, with its tunings by fourths and thirds, and its excessive number of strings; and it appears that concurrently with this change, the modelled back, which gives the characteristic violin tone, came into use, and the fiddle finally took its present form. It seems to have spread quickly both in France and Italy. At Rouen, in 1550, a considerable number are said to have been employed in public performances, and Montaigne, in 1580, heard at Verona a Mass with violins. Too much importance, however, must not be attached to such statements, since the terms 'violin' and 'viola' were then often applied to stringed instruments of all kinds.

In order to gain an idea of the way the violin was played at this early period, we naturally look to the scores of contemporaneous composers. But here we meet with a difficulty. Down to the end of the 16th century we do not find the instruments specified by which the different parts are to be played. On the titles of the earlier works of A. and G. Gabrieli (1557-1613) we read: 'Sacræ Cantiones, tum viva voce tum omnis generis Instrumentis cantatu commodissimæ' (most convenient for the voice, as for all kinds of instruments), or 'Sacræ Symphoniæ tam vocibus quam instrumentis' (for voices as well as instruments); or 'Psalmi tum omnis generis instrumentorum tum ad vocis modulationem accomodati' (Psalms for all kinds of instruments and the voice); or 'Buone da cantare e suonare,' or other similar directions.[1] No doubt settled usages prevailed in this respect, and it is of course to be assumed that whenever violins were employed, they took the upper part of the harmony. It is obvious that, as long as the violins had merely to support and to double the soprano-voice, the violin-parts were of extreme simplicity. Soon, however, we meet with indications of an independent use of the violin. As early as 1543 Silvestro Ganassi, in the first part of his 'Regula Rubertina' (Venice), speaks of three varieties of violins as Viola di Soprano, di Tenore, e di Basso; and Castiglione, in his 'Cortigniano,' mentions a composition as written for 'quattro viole da arco,' which almost seems to indicate a stringed quartet. Towards the end of the century we meet with the Balletti of Gastoldi and Thomas Morley, some of which were printed without words, and appear, therefore, to have been intended for independent instrumental performance. Nevertheless, they are entirely vocal in character, and do not exceed the compass of the human voice. Among the earliest settings which are not purely vocal in character are the 'Canzoni da sonare' by Maschera (1593),—originally, perhaps, written for the organ, but printed in separate parts, and evidently therefore intended for performance by various instruments. The earliest instance of a part being specially marked for 'Violino' we find in 'Concerti di Andrea e Giovanni Gabrieli — per voci e stromenti musicali Venetia, 1587.' Up to this time the leading instrument of the orchestra was the Cornetto (Germ. *Zinke*)—not, as might be concluded from its German name, an instrument made of metal, but of wood. The parts written for it correspond to the oboe parts in Handel's scores. In Gabrieli's the cornetti alternate with the violins in taking the lead. His instrumental compositions may roughly be divided into two classes, the one evidently based on his vocal style, the other decidedly instrumental in character. In a 'Sonata' belonging to the first class, we find an instrumental double-choir, a cornetto and 3 trombones forming the first choir, a violin and 3 trombones the second, and the two being employed antiphonally; the setting is contrapuntal throughout, and the effect not unlike that of a motet for double-choir. The violin-part does not materially differ from that for the cornetto. To the second class belong the Sonatas and Canzoni for 2 or 3 violins with bass. Here the setting is much more complicated, mostly in fugato-form (not regular fugues), reminding us to a certain extent of organ-style, and certainly not vocal in character, but purely instrumental. The scores of Gabrieli contain the first beginnings of the modern art of instrumentation, and mark an epoch in the history of music. Not content with writing, in addition to the voices, obligato instrumental parts, he takes into consideration the quality (*timbre*) of the various instruments. That this should have been brought about at the very period in which the violin came into general use, can certainly not be considered a mere accident, although it may be impossible to show which of the two was cause and which effect. Once the violin was generally accepted as the leading instrument of the orchestra, its technique appears soon to have made considerable progress. While Gabrieli never exceeds the 3rd position, we find but a few years later, in a score of Claudio Monteverde (1610), passages going up to the 5th position: after an obbligato passage for 2 cornetti, enter the violins (1st and 2nd):



[1] These expressions are exactly equivalent to the words so often found on the title-pages of English madrigals of the 17th century —'Apt for vyals [viols] and voices.'

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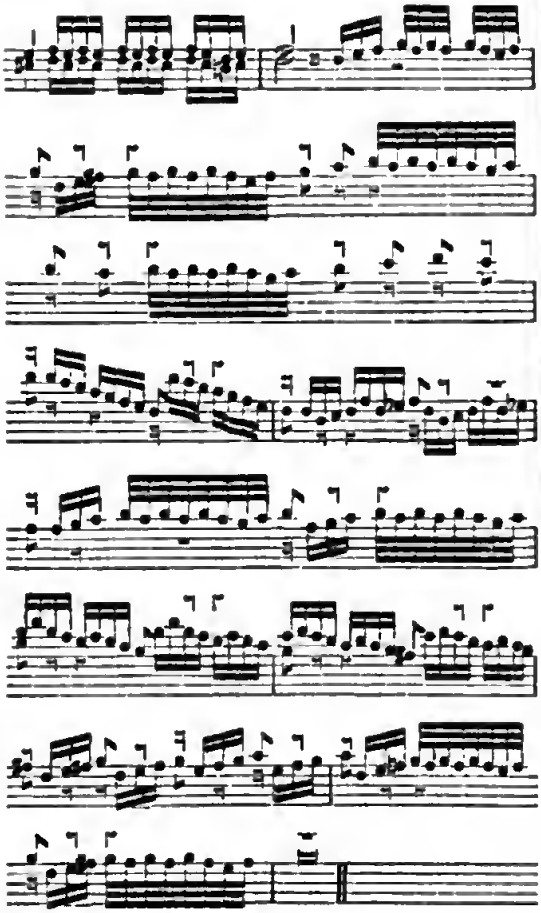


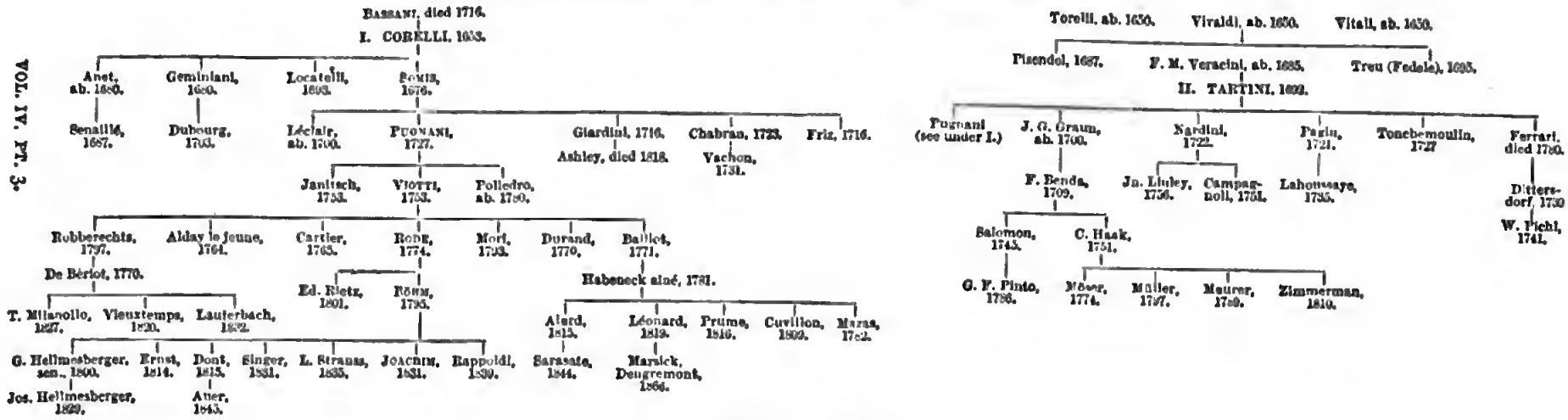
The manner in which, in this example, the violins are[1] used 'divisi' is worthy of notice. In another work of Monteverde's, 'Combattimento di Tancredi e Clorinda, di Claudio Monteverde. Venezia, 1624,'[2] we find modern violin-effects introduced in a still more remarkable way. Here we have recitatives accompanied by *tremolos* for violins and bass, *pizzicatos* marked thus, 'Qui si lascia l'arco, e si strappano le corde con duoi ditl'; and afterwards, 'Qui si ripiglia l'arco.' That violinists were even at that time expected to produce gradations of tone with the bow is proved by the direction given respecting the final pause of the same work: 'Questa ultima nota va in arcata morendo.'

The earliest known solo composition for the violin is contained in a work of BIAGIO MARINI, published in 1620. It is a 'Romanesca per Violino Solo e Basso se piaci' (*ad lib.*) and some dances. The Romanesca[3] is musically poor and clumsy, and, except that in it we meet with the shake for the first time, uninteresting. The demands it makes on the executant are very small. The same may be said of another very early composition for violin solo, 'La sfera armoniosa da Paolo Quagliati' (Roma 1623). Of far greater importance, and showing a great advance in execution, are the compositions of CARLO FARINA, who has justly been termed the founder of the race of violin-virtuosos. He published in 1627, at Dresden, a collection of Violin-pieces, Dances, French airs, Quodlibets, etc., among which a 'Capriccio stravagante' is of the utmost interest, both musically and technically. Musically it represents one of the first attempts at tone-picturing (Klangmalerei), and, however crude and even childish, the composer evidently was well aware of the powers of expression and character pertaining to his instrument. He employs a considerable variety of bowing, double-stopping, and chords. The 3rd position, however, is not exceeded, and the fourth string not yet used. TARQUINIO MERULA (about 1640) shows a technical advance in frequent change of position, and especially in introducing octave-passages. PAOLO UCELLINI, in his canzoni (1649), goes up to the 6th position, and has a great variety of bowing. Hitherto (the middle of the 17th century) the violin plays but an unimportant part as a solo instrument, and it is only with the development of the Sonata-form (in the old sense of the term) that it assumes a position of importance in the history of music. The terms 'Sonata,' 'Canzone,' and 'Sinfonia' were originally used in a general way for instrumental settings of all kinds, without designating any special form. Towards the year 1630, we find the first compositions containing rudimentally the form of the classical Violin Sonata. Its fundamental principle consisted in alternation of slow and quick movements. Among the earliest specimens of this rudimentary sonata-form may be counted the Sonatas of Giov. Battista Fontana (published about 1630), a Sinfonia by Mont' Albano (1629). Canzoni by Tarquinio Merula (1639), Canzoni and a Sonata by Massimiliano Neri (1644 and 51). From about 1650, the name Canzone falls out of use, and Sonata is the universally accepted term for violin-compositions. M. Neri appears to have been the first to have made the distinction between 'Sonata da chiesa' (church-sonata) and 'Sonata da camera' (chamber-sonata). The Sonata da chiesa generally consisted of 3 or 4 movements: a prelude, in slow measured time and of pathetic character, followed by an allegro in fugato-form; again a slow movement and a finale of more lively and brilliant character. The Sonata da camera, at this early period, was in reality a Suite of Dances—the slow and solemn Sarabandes and Allemandes alternating with the lively Gavottes, Gigues, etc. The artistic capabilities of the violin, and its powers for musical expression, once discovered, the Roman Catholic clergy, who have ever been anxious to avail themselves of the elevating and refining power of the fine arts, were not slow to introduce it in the services of the Church. We have seen already the extended use which Gabrieli, in his church-music, made of orchestral accompaniments, and how, from merely supporting and doubling the voices, he proceeded to obligato instrumental settings. From about 1650, instrumental performances — unconnected with vocal music—began to form a regular part

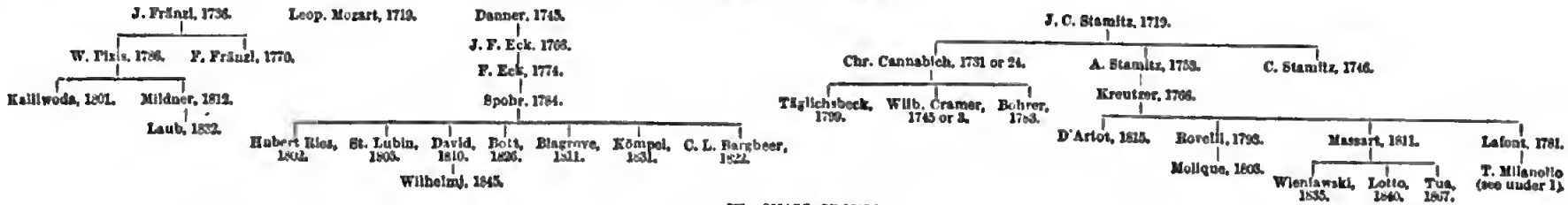
[1] Quite in accordance with Berlioz's advice.
[2] See MONTEVERDE, vol. II. p. 369a.
[3] Reprinted in the Appendix of Wasielewski's book: 'Die Violine im xvii. Jahrhundert.'

TABLE SHOWING THE CONNEXIONS OF THE PRINCIPAL SCHOOLS OF VIOLIN-PLAYING, AND THE RELATION OF MASTER AND PUPIL.

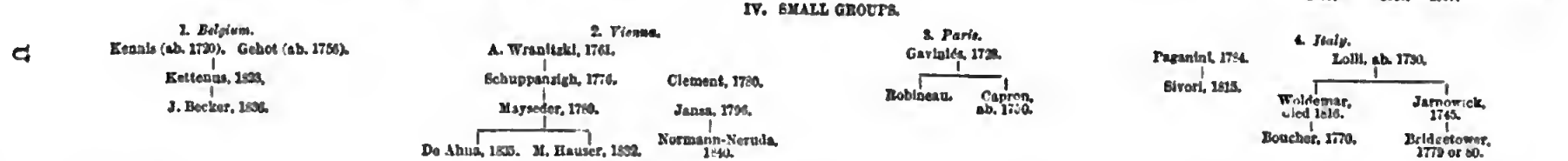
The date given is of birth, except where marked otherwise. The lines ⊤ indicate direct pupilship.



III. SCHOOL OF MANNHEIM.



IV. SMALL GROUPS.



V. THE OLD GERMAN SCHOOL.

Baltzar, died 1630.
Joh. Fisher, died 1720.
J. J. Walter, 1650.
Biber, about 1638.
Strungk, 1640.
Telemann, 1681.

VI. FRENCH VIOLINISTS.

Relation of masters and pupils not known.

Rébel, 1660.
Guignon, 1702.
Guillemain, 1705.
Francoeur, 1698.
Mondonville, 1711 or 15.
Dauvergne, 1713.
Cupis, 1719.
Branche, 1722.
Barthélémon, 1731 or 41.
Guénin, 1744.
Aubert le vieux, died 1753.
Aubert fils, 1720.
Berthaume, 1752.
Armingaud, 1824.
Lalo, 1830.

VII. ITALIAN VIOLINISTS.

Mestrino, 1748.
Puppo, 1749.
Florillo, 1753.
Rolla, 1737.
Bazzini, 1818.

VIII.

Ole Bull, 1810.
Lipinski, 1790.

of the services of the Church. This was probably nothing new as regards the organ, but the violin was now introduced into the Church as a solo-instrument, and the Violin Sonata—then almost the only form of violin-composition—thereby received the serious and dignified character which exercised a decisive influence upon the future development, not only of violin-playing, but of instrumental music generally. The influence of this connexion with the Church afterwards extended to secular violin-music. The Dances pure and simple soon made room for more extended pieces of a Dance character, and afterwards almost entirely disappear from the Chamber Sonata, which begins more and more to partake of the severer style of the Church Sonata, so that at last a difference of name alone remains, the Church-Sonata-form dominating in the Chamber as much as it did in the Church. The first great master of the Violin-Sonata is GIOVANNI BATTISTA VITALI (1644-1692). He cultivated chiefly the Chamber-Sonata, and his publications bear the title of 'Balletti, Balli, Correnti, etc. da Camera,' but in some of his works the transition from the Suite-form to the later Sonata da camera, so closely allied to the Church-Sonata, is already clearly marked. In musical interest, Vitali's compositions are greatly superior to those of his predecessors and contemporaries. His dances are concise in form, vigorous in character, and in some instances—especially in a Ciaconna with variations—he shows high powers as a composer. [See VITALI.] His demands on execution are in some instances not inconsiderable, but on the whole he does not represent in this respect any material progress.

The first beginnings of violin-playing in an artistic sense in GERMANY were doubtless owing to Italian influence. As early as 1626 Carlo Farina was attached to the Court of Dresden. About the middle of the century a certain JOHANN WILHELM FURCHHEIM is mentioned in the list of members of the Dresden orchestra, under the title of 'Deutscher Concertmeister,' implying the presence of an Italian leader by his side. Gerber, in his Dictionary, mentions two publications of his for the violin: (1) 'Violin-Exercitium aus verschiedenen Sonaten, nebst ihren Arien, Balladen, Allemanden, Conranten, Sarabanden und Giguen, von 5 Partieen bestehend, Dresden, 1687'; and (2) 'Musikalische Tafelbedienung (Dinner-Service), Dresden, 1674.' THOMAS BALTZAR was, according to Burney and Hawkins, the first violinist who came to England. He appears to have greatly astonished his audiences, especially by his then unknown efficiency in the shift, in which however he did not exceed the 3rd position. It is amusing to read, that a certain D. Wilson, who was then considered the best connoisseur of music at Oxford, confessed that, when he first heard Baltzar play, he had looked at his feet to see whether he had a hoof, as his powers seemed to him diabolic. Baltzar's compositions consist of Chamber Sonatas in the sense of Suites of Preludes, Dances and Variations. Burney, in the fourth volume of his History, gives an Allemande of his. Two sets of 'The Division Violin' were published in London in 1688 and 1693. [See vol. i. p. 451 *a*]. Of far greater importance than Baltzar are two German violinists, JOHANN JACOB WALTHER (born 1650), and FRANZ HEINRICH BIBER (died 1698). WALTHER [see that article] appears to have been a sort of German Farina, with a technique much further developed; he ascends to the 6th position and writes difficult double-stops, arpeggios and chords. His compositions are, however, clumsy and poor in the extreme, and if we consider that he was a contemporary of Corelli, we cannot fail to notice the much lower level of German art as compared with that of Italy. BIBER was no doubt an artist of great talent and achievement. [See vol. i. p. 240.] His technique was in some respects in advance of that of the best Italian violinists of the period, and from the character of his compositions we are justified in assuming that his style of playing combined with the pathos and nobility of the Italian style that warmth of feeling which has ever been one of the main characteristics of the great musical art of Germany.

In tracing the further progress of violin-playing we must return to Italy. After Vitali it is TORELLI (1657-1716) who chiefly deserves our attention, as having added to the Sonata a new and important kind of violin-composition, the Concerto. In his Concerti da Camera and Concerti grossi we find the form of the Sonata da Chiesa preserved, but the solo-violins (one or two) are accompanied not only by a bass, as in the Sonata, but by a stringed band (2 orchestral or ripieno violins, viola and bass), to which a lute or organ part is sometimes added, an arrangement which on the whole was followed by Vivaldi, Corelli, and Handel. If no remarkable progress in the technique of the instrument was effected by the introduction of the Concerto, it is all the more striking to notice how henceforth the best composers for the Church contribute to the literature of the violin. We have, in fact, arrived at a period in which the most talented musicians, almost as a matter of course, were violinists—just as in modern times, with one or two exceptions, all great composers have been pianists. The most eminent representative of this type of composer-violinist is ARCANGELO CORELLI (1653-1713). His works, though in the main laid out in the forms of his predecessors and, as far as technique goes, keeping within modest limits, yet mark an era both in musical composition and in violin-playing. He was one of those men who seem to sum up in themselves the achievements of their best predecessors. Corelli's place in the history of instrumental music is fully discussed elsewhere. [See CORELLI, vol. i. p. 400; SONATA, vol. iii. p. 556.] Here it remains only to state that in both main branches of violin-composition, in the Sonata and the Concerto, his works have served as models to the best of his successors. They are distinguished chiefly by conciseness of form and logical structure. There is nothing tentative, vague or experimental in them; the various parts seem balanced to a

nicety, the whole finished up and rounded off with unerring mastery. His harmonies and modulations, though not free from monotony, are sound and natural; simplicity and dignified pathos on the one hand, and elegant vivacity on the other, are the main characteristics of his style. The technical difficulties contained in his works are not great, and in this respect Corelli's merit does not lie in the direction of innovation, but rather of limitation and reform. We have seen how the violin at the beginning of its career simply adopted the style of the vocal music of the period, how later on it took in the orchestra the place of the cornetto, and how, though very gradually, a special violin style began to be formed. Now followed a period of experiments—all more or less tending towards the same end—a style which should correspond to the nature, ideal and mechanical, of the instrument. In both respects, as we have seen, remarkable progress was made; although exaggeration was not always avoided. The virtuoso *par excellence* made his appearance even at this early period. Corelli, by talent and character had gained a position of authority with his contemporaries, which has but few parallels in the history of music. This authority he used to give an example of artistic purity and simplicity, to found a norm and model of violin-playing which forms the basis of all succeeding legitimate development of this important branch of music.

Before mentioning the most important of Corelli's pupils we have to consider the influence exercised on violin-playing by the Venetian VIVALDI (died 1743). Though by no means an artist of the exalted type of Corelli, his extraordinary fertility as a composer for the violin, his ingenuity in making new combinations and devising new effects, and especially his undoubted influence on the further development of the Concerto-form, give him an important position in the history of violin-playing. While in the Concerti grossi of Torelli and Corelli the solo-violins are treated very much in the same manner as the orchestral violins—the solo-passages being usually accompanied by the bass alone—Vivaldi not only gives to the solo-violins entirely distinct passages of a much more brilliant character, but he also adds to his orchestra oboes and horns, which not merely double other parts, but have independent phrases and passages to perform—thereby giving the earliest instance of orchestration as applied to the Concerto.

As an executant the Florentine VERACINI[1] exercised a greater influence than Vivaldi. Owing in great measure to its connexion with the Church, the Italian school of violin-playing had formed a pure and dignified style, which was brought to perfection by Corelli. As far as it went, nothing could be more legitimate and satisfactory in an artistic sense—yet there was something wanting, if this severe style was not to lapse into conventionality: the element of human individuality, strong feeling and passion. Some German masters—especially Biber—were certainly not devoid of these qualities; but their efforts were more or less crude, and lacking in the fine sense for beauty of form and sound which alone can produce works of art of a higher rank. Veracini, a man of passionate temperament, threw into his performances and compositions an amount of personal feeling and life, which in his own day brought on him the charge of eccentricity, but which to us appears as one of the earliest manifestations of a style which has made the violin, next to the human voice, the most powerful exponent of musical feeling. His Violin Sonatas are remarkable for boldness of harmonic and melodic treatment, and of masterly construction. The demands he makes on execution, especially in the matter of double stops and variety of bowing, are considerable. His influence on Tartini—after Corelli the greatest representative of the Italian school—we know to have been paramount. [See TARTINI, vol. iv. p. 58.] TARTINI (1692–1770) by a rare combination of artistic qualities of the highest order, wielded for more than half a century an undisputed authority in all matters of violin-playing, not only in Italy, but in Germany and France also. He was equally eminent as a performer, teacher, and composer for the violin. Standing, as it were, on the threshold of the modern world of music, he combines with the best characteristics of the old school some of the fundamental elements of modern music. Himself endowed with a powerful individuality, he was one of the first to assert the right of individualism in music. At the same time we must not look in his works for any material change of the traditional forms. His Concertos are laid out on the plan of those of Corelli and Vivaldi, while his Sonatas, whether he calls them *da chiesa* or *da camera*, are invariably in the accepted form of the *Sonata da chiesa*. The *Sonata da camera* in the proper sense, with its dance forms, he almost entirely abandons. The difference between Tartini's style and Corelli's is not so much one of form as of substance. Many of Tartini's works bear a highly poetical and even dramatic character, qualities which, on the whole, are alien to the beautiful but colder and more formal style of Corelli. His melodies often have a peculiar charm of dreaminess and melancholy, but a vigorous and manly tone is equally at his command. His subjects, though not inferior to Corelli's in conciseness and clear logical structure, have on the whole more breadth and development. His quick passages are freer from the somewhat exercise-like, dry character of the older school; they appear to be organically connected with the musical context, and to grow out of it. As an executant Tartini marks a great advance in the use of the bow. While no material change has been made in the construction of the violin since the beginning of the 16th century, the bow has undergone a series of modifications, and only toward the end of the 18th century attained its present form, which combines in such a remarkable degree elasticity with firmness. [See BOW, vol. i. p. 264; TOURTE, vol. iv. p. 155.]

[1] Francesco Maria (about 1685–1750). See vol. iv. p. 230.

Whether Tartini himself did anything to perfect the bow, we are not aware, but the fact that old writers on musical matters frequently speak of 'Tartini's bow,' seems to point that way. At any rate, we know that in his time the bow gained considerably in elasticity, and in some letters and other writings of Tartini's we have direct evidence that he made a more systematic study of bowing than any one before him. The task of the violinist's left hand is a purely mechanical one: all power of expression rests with the bow. If we consider the character of Tartini's compositions, we cannot but see what great and new claims on expression, and consequently on bowing, are made in them. That these claims were fulfilled by Tartini in an extraordinary degree, is the unanimous opinion of his contemporaries: in the production of a fine tone in all its gradations, as well as in perfect management of a great variety of bowing, he had no rival. As regards the technique of the left hand he excelled particularly in the execution of shakes and double-shakes, than which there is no better test for those fundamental conditions of all execution, firmness and lightness of finger-movement. At the same time, to judge from his compositions, his *technique* was limited even in comparison to that of some of his contemporaries—he does not exceed the 3rd position, his double-stops are on the whole simple and easy. He appears to have adhered to the holding of the violin on the right side of the string-holder, a method which was a barrier to further development of the technique of the left hand. With him the exclusive classical Italian school of violin-playing reached its culminating point, and the pupils of Corelli and Tartini form the connecting links between that school and the schools of France and Germany. In this respect the Piedmontese SOMIS (about 1700–1763) must be considered the most important of Corelli's pupils. We do not know much of him as a player or composer, but as the teacher of GIARDINI (1716–1796), and of PUGNANI (1727–1803), the teacher of VIOTTI (1753–1824), his influence reaches down to Spohr and our own days. The most brilliant representatives of Italian violin-playing after Tartini were GEMINIANI and NARDINI. [See vol. i. p. 587; vol. ii. p. 446.] The former was a pupil of Corelli, the latter of Tartini. Their style is decidedly more modern and more brilliant than that of their great master's. Nardini's influence in Germany—where he passed many years—contributed much towards the progress of violin-playing in that country. Geminiani (1680–1761), who for a long time resided in London, was the first to publish a Violin-School of any importance. Compared with that of Leopold Mozart (see vol. ii. p. 379), which appeared a few years later, and on the whole is a work of much higher merit, Geminiani's 'school' shows an advance in some important points of *technique*. Here for the first time the holding of the violin on the left side of the string-holder is recommended—an innovation of the greatest importance, by which alone the high development of modern technique was made possible. He goes up to the 7th position. As affording the only direct evidence of Corelli's method and principles (which in all main respects have remained ever since the basis of all legitimate and correct treatment of the instrument), Geminiani's book is still of the greatest interest. In LOCATELLI (1693–1764), another pupil of Tartini, a curious instance is afforded, how, in spite of the strongest school-influence, a powerful individuality will now and then, for better or worse, strike out a path for itself. While some of Locatelli's compositions afford clear evidence of his sound musicianship and genuine musical feeling, he shows himself in others, especially in a set of Caprices, to have been, to say the least, an experimentalist of the boldest type. In overstepping to an astonishing degree the natural resources and limits of the instrument, these caprices afford one of the earliest instances of charlatanism in violin-playing. [See LOCATELLI, vol. ii. p. 155.]

The beginnings of violin-playing in France date from a very early period. We have already seen that the very first known maker of violins, Duiffoprugcar, was called to France by Francis I., and that there is some evidence of the violin having very quickly gained considerable popularity there. Musical guilds spread throughout the country as early as the 14th century. The most important was the 'Confrérie de St. Julien,' headed by 'Le Roy des Ménétriers du Royaume de France.' [See ROI DES VIOLONS, vol. iii. p. 145.] Whatever historical or antiquarian interest may attach to these guilds, they did little to further musical art in general or the art of violin-playing in particular. We have no means of forming an estimate of the proficiency as violinists of these ménétriers, but, to judge from the extreme simplicity of the violin-parts in the scores of Lulli, who in 1652 was appointed Director of the Royal Chapel (Les vingtquatre violons du Roy), it cannot have been great. [See vol. iv. p. 266.] As late as 1753 a certain Paris musician, Corrette, writes that when Corelli's Violin Sonatas came to Paris, no violinist was to be found who could have played them. The violin compositions Frenchmen of the same period, among which of the Suites of RÉBEL (about 1700), a pupil of Lulli, were counted the best, are in every respect inferior to the average of Italian and even of German productions of the same period: the setting is as poor and even incorrect as the treatment of the instrument is primitive. FRANÇOIS FRANCŒUR, in his Sonatas (1715), shows decided progress in both respects. (As a curiosity it may be noticed that Francœur, in order to produce certain chords, adopted the strange expedient of placing the thumb on the strings.) As was the case in Germany, it was owing to the influence of the Italian school, that violin-playing in France was raised to real excellence. The first French violinist of note who made his studies in Italy under Corelli was BAPTISTE ANET (about 1700). Of much greater importance however was JEAN MARIE LÉCLAIR (1697–1764), a pupil of Somis, who again was a direct pupil of Corelli's.

As a composer for the violin Léclair has among Frenchmen down to Rode hardly a rival. If most of his works are characterised by the essentially French qualities of vivacity, piquancy, and grace, he also shows in some instances a remarkable depth of feeling, and a pathos which one would feel inclined to ascribe to Italian influence, if at the same time it did not contain an element of theatrical pomposity characteristic of all French art of the period. His *technique* shows itself, within certain limits—he does not go beyond the 3rd position—to be quite as developed as that of his Italian contemporaries. By the frequent employment of double-stops a remarkable richness of sound is produced, and the bow is used in a manner requiring that agility and lightness of management for which at a later period the French school gained a special reputation.

Among other French violinists, directly or indirectly formed by the Italian school, may be mentioned PAGIN (born 1721), TOUCHEMOULIN (1727–1801), LAHOUSSAYE (1735–1818), BARTHÉLEMON (died 1808), and BERTHAUME (1752–1828). Meanwhile an independent French school began to be formed of which PIERRE GAVINIÉS (1728–1800) was the most eminent representative. Of his numerous compositions, 'Les vingt quatre matinées'—a set of studies of unusual difficulty—have alone survived. Without partaking of the eccentricity of Locatelli's Caprices, these studies show a tendency towards exaggeration in *technique*. Beauty of sound is frequently sacrificed—difficulty is heaped on difficulty for its own sake, and not with the intention of producing new effects. At the same time, so competent a judge as Fétis ascribes to Gaviniés a style of playing both imposing and graceful.

Not directly connected with any school, but in the main self-taught, was ALEXANDRE JEAN BOUCHER (1770–1801). He was no doubt a player of extraordinary talent and exceptional technical proficiency, but devoid of all artistic earnestness, and was one of the race of charlatan-violinists, which has had representatives from the days of Farina down to our own time. If they have done harm by their example, and by the success they have gained from the masses, it must not be overlooked that, in not a few respects, they have advanced the *technique* of the violin. The advent of VIOTTI (1753–1824) marks a new era in French violin-playing. His enormous success, both as player and composer, gave him an influence over his contemporaries which has no parallel, except in the cases of Corelli and Tartini before him, and in that of Spohr at a later period.

In Germany the art of Corelli and Tartini was spread by numerous pupils of their school, who entered the service of German princes. In Berlin we find J. G. GRAUN (1700–1771), a direct pupil of Tartini, and F. BENDA (1709–1786), both excellent players, and eminent musicians. In the south, the school of Mannheim numbered among its representatives JOHANN CARL STAMITZ (1719–1761), and his two sons Carl and Anton—(the latter settled in Paris, and was the teacher of R. Kreutzer); CHR. CANNABICH (1731–1798), well known as the intimate friend of Mozart; WILHELM CRAMER (1745–1799), member of a very distinguished musical family, and for many years the leading violinist in London; IGNAZ FRÄNZL (born 1736) and his son Ferdinand (1770–1833). The Mannheim masters, however, did not contribute anything lasting to the literature of the violin. On the whole, the Sonata, as cultivated by Tartini, remained the favourite form of violin compositions. At the same time, the Concerto (in the modern sense) came more and more into prominence. The fact that W. A. Mozart, who from early childhood practised almost every form of composition then in use, wrote no sonatas for violin[1] solo, but a number of concertos for violin and orchestra, is a clear indication of the growing popularity of the new form. Mozart in his younger years was hardly less great as a violinist than a piano-player, and his Violin Concertos, some of which have been successfully revived of late, are the most valuable compositions in that form anterior to Beethoven and Spohr. While they certainly do not rank with his Pianoforte Concertos, which date from a much later period, they stand very much in the same relation to the violin-playing of the period, as his Pianoforte Concertos stand to contemporary pianoforte-playing. Here, as there, the composer does not disdain to give due prominence to the solo instrument, but the musical interest stands in the first rank. The scoring, although of great simplicity—the orchestra generally consisting of the stringed quartet, two oboes, and two horns only—is full of interest and delicate touches. On the other hand, the Concertos of Tartini and his immediate successors are decidedly inferior to their Solo Sonatas. The Concerto was then in a state of transition: it had lost the character of the Concerto grosso, and its new form had not yet been found, although the germ of it was contained in Vivaldi's Concertos. On the other hand, the Solo Sonata had for a long time already obtained its full proportions, and the capabilities of the form seemed wellnigh exhausted. Meanwhile the Sonata-form, in the modern sense of the word, had been fully developed by composers for the pianoforte, had been applied with the greatest success to orchestral composition, and now took hold of the Concerto. Mozart and Viotti produced the first Violin Concertos, in the modern sense, which have lasted to our day. Mozart, however, in his later years gave up violin-playing altogether,[2] and although, like Haydn, he has shown in his chamber-music how thoroughly in sympathy he was with the nature of the violin, he did not contribute to the literature of the instrument any works wherein he availed himself of the technical proficiency attained by the best violinists of his time. In this respect it is significant that Spohr, whose unbounded admiration for Mozart is well known,

[1] That is, for violin without accompaniment.
[2] His latest Violin Concerto dates from 1776. (See Köchel, No. 268.)

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seems never to have played his Violin Concertos in public. Viotti and Rode were Spohr's models for his earlier Concertos.[1]

Towards the end of the 17th century Paris became the undisputed centre of violin-playing, and the Paris school, represented by Viotti, as depository of the traditions of the classical Italian school; by KREUTZER (1766–1831), who, though born at Versailles, was of German parentage, and a pupil of Anton Stamitz; and by RODE (1774–1830), and BAILLOT (1771–1842), both Frenchmen, assumed a truly international character. The single circumstance that four violinists of such eminence lived and worked together at the same place, and nearly the same time, would be sufficient to account for their essential influence on the taste and style of this period. Differing much in artistic temperament, they all took the same serious view of their art, and shared that musical earnestness which is averse to mere technical display for its own sake, and looks on execution as the means of interpreting musical ideas and emotions. As teachers at the newly founded Conservatoire, Rode, Kreutzer, and Baillot formally laid down the principles of violin-playing as they prevail to this day. If it is to Germany that we have to look for their true successors, apparently because their style, founded on a broad and truly musical basis, irrespective of national peculiarities, found its most congenial soil in the country of the great composers, who in their works are truly international, as all art of the very first rank must be; while the strongly pronounced national character of French violinists was bound sooner or later to assert itself, and to return to a characteristically French style of playing. Baillot, in his 'L'Art du Violon,' points out as the chief distinction between the old and the modern style of violin-playing, the absence of the dramatic element in the former, and its predominance in the latter. In so far as this means that the modern style better enables the player to bring out those powerful contrasts, and to do justice to the enlarged horizon of ideas and emotions in modern musical compositions, it merely states that executive art has followed the progress, and shared in the characteristic qualities of the creative art of the period. A comparison of Mozart's String Quartets with those of Beethoven, illustrates to a certain extent this difference. The style of playing which was admirably adapted for the rendering of the works not only of Corelli and Tartini, but also of Handel, and even Mozart, could not cope with Haydn, and still less with Beethoven. The great merit of the masters of the Paris School was, that they recognised this call for a freer and bolder treatment of the instrument, and approached their task in a truly musical and artistic spirit.

The manner and style of the Paris school were brought to Germany by Viotti and Rode, who both travelled a great deal, and by their performances effected a considerable modification in the somewhat antiquated style then prevailing in that country. The Mannheim school, as already mentioned, was the most important centre of violin-playing in Germany during the second half of the 18th century. It produced a number of excellent players, such as the three Stamitzes, Chr. Cannabich, Ferd. Fränzl, and others. They had adhered more closely than the French players to Tartini's method and manner, and not only Spohr, but before him Mozart, speaks of their style as old-fashioned, when compared with that of their French contemporaries. The fact that the last and final improvements in the bow as made by Tourte of Paris, were probably unknown to them, would account for this. [See p. 155.] Another remarkable player belonging to this school, was J. F. ECK (born 1766), whose brother and pupil FRANZ ECK (1774–1809), was the teacher of Spohr. Both the Ecks appear to some extent to have been under the influence of the French school. Spohr in his Autobiography speaks of Franz Eck as a French violinist. Spohr therefore can hardly be reckoned as of the Mannheim school, and we know that later on he was greatly impressed by Rode, and for a considerable time studied to imitate him. His earlier Concertos are evidently worked after the model of Rode's Concertos. Thus—granting the enormous difference of artistic temperament—Spohr must be considered as the direct heir of the art of Viotti and Rode. At the same time, his individuality was so peculiar, that he very soon formed a style of his own as a player no less than as a composer. As a composer he probably influenced the style of modern violin-playing even more than as a player. His Concertos were, with the single exception of Beethoven's Concerto, by far the most valuable contributions to the literature of the violin, as a solo instrument, hitherto made. Compared even with the best of Viotti's, Rode's, or Kreutzer's Concertos they are not merely improvements, but in them the Violin Concerto itself is lifted into a higher sphere, and from being more or less a show-piece, rises to the dignity of a work of art, to be judged as much on its own merits as a musical composition, as by its effectiveness as a solo-piece. Without detracting from the merits of the works of the older masters, it is not too much to say that there is hardly enough musical stuff in them to have resisted the stream of superficial virtuoso-music which more than ever before flooded the concert-rooms during the first half of the 19th century. We believe that it was mainly owing to the sterling musical worth of Spohr's violin compositions that the great qualities of the Classical Italian and the Paris schools have been preserved to the present day, and have prevented the degeneration of violin-playing. Spohr had great powers of execution, but he used them in a manner not wholly free from one-sidedness, and it cannot be said that he made any addition to the technique of the instrument. He set a great example of

[1] Mozart's Solo Violin Concertos, with two exceptions, remain in MS., and indeed seem to have undergone an almost total eclipse till our own days, when one or two of them have been resuscitated by David, Joachim, and others.

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purity of style and legitimate treatment of the instrument—an example which has lost none of its force in the lapse of more than half a century.

Next to Spohr no one has had a greater influence on the style of modern violin-playing than Paganini. The fame of Corelli and Tartini had spread far beyond their own country; the fiddlers of Italy, like the singers, travelled during the 18th century all over Europe in search of gold and laurels. Some of them returned to enjoy a quiet old age under their native sky; others, like Viotti, never came back. A great many either settled abroad, in Paris or London, or were attached to some of the many courts of Germany. Thus we find Geminiani and Giardini in London, Viotti alternately in Paris and London, Locatelli at Amsterdam, Nardini at Stuttgardt, as soloists, leaders, and teachers. In this way the school of Italy was virtually transferred to France and Germany by the pupils of Tartini; and at the beginning of the century it was practically extinct in Italy, where violin-playing, with few exceptions, had sunk to a very low level. But Italy afterwards produced a few violinists of great eminence, who, more or less self-taught, achieved enormous successes as virtuosi, and no doubt have largely influenced modern violin-playing. LOLLI (about 1730–1802) was one of these; an extraordinary fiddler, but a poor musician. Of much greater importance was PAGANINI (1784–1840). The sensation he created wherever he appeared was unprecedented. By his marvellous execution, and his thoroughly original, though eccentric personality and style, he for a time held the public and the musicians of Europe spell-bound. His influence on the younger violinists of the period could not fail to be considerable —more so in France than in Germany, where the more serious spirit prevailing among musicians and the presence of such a master as Spohr, were powerful enough to keep the influence within bounds. The growing importance and popularity of chamber-music for the violin, especially of the String Quartet, since Haydn, Mozart, and Beethoven, were another barrier against the predominance of an exclusive virtuoso style of violin-playing in Germany. French violinists, especially Baillot, were certainly anxious enough to attack these highest tasks of the violinist, but there can be no doubt that in their hands the works of the German classics assumed an aspect which was too frequently more in accordance with the French character of the performers than with the intentions of the composers. In this respect the minute directions which Baillot gives for the performance of a great number of passages extracted from the works of most eminent composers, is extremely curious and instructive. It was but natural that Paganini should have a number of imitators, who copied with more or less success his harmonics and double-harmonics, his long and quick staccatos, pizzicatos with the left hand—in fact, all those technical feats which, though not invented by him, he brought to the highest pitch of perfection. The style of the man, which had its source in his genius and originality, was inimitable. He could not, and did not start a school. SIVORI (born 1817) claimed to be his only actual pupil. But, pupils or no pupils, Paganini caused nothing short of a revolution in the technique of the French school. The striking change which the general style of violin-playing underwent in France during the third decade of this century has, however, other and deeper causes, and finds its explanation in the complete revolution in musical taste which took place at that period. The Classical Paris school was in reality the school of Italy, which for the time being had made Paris, as it were, its headquarters. Founded by Viotti, the Italian, at a time when German instrumental music, in the persons of Haydn and Mozart, was occupying the attention of the whole musical world, this School hardly reflected the salient points of the French national character, although it harmonised well with the classical tendencies of the sister arts in that country. In Baillot's 'L'Art du Violon,' we cannot fail to recognise already a leaning towards a style which was more in harmony with the genius of the French nation—a style, brilliant, showy, full of shrewdly calculated effects, elegant, and graceful, aiming chiefly at a highly polished execution, and distinguished by what they themselves untranslateably call *élan*. At the same time, the French school gained, in what might be termed its classical period, a basis and a systematic method for the technical training of violinists, the advantages of which are still so apparent in the highly finished technique of a large number of French violin-players of the present day.

It is only within the last fifty years that instrumental composition, apart from the stage, has gained any great importance in France. As in Italy, so there, the operatic style of the period determined the general musical style. Thus we find the chaste and graceful style of Méhul and Boieldieu reflected in Rode and the best of his contemporaries. The success of Rossini threw everything else for a time into the shade, and brought about a complete revulsion of musical taste in France; but if Rossini's sparkling and graceful style appealed to one prominent feature of the national character, it was Meyerbeer, with his supreme command of theatrical effect, who took hold of another. The most eminent native opera composers, Adam, Auber, Herold, and Halévy, while no doubt strongly French in character, did not escape the powerful influence of these two masters; and it is but natural that in common with all other branches of musical art, violin-playing and composition for the violin had to submit to it. While in Germany the spirit of instrumental music was almost as dominant on the stage as in the concert-room, and delayed the formation of a truly dramatic style of music, in France the operatic style was as supreme in the concert-room as on the stage; and in that sense

Baillot's characterisation of the modern style of violin-playing as the dramatic style is quite correct.

The two most eminent representatives of the modern French school, DE BÉRIOT (1802–1870) and H. VIEUXTEMPS (1820–1881), were of Belgian nationality. The Belgian school of violin-playing is, however, in reality but a branch, though a most important one, of the Paris school. De Bériot's style as a composer for the violin seems to have been formed under the influence of the modern Italian opera composers, especially of Rossini, Donizetti, and Bellini; and his Concertos and *Airs variés*, which have attained an immense popularity all over the world, share the strong and weak points of modern Italian music. They have plenty of melody, though of a somewhat sentimental kind, and their general style, without affording much difficulty to the player, is most brilliant and effective. If De Bériot's ideas are on the whole superficial and often not free from triviality, they are also unpretentious and unaffected. The same can hardly be said of Vieuxtemps. He certainly was a great violinist, and as a musician decidedly superior to Bériot. His compositions contain ideas of great beauty and are often cleverly worked out, but at the same time there is in them too frequently an element of theatrical bombast and pretension which is analogous to Meyerbeer's grand-opera style, just as De Bériot's is to the spontaneous melody of Italian opera. De Bériot's treatment of the instrument, though often commonplace, does not go against its nature, while Vieuxtemps not unfrequently seems to do violence to it, and in some of his *tours de force* oversteps the boundaries of the beautiful. Both these great artists travelled much, and gained by the great excellence of their performances universal success in almost every European country. Vieuxtemps was also the first violinist, of the highest rank, who visited America. De Bériot, as leader at the Brussels Conservatoire, formed a great number of excellent violinists, the best known of whom are the Spaniard MONASTERIO (born 1836), SAURET (born 1852), SCHRADIECK (born 1846), and HEERMAN (born 1844). JEAN BECKER (born 1836), and LAUTERBACH (born 1832) also studied for some time under him.

Among Baillot's pupils F. A. HABENECK (1781–1849) attained a great reputation as conductor and as teacher. He counts among his pupils SAINTON (born 1813), PRUME (1816–1849), ALARD (born 1815) and LÉONARD (born 1819). The two last, with MASSART (born 1811), a pupil of Kreutzer, have for thirty years past, as teachers at the Paris Conservatoire, headed the Franco-Belgian school. Alard's most eminent pupil is SARASATE (born 1844). MARSICK and M. DENGREMONT (born 1866) studied under Léonard.

WIENIAWSKI, LOTTO, and TERESINA TUA, are pupils of Massart. Wieniawski (1835–1880) was indeed a wonderful player. He possessed a beautiful tone, an astonishing technique of the left hand and of the bow, and threw into his performances an amount of life and warmth which, if it now and then led to some exaggeration, was irresistible. The marvellous perfection of Sarasate's playing, and the gracefulness of his style, are too well known to require further comment. The character of his répertoire deserves, however, special attention. It is a very extended one, and illustrates a remarkable general change in the répertoires, if not in the style, of the younger generation of French violinists. Formerly the French violinist, no less than the German one, as a matter of course, wrote his own Concertos—or if that was beyond his power, his own Fantasias or the like. Unfortunately, French violinists, with few exceptions, have not been highly trained musicians. We know that Rode and De Bériot had even to seek assistance in the scoring of their Concertos. The descent from the compositions of Rode and Krentzer to those of De Bériot, Alard, and Léouard, is only too apparent. The operatic Fantasias of the last two mark, we may say, the lowest point to which composition for the violin had hitherto descended. Of late years the taste for serious instrumental music has grown more and more universal in France, and a reaction has set in. Not that the public has left off its delight in brilliant technical display. The fabulous successes of some modern virtuosi prove the contrary. But these triumphs have been won as much by their performance of the best Concertos by the best composers as of brilliant show-pieces.

In Germany we find the schools of Cassel, Leipzig, and Vienna taking the lead. Spohr at Cassel had a great number of pupils, but his manner and style were too exclusively individual to form a school. His most eminent pupil was FERDINAND DAVID (1810-1873) who as founder of the Leipzig School exercised great influence on violin-playing in Germany. It can hardly be said that he perpetuated in his pupils Spohr's method and style. Entirely differing from his great master in musical temperament, enjoying from his early youth close intercourse with Mendelssohn, and strongly imbued with the spirit of modern music as manifested in Beethoven, he represents a more modern phase in German violin-playing and an eclecticism which has avoided onesidedness not less in matters of technique than of musical taste and judgment generally. He was the first who played Bach's Violin Solos, and all the last Quartets of Beethoven (not even excepting the Fugue) in public. Schubert's Quartets and Quintet were on the programmes of his chamber-concerts at the time when they had, except perhaps at Vienna, nowhere yet been heard in public. [See vol. iii. p. 356 *b*.] As a teacher his chief aim was to give to his pupils a thorough command of the technique of the violin, and to arouse and develop their musical intelligence. There as elsewhere the classical works of violin literature naturally formed the main stock of teaching-material. At the same time David laid great stress on the study of the modern French masters, maintaining that, irrespective of musical value, their works,

being as a rule written with the aim of bringing ont the capabilities of the violin, contain a large amonnt of useful material for technical training, which in the end mnst benefit and improve the execution of music of any style. The correctness of this theory is strikingly proved by JOACHIM, who as Boehm's pupil at Vienna, was made thoroughly familliar with the techniqne of the modern French school, while he studied most of his classical répertoire at Leipzig nnder David's gnidance, and in what we may term Mendelssohn's musical atmosphere. Joachim's unlimited command over technical difficnlties in music of any style, which enables him to do equal justice to Paganini and Bach, is undouhtedly largely owing to the fact that his early training was free from onesidedness, and that he gained through the study of hrilliant modern music the highest finish as well as the completest mastery. David trained a large number of good violinists:—Japha (Cologne), Röntgen (Leipzig), Jacobsohn (Bremen), Schradieck (who sueceeded him at Leipzig), F. Hegar (Zürieh), and many more. By far the most eminent of his pupils is WILHELMJ (born 1845), a virtuoso of the very first rank, who combines a fine broad tone with a technique of the left hand unrivalled hy any other living violinist.

A most powerful influence on the style of the German violinists of the present day has been exercised hy the Vienna school, more especially by the pnpils of BOEHM (1798–1876). Although it is difficult to trace any direct connexion between the Viennese violin-players of the last century and the school of Italy, Italian violinists came very early to Vienna, and the local players adopted their method and style. We know that Tartini was for three years in the service of Count Kinsky, a Bohemian noble, and also that Trani, Ferrari, and other Italian virtuosos came to Vienna. It is remarkable that the leading Viennese composers of the last century, down to Haydn, were almost without exception violinists. Some of them, like Anton Wranitzky and Dittersdorf, were virtuosos of high rank, hut most of them were in the first place composers and leaders, and in the second place only violinists. Naturally they excelled less as solo-players than in the performance of chamber-music, which at that period hardly enjoyed anywhere so much popnlarity as at Vienna. It was the time of preparation for the great classical period which opened with Haydn, and the circumstance that the violin was even then cultivated in Vienna far more in connexion with good and serious mnsic than merely as a solo-instrument, has undonhtedly contributed mueh towards giving to the later representatives of that school their thoroughly musical character, and towards making Vienna the earliest home of quartet-playing. As a quartet-player SCHUPPANZIGH (1776–1830), a pupil of Wranitzky, attained great reputation, and may he regarded as standing first on the roll of great quartet-players. For many years in close intercourse with Haydn and Beethoven, enjoying the advice and guidance of these great masters in the prodnction of their Quartets, he estahlished the style of quartet-playing which has been handed down hy the most eminent Vienna violinists to our days. His greatest pupil was MAYSEDER (1789–1863), a hrilliant solo-player, of a style more elegant than powerful. Among his pupils the best known are MISKA HAUSER (born 1822), and DE AHNA (born 1835). The latter, an excellent soloist, has lived for many years at Berlin, and plays second violin in Joachim's qnartet.

It is however throngh the pupils of JOSEPH BOEHM (1798–1876) that the Vienna school attained general renown and importance. ERNST (1814–1865), G. HELLMESBERGER sen., DONT sen., JOACHIM, LUDWIG STRAUS, RAPPOLDI, and GRÜN, all studied nnder Boehm. Boehm himself ean hardly be reckoned as belonging to the old Vienna school, since he made his studies nnder Rode, and no douht was also influenced hy Spohr, who resided at Vienna in 1813, 14, and 15. The modern Vienna school therefore, though certainly not uninfluenced by the musical traditions of Vienna, appears in reference to technique and specific violin-style to be hased on the prineiples of the classical Freneh school. Counting among its representatives players of a great diversity of talent and artistic temperament, who afterwards formed more or less a style of their own, the Vienna school, or, strictly speaking, Boehm's school, can hardly be said to have been directly continned at Vienna. Boehm, although a thoroughly competent violinist, was not a player of great genius, hut he was possessed of an eminently sound and correct taste and judgment in musical and technical matters, and had a rare talent for teaching. Ernst, next to Joachim the most famous of his pupils, came largely under the influence of Paganini, whose style he for some time elosely imitated. Undoubtedly a violinist of the first rank, and by no means exclusively a bravura-player, he did not to any extent affect the prevailing style of violin-playing, nor did he train pnpils. An enormous influence on modern violin-playing, and on the general musical life of Germany and England, is exercised hy Joachim. He combines in a nnique degree the highest executive powers with the most excellent musicianship; and while through his hrilliant example he may truly be said to have given to modern German violin-playing a peculiar character, it has not been without effect even on the style of the French school. Unsurpassed as a master of the instrument, he uses his powers of execution exclusively in the service of art. First musician, then violinist, seems the motto of his life and the gist of his teaching. His performances undouhtedly derive their charm and supreme merit from the strength of his talent and of his artistic character, and are stamped with a striking originality of conception; at the same time fidelity to the text, and careful endeavour to enter into the spirit and feeling of the composer, are the principles of executive art which Joachim through his long career has invariably praetised. In the

rendering of Bach's Solos, of Beethoven's Concerto and Quartets, he has absolutely no rival, and it seems impossible he should ever be surpassed in these highest tasks of the violinist, in which both his conception and execution appear to fulfil the ideal of the composer. With Ernst, and still more with Joachim, an element derived from the national Hungarian, and the Hungarian gipsy music has come into prominence. Haydn, and still more Schubert, made frequent use of its peculiar melodic progressions and characteristic rhythms. [See vol. ii. p. 197.] It is fiddle-music par excellence, and if introduced into serious music with such judgment and discretion as in Joachim's Hungarian Concerto and transcriptions of Brahms's Hungarian Dances, it is not only artistically legitimate and musically interesting, but opens a field for telling and beautiful violin-effects. It evinces the same desire to make the resources of popular national music available for artistic purposes, which showed itself in Chopin's idealisations of the Polish element, and of late in Sarasate's adaptations of Spanish melodies and dances. Joachim has trained a large number of excellent violinists. Among the best of his pupils are: J. Ludwig, well-known as teacher and quartet-player in London, Hanflein (Hanover), Waldemar Meyer, Holländer (Cologne), Kruse (Berlin), Kotek (Berlin), Schnitzler (Rotterdam), Hess (Frankfort), Petri (Leipzig), Halir (Mannheim), Schiever (Liverpool), Gompertz (London), T. Nachez, and many more.

In addition to Boehm's pupils, the Vienna school produced a number of eminent violinists, such as JOSEPH HELLMESBERGER, a pupil of his father, who for a great many years has been the leading violinist at Vienna, and enjoys a special reputation for quartet-playing; LEOPOLD AUER (born 1845), pupil of Dont, jun., and performer of the first rank, and others. LEOPOLD JANSA (1796–1875) deserves to be specially mentioned as the teacher of the most eminent lady-violinist of the present day, WILMA NORMANN-NERUDA (born 1840). Madame Neruda, possessing a highly-finished technique, is not merely a brilliant soloist, but a thorough musician, versed in the whole range of musical literature, and an admirable quartet-player. It is, no doubt, largely owing to her immense success and popularity that of late years violin-playing has been much taken up by ladies, but, if we except Teresina Tua, with but transient success. Lady amateur violinists in London, as in Boston and New York, at the present time are counted by hundreds.

The school of Prague—started by F. W. PIXIS (1786–1842), a pupil of Fränzl at Mannheim, and of Viotti—has produced several violinists of note: J. W. KALLIWODA (1801–1866), M. MILDNER (1812–1865), who succeeded Pixis as Professor of the Violin at the Prague Conservatoire, and FERDINAND LAUB (1832–1874), a violinist of the very first rank.

It remains to mention a few violinists of eminence who do not stand in any direct connexion with the established schools of violin-playing. FRANZ CLEMENT (1780–1842), who was a musician and player of remarkable genius, deserves specially to be remembered as the first who played in public, and for whom, in fact, was written, the Concerto of Concertos, the original MS. of which bears this inscription: 'Concerto par Clemenza pour Clement, primo Violino e Direttore al theatro di vienna, Dal L. v. Bthvn. 1806.' C. J. LIPINSKI (1790–1861) was mainly self-taught, an excellent, solid, and brilliant player; though not exercising, either as composer or teacher, much influence on violin-playing generally. BERNHARD MOLIQUE (1803–1869), although a pupil of Rovelli's at Munich, must be called a follower of Spohr. His concertos take a high rank in violin-literature, and although they cannot rival Spohr's in spontaneity of ideas, they show, as it were, a further development of that master's violin-style and technique. During his long residence in England, Moliqne formed a number of pupils, the best known of whom is CARRODUS. OLE BULL[1] (1810–1880), a player of great originality, not free from charlatanism, was entirely self-taught, and has not inappropriately been described as a Northern Paganini. He belongs to no school, and has exercised no influence on the style of violin-playing of the period.

England has produced but few violin-players of eminence, and violin-playing has, as a rule, been represented in this country by foreigners. Thus we find Geminiani, Giardini, Wilhelm Cramer, Salomon, Viotti, Mori, Sainton, Straus, Normann Neruda, as the leading resident violinists in London, while there is hardly an eminent player during the last hundred years who has not visited the country.

The earliest English violin-player of note was DAVIS MELL, whom Hawkins calls the great rival of the German Baltzar. [See vol. i. p. 133.] JOHN BANISTER (about 1640–1700) was leader of the band of Charles II., in succession to Baltzar. MATTHEW DUBOURG (1703–1767) was a pupil of Geminiani, and appears to have been a clever player. His pupil, JOHN CLEGG (died about 1742), was a brilliant virtuoso. J. ABRAHAM FISHER (born 1744) was a player of much talent, who travelled a great deal on the continent, but appears to have been much of a charlatan. THOMAS LINLEY (1756–1778) studied under Nardini at Florence, but died young. GEORGE A. P. BRIDGETOWER (1779–184-), though not born in England, made his studies in London, and must have been a player of considerable powers, to judge from the fact that Beethoven played with him the Kreutzer Sonata for the first time in public. THOMAS PINTO (died about 1780) and GEORGE F. PINTO (1786-1806) were born in London of Portuguese parents. Both were clever violinists. Among modern players, the most eminent are HENRY BLAGROVE (1811–1872), a pupil of Spohr, and the brothers ALFRED (1837–1876) and HENRY HOLMES (born 1839). The last-named, now

[1] See BULL, OLE, in Appendix.

chief Professor of the Violin at the Royal College of Music in London, is a thoroughly artistic player, who more especially excels in quartet-playing.

There can be no doubt that the number of good violin-players is very much greater at the present time than it ever was before. Striking originality and genius are probably as rare as ever, but the improvement which has taken place in the rank and file during the last forty years is truly astonishing. While formerly even the most famous orchestras contained but a few who could make any claim to be soloists, nowadays the great majority are thoroughly trained artistic players. One of the best-known teachers of modern times used to declare that the same concertos which during the first half of this century were considered the *ne plus ultra* of difficulty, and were attempted in public by perhaps a very few of the most famous virtuosos—he used specially to adduce Lipinski's 'Concerto Militaire'—are now as a matter of course studied and fairly mastered by the average student at any Conservatoire. It is obvious how much orchestral performances must have gained by this general spread of executive skill, and we can safely assume that at no period of musical history has orchestral music been so generally well executed as at the present day.

At the same time we cannot speak of a modern violin-technique and a modern development of such technique as we speak of it in reference to piano-playing. The development of the technique in any instrument, as a matter of course goes along with the perfecting of its mechanical structure. Now in the case of the pianoforte this gradual perfecting of the mechanism has continued up to the present time. Thus the technique of Mozart probably stands in the same relation to the technique of Liszt as an old Vienna clavicembalo to a modern Broadwood. In the case of the violin it is not so. For more than three hundred years the violin has undergone no structural alteration whatever, and no important change in the principles of execution has taken place since the days of Corelli. The advance made in mastering difficulties since the early days of violin-playing is more apparent than real. There are but few points of modern technique which one or another of the old masters had not already attempted (Locatelli, Lolli, Bach, etc.), and it is owing only to the more complicated nature of modern music (not to speak of the morbid tendency towards exaggeration in every respect) that the execution of great difficulties is more often demanded. It is only in reference to 'bowing' that we can speak of a modern development, and that for the very good reason that the modern flexible bow attained its present form but very gradually at the end of last century. In the art of bowing we do find, as in piano-playing, a modern development which follows the gradual perfecting of the instrument. TOURTE, of Paris, made the modern bow what it is, and the violinists of his time were not slow to avail themselves of its immense advantages. Hence resulted a rapid progress in the art of bowing, which culminated in Paganini, and there reached a point of perfection which is not likely to be surpassed. [P.D.]

VIOLONCELLO—*i.e.* the little Violone—commonly CELLO. For the place of this instrument in the Violin family see vol. i. 580; iv. 268, 269, 281. II. The name is given to an organ stop of 8 ft. pitch, usually to be found in the Pedal organ, but occasionally in the Great also. It may be found both with open and closed pipes. There is always, as its name implies, some attempt to give the string quality. [W.Pa.]

VIOLONCELLO-PLAYING. Though the manufacture of the Bass Violin or Violoncello followed closely on the invention of the Tenor and Treble Violins, nearly a century elapsed before the Violoncello took its proper rank in the family of stringed instruments. This is due to the fact that the six-stringed Viola da gamba, the established chamber and orchestral bass of the 17th century, was a very popular instrument, and more easily handled than the Violoncello, though inferior to it in power and quality of tone. [See GAMBA.] The larger and more thickly strung Violoncello was at first employed to strengthen the bass part in vocal music, particularly in the music of the church. It was in Italy that the instrument first took a higher position. The stepping-stone appears to have been the continuous basses which formed the usual accompaniment to solos for the Violin. The ringing tones of the Violin demanded a more powerful accompaniment than the Viola da gamba could give; and with many Violin solos of the latter part of the century we find bass parts of some difficulty, which were played on the Violoncello by accompanists who made this department of music a special study. Corelli is said to have had a Violoncello accompaniment to his solo performances, though his basso continuo is obviously written in the first instance for the Viola da gamba: but it is not until after the death of Corelli that we hear of the first solo violoncello player. This was one Franciscello (1713–1740), of whom little is known except that he played solos in the principal European capitals. The name of Vandini has also come down to us as the violoncello accompanist of the solos of Tartini. These two players rank as the fathers of the Violoncello, and it may be assumed that it was from its association with the Violin as a bass that the Violoncello itself became a model instrument, and that the methods of violin playing came to be applied to it.

Among the earliest compositions for the Violoncello may be mentioned the sonatas of Antoniotti of Milan, an Amsterdam edition of which is dated 1736, and of Lanzetti, violoncellist to the King of Sardinia (1730–1750). According to M. Vidal[1] we trace in these masters the first decided recognition of the capacities of the

[1] Les Instruments à Archet, tom. I. p. 327.

instrument. The left hand stops an octave and a half (upper E) on the first string, necessitating the use of the thumb, which is the special characteristic of the higher positions of the Violoncello. Canavasso and Ferrari, two other Italian Cello players, appeared in Paris between 1750 and 1760. There already lived in Paris a player whose name stands by tradition at the head of the French school. This was the famous Berteau, who died in 1756. None of Berteau's compositions are known to exist, except a well-known study printed in Duport's 'Essai,' and a sonata in Breval's 'Méthode'; but he is always recognised as the first of the French school of violoncello-players. Cupis, Tillière, the two Jansons, and the older Duport were among his pupils. Among the classical composers, Handel and Bach first employed the instrument in its wider range; it is only necessary to mention the famous six solos of the latter, while well-known instances of its use by the former are the obligato parts to 'O Liberty' (Judas), 'What passion cannot music raise' (St. Cecilia's Day), and 'But O! sad virgin' (L'Allegro). Pepusch's 'Alexis' was for long a favourite. With the creation of the stringed quartet the Violoncello gained the greater prominence which is exemplified in the chamber music of Haydn and Boccherini. The latter master was himself a solo cellist of considerable ability; he played at the Concert Spirituel in Paris in 1768. Gluck is said to have been a cellist, but no predilection for the instrument appears in his works.

The true method of violoncello-playing was first worked out by the younger Duport, and laid down in his famous 'Essai sur le Doigté du Violoncelle, et sur la Conduite de l'archet.' DUPORT, who was born in 1749, made his début at the Concert Spirituel in the same year in which Boccherini performed (1768); the 'Essai' was published some years later. Before Duport much confusion had existed in fingering and bowing the instrument; many players, it appears, endeavoured to get over the difficulties of the scales by fingering the Violoncello like the Violin, *i.e.* stopping whole tones with successive fingers, thus throwing the hand into a false position, and losing that *aplomb* which is indispensable alike to certainty of fingering and solidity of tone. Duport, recurring to the practice of the old Viola da gamba players, laid down the principle that the true fingering was by semitones, only the first and second fingers being as a rule allowed to stretch a whole tone where necessary; and he overcame the inherent difficulties of the scales by dividing the positions into four so-called 'Fractions,' and by adopting a methodical system of shifting, the violin fingering being only retained in the higher 'thumb' positions, where the fingering is similar to the first position of the Violin, the thumb acting as a moveable nut. The 'Essai' of Duport formed an epoch in violoncello-playing. Among his pupils was Frederick William, King of Prussia, to whom Mozart dedicated the three famous quartets in F major, B♭ major, and D major, in which the Violoncello occupies so prominent a place; while Beethoven's two first Violoncello sonatas (op. 5) were dedicated to Duport himself. The compliment of Voltaire to Duport, who visited him when at Geneva on a musical tour, aptly illustrates the change which was taking place in the treatment of the instrument. 'Monsieur,' he is reported to have said, 'vous me faites croire aux miracles: vous savez faire d'un bœuf un rossignol!' In Germany Bernhard ROMBERG and STIASTNY, contemporaries of Duport, worked upon his method, while Levasseur, Lamare, Norblin, Platel, Baudiot and others represented the school in France. The Italians were slower in the cultivation of the Violoncello, and Burney in his Tour remarks that the Italian players retained the underhand grasp of the bow, while elsewhere the overhand grasp, founded on that of the violin, was generally adopted. Since the time of Duport, the tendency of players and composers has been to make the Violoncello more and more a Bass Violin, *i.e.* to assimilate its treatment more and more closely to that of the treble instrument. The most accomplished players even perform (an octave lower in pitch) on it solo violin pieces of great difficulty, the 'Trillo del diavolo' and 'Carnaval de Venise' not excepted. Merk, Franchomme, Kummer, and Dotzauer ranked among the best bravura players of their times, but the greatest master of all the effects producible on the Violoncello was undoubtedly the late M. Servais (died 1866), under whose large and vigorous hand, says a critic, the Violoncello vibrated with the facility of a kit: the staccato in single notes, in thirds, in octaves, all over the fingerboard, even to the most acute tones, came out with irreproachable purity; there was never a hesitation or a doubtful note. He was an innovator in every sense of the word: never, before him, had the Violoncello yielded such effects. His compositions will remain as one of the most marvellous monuments of the instrumental art of our time.[1] Servais may well be called the Paganini of the Violoncello. The English players who have left the greatest name are CROSSDILL and LINDLEY. Among living players the name of Signor PIATTI should be mentioned as a master in all styles, equally admirable in the severest classical music and in the brilliant technical effects which are embodied in some of his own compositions. GRÜTZMACHER, DAVIDOFF, the HAUSMANNS, and our own EDWARD HOWELL, must also be named.

At present players use thinner strings than formerly: and the use of the thumb positions is more restricted, the rule being to employ ordinary stopping wherever practicable. The objection to the thumb positions is that the quasi-open notes, being stopped sideways, are necessarily weak and unequal. For solo performance the tenor register of the Violoncello, *i.e.* the first and second strings, each employed in its lowest octave, is the best portion of the instrument: the ponderous notes of the lowest string are ex-

[1] Vidal, Instruments à Archet, tom. I. p. 371.

ceedingly effective in legato and tenuto passages. The Cello affords less scope than the Violin for displaying skill in bowing, the bow being shorter than that of the Violin, though the instrument itself is very much larger: while the bowing is to some extent reversed, because in the Violin the bow points in the downward direction of the scales, *i. e.* towards the lowest string, while in the Cello, which is held in a reversed position, the bow points in the upward direction, towards the highest string. The rule of the old Viola da gamba players, however—to bow strictly the reverse way to the Violin, *i.e.* to commence the bar with an up-bow—is not applicable to the Cello.

The principal Methods for the Violoncello are those by B. Romberg, Kummer, Dotzauer, Lee, and Piatti. The Studies of Stiastny, Grützmacher, and Lee, are usually recommended. Perhaps the best known among special writers for the instrument is Goltermann, who wrote many sonatas, and concertos with alternative orchestral or pianoforte accompaniment, as well as a very large number of lighter solos. Many of his works possess considerable musical as well as technical interest. Besides Goltermann, there may be mentioned Popper, a living violoncellist of good repute, Dunkler, and Signor Piatti, who, besides being the author of several origiual compositions, has rendered good service to the musical world by his admirable editions, with pianoforte accompaniments, of the Sonatas of Marcello and Boccherini. The principal classical compositions for the Violoncello and Piano are Beethoven's Four Sonatas, Hummel's Sonata, Sterndale Bennett's Sonata, Schumann's Concerto and 'Stücke im Volkston,' Molique's Concerto in D, op. 45. Mendelssohn's predilection for the Cello is well known. His orchestral works abound in melodious and effective solos for the instrument (Allegros of Italian and Scotch Symphonies, Meeresstille Overture, etc.), and in addition his Sonatas in B♭ and D, and his Air with Variations in D, all for Cello and Piano, are among the finest works in the répertoire of the cellist. The obbligato part to the air 'Be thou faithful unto death' (St. Paul), is a masterpiece in its kind which will probably never be surpassed. It is a pity that his intention of writing a Concerto for Cello and Orchestra was frustrated by his death, as it would undoubtedly have been a fine and effective composition, which, with all its merits, Schumann's Concerto fails to be. [See vol. ii. p. 285 *a*.] Onslow's Sonatas are esteemed by some amateurs of the instrument. Some effective duets for two Violoncellos have been written by Dotzauer, Gross, Kummer, Lee, Viotti, and Offenbach. The Violin and Violoncello concertante duets of the Bohrers, the Rombergs, and Léonard and Servais, are brilliant works, suitable for advanced performers: the less ambitious duets for Violin and Violoncello by Hoffmeister, Hoffmann, and Reicha should also be mentioned. [E.J.P.]

VIOLONE (*i. e.* Double-bass). An organ stop of 16 ft. pitch, with open pipes of smaller scale than those of the Open Diapason. Generally in the Pedal organ. [W.Pa.]

VIOLONS DU ROY. [See VINGT-QUATRE VIOLONS, p. 266.]

VIOTTI, GIOVANNI BATTISTA, celebrated violin-player and composer for the violin, was born March 23, 1753, at Fontanetto, a village in Piedmont. His first musical instruction he got from his father, a blacksmith, and from an itinerant musician of the name of Giovannini. In 1766 a bishop, who had been struck by the cleverness of the boy's performance, sent him to Turin, where Prince Pozzo de la Cisterna placed him under Pugnani. He soon developed into a fine player and entered the Royal band. In 1780 he left Turin, and travelled with Pugnani through Germany to Poland and Russia, meeting with great success, especially at St. Petersburg, and winning the favour of the Empress Catherine, who endeavoured to attach him to her court. But Viotti did not remain long in Russia, and proceeded with Pugnani to London, where his success was so great as completely to throw every other violinist into the shade. From London he went to Paris, and there parted from Pugnani, who returned to Italy. He made his first appearance at the Concert Spirituel in 1782, and was at once acknowledged to be the greatest living violinist. He happened to be less successful on one occasion, while in the next concert a very inferior player earned a great success. This is said to have disgusted him so much that he altogether ceased to play in public. In 1783 he visited his native town and bought some property for his father. Returned to Paris, he occupied himself with teaching and composing, giving at his residence regular private performances, and playing his concertos as he finished them with the accompaniment of his pupils. After some time he accepted the leadership of the orchestra at private concerts which had been established by the Princes Conti, Soubise, and other members of the aristocracy. He also frequently played at the Royal Court, but kept to his resolve not to appear in public. In 1788 he was induced to undertake the artistic management of the Italian Opera, a licence for which had been granted to the Queen's hairdresser Léonard. He succeeded in bringing together a brilliant company of singers, and also secured Cherubini's services as composer. From 1789 to 1792 the Italian Opera gave performances in the Tuileries, but on the return of the Court from Versailles to Paris, had to be transferred to the Theatre Feydeau. On the outbreak of the revolution however the enterprise quickly collapsed, and Viotti, having lost almost everything he possessed, went to London. Here he renewed his former successes—appearing frequently at Salomon's concerts in Hanover Square Rooms and in the drawing-rooms of the aristocracy. London soon filled with refugee French noblemen. Owing probably to the circumstance that he had had some personal dealings with the Duc d'Orléans (Philippe Égalité) Viotti fell under

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suspicion, and was advised to leave England. He went to Hamburg, and for some time lived in complete retirement in the neighbourhood of that town. It was there that he composed a number of his famous violin duets. Fétis and Wasielewski are both mistaken in stating that he remained in Germany until 1795, as we find his name on the London concert programmes early in 1794, and in the winter of 1794 he was acting manager of the Italian Opera at the King's Theatre.[1] At the same time he played frequently in Salomon's concerts, and acted as leader in Haydn's Benefit Concerts in 1794 and 1795. He was also director of the great Opera Concerts in 1795, for which he brought together a band containing the most eminent players in London, and declared to be unprecedented in brilliancy of effect. Financially however these and similar enterprises proved to be anything but successes, and as his old aversion to playing in public grew more and more upon him, he retired entirely from public life, and with the remnants of his fortune embarked in trade, entering as a partner in a wine merchant's firm. In 1802 he once more visited Paris. Although firmly resolved not to play in public, he could not resist the persuasion of his numerous old admirers, and after a lapse of twenty years appeared once more at the Conservatoire, showing, by the masterly performance of one of his later concertos, that his execution had lost none of its former perfection, while as a composer he had greatly advanced in maturity of ideas, style, and workmanship. After a few months he returned to his business in London. Viotti went to Paris once more in 1819, and undertook the post of director of the Opéra, at that period in a state of utter decadence. His administration did not restore prosperity, and in 1822 he was pensioned off. He returned to London, and died there March 10, 1824.

Viotti was one of the greatest violinists of all ages, and the last great representative of the classical Italian school. He retained in his style of playing and composing the dignified simplicity and noble pathos of the great masters of that school, treating his instrument above all as a singing voice, and keeping strictly within its natural resources. As a composer he was among the first to apply the extended modern sonata-form to the violin concerto, and to avail himself of the resources of the modern orchestra in his orchestral accompaniments. In both respects he was no doubt much influenced by Haydn, whose symphonies were played in Paris and London as early as 1765, and with whom, as we have already noticed, he came into frequent personal contact. His ideas, though neither of striking originality nor great force, are invariably refined and dignified. The Allegros are as a rule of pathetic character, and even in their quicker passages broad and reposeful. Some of his Adagios have great sentimental charm—they are however frequently mere outlines, which, according to the fashion of the time, the performer filled out and adorned by cadenzas, shakes and other ornamental passages. The Finales, with a few exceptions, strike the modern ear as somewhat antiquated. Of his 29 published Concertos, the 22nd (in A minor) is still played in public, being remarkable for its fine subjects and the symphonic treatment of the orchestra. The Adagio in E especially is a perfect gem. The exceptionally interesting and effective instrumentation of this concerto has been ascribed to Cherubini, but there is no valid evidence for this assumption. It is evident enough from Viotti's earlier works that his musical education, apart from violin-playing, was anything but complete—the form is clumsy, the harmonies poor; it is also true that it was by no means an unusual thing for a virtuoso to get assistance for the scoring of his concertos; but the steady progress to complete mastery of form observable in Viotti's later works, coupled with his long experience as leader and conductor, make it incredible that a man of his talent and musical instinct should not have acquired the necessary proficiency for writing an effective score.

His violin duets deserve special mention. They have not the richness of effect of Spohr's duets, but next to them they are the most valuable contributions to this branch of violin literature. His quartets, sonatas, trios, etc., are antiquated and entirely forgotten. He published (according to Fétis) 29 Violin Concertos, 2 Concertantes for 2 violins, 21 Quartets for stringed instruments, 21 Trios for 2 violins and a viola, 51 Violin-duets, 18 Sonatas for solo violin with bass, and a Sonata for piano and violin. Some of the duets he also arranged for piano and violin. Cherubini published an arrangement of some of the trios for piano and violin. The study of some of his concertos still forms part of the regular course of all schools of violin-playing.

The most eminent of Viotti's direct pupils were Rode and Baillot. The influence which he exercised on the style of violin-playing generally by his brilliant example was not less strong in Germany than in France.

Baillot published a memoir of Viotti (Paris, 1825). [P.D.]

1 See Pohl, 'Mozart and Haydn in London.'

VIRDUNG, SEBASTIAN, author of the oldest work describing the precursors of modern musical instruments. It is entitled 'Musica getutscht und ausszgezogen durch Sebastianum Virdung Priesters von Amberg und alles gesang ausz den noten in die tabulaturen diser benanten dryer Instrumenten der Orgeln: der Lauten: und den Flöten transferieren zu lernen. Kurtzlich gemacht zu eren dem hochwirdigen hoch gebornen fürsten unnd herren: herr Wilhalmen Bischove zum Straszburg seynem gnedigen herren.' We read in the dedication that the Bishop in 1510 had required of Virdung that he should send to him the 'Gedicht der Deutschen Musica.' Virdung replied that on account of the great cost he had decided to postpone printing the great work, but to pacify the Bishop and his own friend Andreas Sylvanus, he sends this present extract, in which the latter appears as the

interlocutor. The place of publication is Basel; the date 1511. The work, which is written in dialogue, begins with a description of the keyboard instruments; then follow the others in use at the time. He describes the keyboard, the organ and clavichord, concluding with the tablature of those instruments and of the lute and flute. The woodcuts, taken in their order, will best briefly indicate the nature of the book. The clavicordium is the clavichord 'gebunden,' or fretted, as is obvious from the twisted keys, and he explains this peculiarity in the text. It shows its monochord origin by the strings being all of the same length. The soundboard is very narrow. The virginal is an instrument of the same oblong form, but has a triangular scale of stringing, by an error of the engraver turned the wrong way. The soundboard, psaltery-wise, covers the interior. The compass of keyboard of both these instruments is three octaves and a note from the bass clef-note f to g‴, the lowest f♯ being omitted; but Virdung goes on to say that the compass had already, in 1511, been extended by repeating the lowest octave, that is, descending to F below the bass clef. The clavicimbalum is like the virginal, but with different compass (the organ short octave), apparently from B♮ in the bass clef to d‴; but the B, we believe, sounded G. [See SPINET and VIRGINAL.] This is the 'clavicimbanum' of Sagudino, on which he tells us little Mary Tudor played;—the Italian *spinetta*; French *espinette*. The claviciterium is figured as an upright virginal, with the same keyboard; but the keyboards of all these instruments and the organs also are inverted in the printing. Virdung says it has jacks ('federkile') like a virginal, but cat-gut strings. It was, he says, newly invented; he had only seen one. This is the only early reference we have anywhere met with to the clavicytherium. Rimbault's early date for it in his History of Music and the chronological order of keyboard instruments, are alike without foundation and misleading; and further to confuse matters, he has been deceived by a blunder in Luscinius, the Latin translator (1536) of Virdung, by which the horizontal clavicimbalum appears as the claviciterium, and vice versâ. Count Correr's interesting upright virginal, or spinetta, to be ascribed to the last years of the 15th century, and shown in the Loan Collection of the International Inventions Exhibition, 1885, has Virdung's compass, but adds the bass E and F♯ which we assume to represent C and D short octave. Virdung appears to know nothing about the harpsichord or later clavicembalo, yet there is a fine and authentic specimen of this two-unisons instrument, dated 1521, of Roman make, in South Kensington Museum. Virdung's lyra is the hurdy-gurdy. His lute has 11 strings, 5 pairs and chanterelle, 6 notes; his quintern, or treble lute, 10 strings, or 5 notes. The Gross Geigen is a bass viol with the bridge omitted by the draughtsman. The Harffen is the regular mediæval David's harp, such as Patrick Egan was still making in Dublin as a revival or fancy instrument some 50 or 60 years since. The Psalterium is a triangular small harp strung across. The Hackbrett shows the common dulcimer. The 'Clein' Geigen is a small viol; the Trumscheit, or Tromba Marina, a kind of bowed monochord. The last-named instruments, being without frets, Virdung regards as useless. The wind instruments follow:—Schalmey, Bombardt (oboes), Schwegel, Zwerchpfeiff (German flute), Flöten (set of flauti dolci or recorders), Ruszpfeiff, Krumborn, Hemsen horn, Zincken (ancient cornets), Platerspil, Krumhörner (set of Cromornes, the origin of the 'Cremona' in the modern organ), Sackpfeiff (bagpipes), Busaun (trombone), Felttrumet (cavalry trumpet), Clareta (clarion), Thurner horn (a kind of French horn). The organs are Orgel (with 3 divisions of pipes), Positive (a chamber organ), Regale (a reed organ), and Portative (pipe regal), with, as we have said, short-octave compass like the clavicimbalum, the keyboards being reversed in the printing. The organ and portative end at g″ instead of d‴. Lastly are Ampos, Zymeln and Glocken (anvil and various bells, Virdung appearing to believe in the anvil myth). He has trusted to his own or another's imagination in reproducing St. Jeromo's instruments, only the drums and perhaps psalteries being feasible. His keyboards come next, and are evidently trustworthy. His diagram of the diatonic keyboard, with two B♭s only, agreeing with Guido's hand, is the only evidence we are acquainted with for this disposition of the clavichord with twenty natural and two raised keys, which Virdung says lasted long. The latter part of the book is occupied with the Tablatures. His lute rules meet with objections from Arnold Schlick the younger, 'Tabulatur etlicher Lobgesänge' (Mentz, 1512). Mendel's Lexicon says that copies of Virdung's book are only to be found in the Berlin and Vienna Libraries. However, Mr. Alfred Littleton, of Sydenham, owns an original copy. A facsimile reprodnction of 200 copies was hronght out in 1882 at Berlin, edited by Robert Eituer, being the 11th volume published for the Gesellschaft für Musikforschung, who had previously published Arnold Schlick's 'Spiegel der Orgelmacher,' also of 1511, and referred to by Virdung. Mendel further says there are at Munich four 4-part German songs by Virdung in the rare collection of Peter Schoeffer (Mentz, 1513). They are numbered 48, 49, 52 and 54. [A.J.H.]

VIRGINAL or VIRGINALS (Fr. *Clavecin rectangulaire*). Virdung (Musica getuscht und auszgezogen; Basel, 1511) is the oldest authority we can cite who describes this keyboard instrument. His woodcut of it shows a rectangular or oblong spinet, which agrees in form with what we are told of the spinetta of 1503, said by Banchieri (Conclusione nel suono dell' organo; Bologna, 1608) to have been the invention of the Venetian Spinetti. Banchieri derives the name 'spinetta' from this maker; in later Italian the oblong spinet, which is the same as Virdung's virginal, is called 'spinetta tavola.' Virdung's

virginal is, in fact, of the same shape as is clavichord, and has the same arrangement of keyboard (from the bass clef noto F), but the soundboard of the clavichord is narrow; the jack-action of the virginal is derived from the psaltery plectrum, while the tangent of the clavichord comes from the monochord bridge. Virdung confesses he knows nothing of the invention of either, by whom or where. If the 'proverb' quoted by Rimbault, as formerly inscribed on a wall of the Manor House of Leckingfield, Yorkshire, be as old as the time of Henry the Seventh (1485–1509), it contains a reference earlier than Virdung. Rimbault's 'History of the Pianoforte' is a storehouse of citations, and we borrow from them with due acknowledgment of the source and their great value. This proverb reads,

A slac strynge in a Virginall soundithe not aright,
It doth abide no wrestinge it is so loose and light;
The sound-borde crasede, forsith the instrumente,
Throw misgovernance, to make notes which was not his intente.

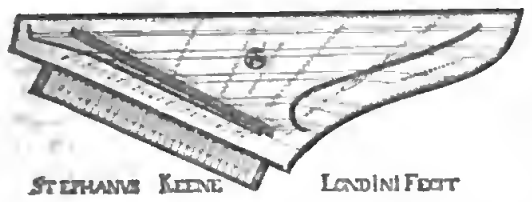
The house is destroyed, but the inscriptions are preserved in a MS. at the British Museum. According to Prætorius, who wrote early in the 17th century, Virginal was then the name of the quadrangular spinet in England and in the Netherlands. In John Minshen's 'Doctor in Linguas,' 1617, against 'Virginalls' we read, 'Instrumentum Musicum propriè Virginum . . . so called because virgins and maidens play on them. Latin, Clavicymbalum, Cymbaleum Virginæum.' Other lexicographers follow. Most to the purpose is Blount, Glossographia,' 1656: 'Virginal (virginalis), maidenly, virginlike, hence the name of that musical instrument called Virginals, because maids and virgins do most commonly play on them.' But another reason may be given for the name; that keyed stringed instruments were used to accompany the hymn 'Angelus ad Virginem,' as similar instruments without keys, the psaltery, for instance, had been before them. (See Chaucer's 'Miller's Tale.') From Henry the Seventh's time to nearly the close of the 17th century, 'Virginal' in England included all quilled keyboard instruments, tho harpsichord and trapeze-shaped spinet, as well as the rectangular virginal of Virdung and Prætorius. For instance, in the 'Privy Purse Expenses of Henry the Eighth (Sir N. H. Nicholas editor; London, 1827) there is an entry: '1530 (April) Item the vj daye paied to William Lewes for ii payer of Virginalls in one coffer with iiii stoppes, brought to Grenwiche iii *li* . . . and for a little payer of Virginalls brought to the More, &c.' This two pair of Virginals in one case with four stops looks very like a double harpsichord. Again, in the inventory of the same king's musical instruments, compiled by Philip Van Wilder, a Dutch luto-player in the royal service, —the manuscript is in the British Museum—'a payre of new long virginalls made harp fashion of Cipres, with keys of Ivory, etc.' Still later, in 1638, from 'Original unpublished papers illustrative of the life of Sir Peter Rubens' (London, 1859), we find a correspondence between Sir F. Windebanck, private secretary to Charles the First, and the painter Gerbier, relating to a Ruckers 'virginal' the latter had undertaken to procure: 'Cest une double queue ainsi nommée [*i.e.* 'virginal'] ayant quatre registres et le clavier placé au bout.' There can be no doubt about either of these; although called virginals, they were at the same time double harpsichords. Huyghens (Correspondance, Jonkhloet et Land; Leyden, 1882) shows how invariably the clavicimbal or espinette was 'virginal' in England. Henry the Eighth played well, according to contemporary authority, on the virginal, and he had a virginal player attached to the Court, one John Heywood, who died at Mechlin about 1565.[1] The same Heywood was one of Edward the Sixth's *three* virginal players. Mary, Elizabeth and James the First retained as many. Queen Mary is said to have equalled, if not surpassed, Queen Elizabeth in music, playing the regals and lute, as well as the virginals. One Cowts used to repair her virginals (Privy Purse expenses of the Princess Mary, Sir F. Madden. ed.; London, 1831). Queen Elizabeth's Virginal Book was in MS., and the first engraved music for this tribe of instruments, including harpsichords, was the 'PARTHENIA, the first musicke that ever was printed for the Virginals'; London, 1611. After the restoration of the Stuarts, we find in different publications for the harpsichord and virginal, the instruments clearly separated.

John Playford, in 'Musick's Handmaid,' distinguishes them, and in 1672, 'Introduction to the skill of Musick,' names Mr. Stephen Keen as a maker of 'Harpsycons and Virginals.' John Loosemore, Adam Leversidge, and Thomas White appear to have been at that time foremost English makers; they adopted the Italian coffer-shaped instrument, combining with it Flemish fashions in painting. Pepys, describing (Sept. 2, 1666) the flight of the citizens at the time of the Great Fire, says, 'I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a paire of virginals in it.' The plural, or rather dual, in organs, regals, virginals, with the following 'pair,' signifies a graduation or sequence, as now-a-days 'a pair of stairs.' In spite of the interesting statement of Pepys the destruction of virginals by this terrible catastrophe must have been very great for very few musical instruments are found in this country anterior in date to the Great Fire. In Queen Anne's reign we hear no more of the virginal; the 'spinnet' is the favourite domestic instrument.

'Queen Elizabeth's Virginal,' which bears her royal arms and is the property of the Gresley family, a familiar object in the Tudor room of the Historic Loan Collection of the Inventions Exhibition, 1885, is really a pentagonal spinet, evidently of Italian make. With reference to Stephen Keene, a beautiful spinet of his make (spinetta traversa), belonging to Sir George

[1] Mr. W. H. J. Weale owns a medal struck for Michael Mercator of Venlo in 1539. Mercator was maker of Virginals to Floris d'Egmont, Cardinal Wolsey, and Henry VIII. He was born 1491, died 1544.

Grove, has been examined with respect to the soundboard barring; we reproduce the diagram showing the barring, exhibited with the instrument in the same collection. Mersenne (Harmonie Universelle, 1636) mentions the skill of the contemporary French spinet-makers in thus preparing their soundboards. But that the Italians were their models is conclusively shown by the Antoni Patavini Spinet of 1550, belonging to Brussels, which we have now been able to examine, and the date of which there is no reason to dispute.



Notwithstanding the statement of Prætorius, we have not found the name Virginal common in the Netherlands. The 'Clavecin Rectangulaire' is 'Vierkante Clavisimbal.' The Ruckers, as well as other Antwerp makers, made these oblong instruments and so called them.[2] Although not bearing upon Virginals, except in the general Old English sense, we take this opportunity to describe the Ruckers instruments that have come to light since the last addition (vol. iii, p. 652) in the catalogue of them given, pp. 197–9 in the same volume.

Hans Ruckers de Oude (the Elder).

(Continuation of Tables in vol. iii. pp. 197, 652.)

No.	Form.	Date.	Dimensions. ft. in. ft. in.	General Description.	Present Owner.	Source of information.
63	Bent side.	1612	7 8 by 2 11	2 keyboards (put in by Messrs. Broadwood, 1885). Rose No. 1. Case and compass as No. 47. Inscribed JOANNES RVCKERS ME FECIT ANTVERPIAE, 1612. Found at Windsor Castle, 1885. This may have been the large Harpsichord left by Handel to Smith, and given by the latter to King George III.	H. M. The Queen.	A. J. Hipkins.
64	Trapeze.	1591	5 7 by 1 11	. . . . .	T. J. Canneel, Director of the Academie Royale Ghent.	T. J. Canneel.
65	Bent side.	1612	7 6 by 3 0	2 keyboards; black naturals. Rose No. 1. No name of original maker, but inscribed 'Mis en ravalement par Pascal Taskin, 1774,' meaning that the compass of keys was extended. This beautiful instrument, painted inside and out with Louis XIV. subjects by Vander Meolen, is said to have belonged to Marie Antoinette. It will be remembered as having adorned the Louis Seize Room of the Historic Collection, Inventions Exhibition, London, 1885.	Lord Powerscourt.	A. J. Hipkins.

Andries Ruckers de Oude (the Elder).

66	Bent side.	1638	7 8 by 3 1	2 keyboards. Rose No. 6. Buff stop. 'Mis en ravalement par Pascal Taskio, 1782.' Case and top Lacquer with Japanese figures. Exhibited, London, 1885.	Museo Civico, Turin.	A. J. Hipkins.

Lastly, to complete the short-octave theories put forth in Spinet, which we are enabled to do by nearer examination of instruments contributed to the present Historic Loan Collection (1885), the natural keys of the Patavini Spinet mentioned above are marked with their names. The lowest E key is clearly inscribed Do–C; on the next, the F, is written F. This writing is not so early as 1550, because Do was not then used for Ut. The probable date is about one hundred years later, when the soimisation was finally giving way before the simple alphabetic notation. There are other instances. Then as to the cut sharps:[1] the small Maidstone clavichord, said to have been Handel's, has the two nearer or front divisions intended for fourths below the next higher naturals, the two further or back divisions being the usual semitones. The first explanation, as offered in vol. iii, p. 654*b*, may be therefore assumed to be true, and this, as well as the preceding hypothesis, established as facts. [A.J.H.]

VIRGINAL MUSIC, COLLECTIONS OF.

1. The most remarkable, and in many respects the most valuable collection of English 17th century instrumental music is that contained in the volume known for the last century by the misleading name of *Queen Elizabeth's Virginal Book*. This book, which is now preserved in the Fitzwilliam Museum at Cambridge, is a small folio volume containing 220 folios of paper

[1] The oldest spinet with cut sharps in the Historic Loan Collection is, according to the Facies, by Edward Blount; but on the first key, and less legibly on the jacks, is written 'Thomas Hitchcock his make in 1664.' A similar autographic inscription of this maker, but dated 1708, has been brought forward by Mr. Taphouse of Oxford. We are thus enabled to find Thomas Hitchcock's working time. We think John Hitchcock came after him.

[2] See 'De Liggeren der Antwerpsche Sint Lucasgilde,' by Rombouts and Van Lerius. Antwerp and the Hague, 1872

ruled by hand for music in 6-line staves, 209 of which are filled with music written in a small but distinct handwriting. The volume measures 33$\frac{1}{10}$ centimetres in height by 22 centimetres in breadth, and the binding (a fine specimen of English 17th-century workmanship) is of crimson morocco, enriched with beautiful gold tooling, the sides being sprinkled with fleurs-de-lis. The water-mark on the paper is a crozier-case, measuring 4½ inches in height and 2½ inches in its widest part. It is possible that this mark indicates that the paper was manufactured at Basel, as the arms of that town are similar to it. The manuscript has in places been cut by the binder, but the binding is probably not of later date than the bulk of the book. Nothing is known of the history of the volume before the early part of the 18th century, when it was first noticed as being in the possession of Dr. Pepusch, but there is sufficient evidence to prove that it can never have belonged, as is generally supposed, to Queen Elizabeth. As has been already stated, the whole of the manuscript is in one handwriting; in many cases the compositions it contains bear the dates at which they were composed, and these dates (as will be seen from the list printed below) are in no sort of chronological order. The latest dated composition contained in the collection is an 'Ut, re, mi, fa, sol, la, a 4 voci,' by the Amsterdam organist Jehan Peterson Swellinck (1577-81-1621), which occurs on page 216, and bears the date 1612, nine years after the death of Queen Elizabeth, to whom the book is said to have belonged. But there is another piece in the volume which proves that the collection must have been written even later than this. At page 255 is a short composition by Dr. John Bull, entitled 'D. Bull's Juell' (*i. e.* 'Dr. Bull's Jewel'). Another copy of this occurs on folio 49*b* of a manuscript collection of Bull's instrumental music preserved in the British Museum (Add. MSS. 23,623), which is particularly valuable as containing the dates at which most of the compositions were written, and this copy bears the inscription 'Het Juweel van Doctor Jan Bull quod fecit anno 1621. Decembher.' The volume must therefore have been written later than this, and in all probability it dates from the third decade of the 17th century, the character of the handwriting, as well as the absence of compositions by musicians of a later date precluding the possibility of its being of more recent origin. Mr. Chappell, at the beginning of his work on the 'Popular Music of the Olden Time'[1] (p. xv.) surmises that this collection may have been made for, or by, an English resident in the Netherlands, and that Dr. Pepusch obtained it in that country. This conjecture he founds upon the fact that the only name which occurs in an abbreviated form throughout the book is that of Tregian, and that a sonnet signed 'Fr. Tregian' is prefixed to Verstegan's 'Restitution of Decayed Intelligence,' which was published at Antwerp in 1605. The abbreviated name occurs as follows: at p. 111 is a composition of William Byrd's headed 'Treg. Grownd'; at p. 152 is a 'Pavana Dolorosa. Treg.,' set by Peter Philips and dated 1593; at p. 196 is a short piece entitled 'Heaven and Earth,' to which no composer's name is given besides the syllable 'Fre' (probably a contraction of 'F. Tregian'); and at p. 297 in the margin, the initials 'F. Tr.' are written against the first line of a jig by William Byrd; on p. 315 'Mrs. Katherin Tregian's Pauen' is written in the margin against a Pavana Chromatica by William Tisdall. These few clues certainly point to some connection of the volume with the Tregian family, and it so happens that the history of at least two individuals of the name of F. Tregian is known with a considerable degree of certainty. The Tregians were a very rich and powerful Catholic family, whose seat was at Golden or Volveden in Cornwall, in which county their estates were said to have been worth £3000 per annum. Towards the close of the 16th century the head of the family was named Francis Tregian: his mother was named Katherine, and was the daughter of Sir John and Lady Elizabeth Arundell of Lanherne.[2] In the year 1577 the Tregian family seem to have become suspected, probably as much on account of their wealth as of their religion, and (according to one account) a conspiracy was planned for their ruin. On June 8 the house at Golden was entered and searched, and one Cuthbert Mayne, a priest of Douay, steward to Francis Tregian, was arrested and imprisoned, with several other of Tregian's servants, 'all gentlemen saving one,' says a contemporary account, in Launceston Gaol. At the following assizes, Mayne was convicted of high treason, and was hanged, drawn, and quartered at Launceston on Nov. 29 of the same year. Tregian himself, who had been bound over to appear at the assizes, was committed a close prisoner to the Marshalsea, where he remained for ten months. He was then suddenly arraigned at the King's Bench and sent into Cornwall to be tried. For some time the jury would deliver no verdict, but after they had been repeatedly threatened by the judges, a conviction was obtained, and Tregian was sentenced to suffer the penalty of *praemunire* and to perpetual banishment. On hearing his sentence he exclaimed, 'Pereant bona, quae si non periissent, fortassis dominum suum perdidissent!' Immediately judgment was given, Tregian was laden with irons and thrown into the foul common gaol of the county; his goods were seized, his wife and children were expelled, and his mother was deprived of her jointure, so that 'she remained oppressed with calamity untill her death.'

After being moved from prison to prison, and

[1] The edition of this work referred to in this article is that published by Chappell & Co. in two volumes, without a date. The full title-page runs as follows: 'The Ballad Literature and Popular Music of the Olden Time: a History of the Ancient Songs, Ballads, and the Dance Tunes of England, with numerous Anecdotes and entire Ballads. Also a Short Account of the Minstrels. By W. Chappell, F.S.A. The whole of the Airs harmonized by G. A. Macfarren.'

[2] Harleian Society Publications, vol. ix., Visitation of Cromwell of 1620, p. 275, note. See also Cooke's Visitation in 1573 (Harl. MS. 1079)

suffering indignities without number, which he endured with the utmost fortitude, Tregian was finally removed to the Fleet, where his wife joined him. He remained in prison for twenty-four (or, according to some accounts, twenty-eight) years, during which time he suffered much from illness, but occupied himself by writing poetry, and about the end of Elizabeth's reign he was released on the petition of his friends, though his estates still remained forfeited. In 1606 he left England on account of his ill-health, and went to Madrid. On his way he visited Douay (July 1606), and at Madrid he was kindly received by Philip III., who granted him a pension. He retired to Lisbon, and died there Sept. 25, 1608, aged 60. He was buried in the church of St. Roch, and soon came to be regarded as a saint. His body was said to have been found uncorrupted twenty years after his death, and it was alleged that miracles had been worked at his grave. Francis Tregian had no less than eighteen children, of whom eleven were born in prison. The eldest son, who bore his father's name of Francis, on June 29, 1608, bought back the family estates for £6,500, but in the following year he was convicted of recusancy, and part of the lands were again seized. In 1611 he is said to have compounded with the Crown, to have sold the rest of his property and gone to Spain, where he was made a grandee, and became the ancestor of the St. Angelo family. He was living in 1620, and probably did not die until 1630, when an inquisition was held of his lands. Another son of Francis Tregian the elder's, Charles by name, was educated at Rheims, and entered the household of Cardinal Allen. After the Cardinal's death (1594), Charles Tregian wrote a 'Planctus de Morte Cardinalis Alani.' He is said later to have served with the Spanish army in the Netherlands, and was living in 1611.[1]

It will thus be seen that the connection of the Tregian family with the Netherlands was even closer than Mr. Chappell suspected, but it was impossible that the Virginal book could have been written by the elder Francis Tregian, who (according to Oliver) was the author of the sonnet prefixed to Verstegan's work. If the account of the younger Francis Tregian's settling in Spain is accurate, it is hardly probable that he was the transcriber of the MS. But whoever the actual scribe was, the series of dated pieces by Peter Philipps (pp. 134–165), who was an English Catholic ecclesiastic settled in the Netherlands, and possibly a connexion of Morgan Philipps, one of the first Professors of the Douay College, the note (p. 284) to the Pavana of Byrd's (who was all his life a Catholic), the heading of the jig (p. 306), 'Doctor Bull's myselfe' (Bull went to Holland in 1613), all point to the conclusion that the collection was formed by some one who was intimate with the Catholic refugees of the period, while the probable connection of the book with the Tregian family, the details of whose misfortunes are more interesting than the above short sketch can convey, lends to it a value beyond that of its musical contents.

The earliest account of this collection of Virginal music occurs in the Life of Dr. John Bull in Ward's Lives of the Gresham Professors (1740), in which is printed a list of Bull's compositions contained in it. Ward states that his information was derived from Dr. Pepusch, who communicated the contents of the volume to him, describing it as 'a large *folio* neatly written, bound in red Turkey leather, and guilt.' In this no mention is made of the book having belonged to Queen Elizabeth. In 1762 it was bought for 10 guineas at the sale of Dr. Pepusch's collection by R. Bremner, who gave it to Lord Fitzwilliam, in whose possession it was in 1783. It is next noticed in Hawkins's History (1776), where it is first stated to have been in Queen Elizabeth's possession. Hawkins also tells the story (repeated by Burney) of Pepusch's wife, Margherita de l'Epine, having attempted to play the music it contained, but although an excellent harpsichord player, never having been able to master the first piece, Bull's Variations on 'Walsingham.' Burney (1789) adds the well-known account of Elizabeth's playing to Sir James Melvil, with the remark that if she could execute any of the pieces in the Virginal Book, she must have been a very great player, as some are so difficult that it would be hard to find a master in Europe who would play them without a month's practice. Burney's acquaintance with the MS. must have been very slight, as he describes Peter Philipps's Fantasia on p. 158 as a regular fugue for the organ. Burney's remarks have been repeated by several writers, amongst others by Steevens, in his notes to 'Winter's Tale' (1803), but with the exception of Mr. Chappell's conjecture nothing further has been discovered with regard to the origin or history of the book. A MS. index of its contents was in the possession of Bartleman, and from this a copy was made in 1816 by Henry Smith, and inserted at the end of the original volume. In Warren's edition of Boyce's 'Cathedral Music' (1849), a list of its contents was printed in the notes to the Life of Byrd, but this is in many respects inaccurate. In framing the following list some attempt has been made to give a few references to similar collections in which other copies of the compositions indexed may be found. The compositions mostly consist of airs and variations, the different sections of which are numbered consecutively. Thus the first piece in the book consists of 29 variations on the air 'Walsingham,' but as in the MS. the air itself is numbered '1,' the number of sections is stated in the index to be thirty. The references to Mr. Chappell's work are to the edition already mentioned. The spelling of the MS. is generally retained, but in a few instances abbreviations have been omitted.

[1] Further information as to the Tregian family may be found in the following works:—Oliver's 'Catholic Religion in Cornwall'; Polwhele's 'History of Cornwall,' volumes iv. and v.; Catholic Miscellany for June, 1823; also in Add. MSS. 21,203, and in the State Papers, particularly Domestic Series, James I. 1619, volume 41, and 1620, volume 116.

Page.	Number.	Description.	Sections.	Composer.
1	1	Walsingham	30	Dr. John Bull.[1]
10	2	Fantasia	. . .	John Munday.
12	3	Fantasia	. . .	.. .. [2]
14	4	Pauana	3	Ferd[o] Richardson.[3]
15	5	Variatio	2	.. ..
16	6	Galliarda	3	.. .. [4]
17	7	Variation	3	.. ..
19	8	Fantasia	. . .	William Byrd.
21	..	'Goe from my Window'	7	Thomas Morley.[5]
23	10	'Jhon come kisse me now.	19	W. Byrd.[6]
27	11	Galliarda fo my L. Lumley's Pauen, Pag. 16.	3	Doctor Bull.[7]
28	12	Nancie	3	T. Morley.[8]
30	13	Pauana	3	Doctor Bull.[9]
32	14	Alman	3	
32	15	Robin	3	Jhon Munday.
33	16	Pauana	2	M. S.
34	17	Galliarda	2	Dr. Bull.[10]
35	18	Barafostus Dreame . .	4	
37	19	Muscadin	2	[11]
37	20	Alman	2	
38	21	Galliarda	3	[12]
39	22	Praeludium		
40	23	Praeludium. El Kidermister.		
41	24	Praeludium		
41	25	Praeludium		
42	26	The Irish Ho-hoane .		[13]
43	27	Pauana	3	Ferdinando Richardson
44	28	Variatio	3	.. ..
46	29	Galliarda	3	.. ..
47	30	Variatio	3	.. ..
49	31	The Quadran Pauen .	8	Dr. Bull.[14]
54	32	Variation of the Quadran Pauan.	8	..
59	33	Galliard to y[e] Quadran Pauan.	12	..
63	34	Pauana. Do.	3	..
66	35	Galliard to the Pauen .	3	..
67	36	St. Thomas Wake . .	5	..
69	37	Io Nomine	. . .	.. [15]
70	38	. . . . .	. . .	.. ..
72	39	Pauana	2	Rob. Jhonson. Selt by Gilles Farnabe.
74	40	The Woods so Wilde[16]	5	
76	41	Pauana of My L. Lumley.	3	Doctor Bull.[17]
78	42	'Goe from my Window'	8	Jhon Munday.[18]

[1] Chappell, p. 121. Ward (Lives of the Gresham Professors) says, 'This tune was first composed by William Byrde with twenty-two variations; and afterwards thirty others were added to it by Dr. Bull.' Another copy is in Benjamin Cosyn's Virginal Book, p. 139. See also Forster's Virginal Book, p. 74.

[2] Contains 80 bars of music descriptive of a storm. The different sections are headed, Faire Wether, Lightning, Thunder, Calme Wether, Lightning, Thunder, Faire Wether, Lightning Thunder, Faire Wether, Lightning, Thunder, A Cleare Day. [See PROGRAMME MUSIC, vol. iii. p. 35.]

[3] A copy of this is in Add. MSS. 30,485, fol. 75 *b*.

[4] Add. MSS. 30,485, fol. 76 *b*.

[5] Chappell, pp. 140, 142. A setting by Wm. Byrd is in B. Cosyn's Virginal Book, p. 139. See also No. 42. Another setting (by Francis Pilkington, Mus. Bac.) is in lute tablature in Add. MSS. 31,392, fol. 26.

[6] Chappell, pp. 122, 147, 218, 600, 771.

[7] Mentioned in Ward's List. A copy is in B. Cosyn's Virginal Book, p. 120.

[8] Chappell, p. 149. [9] In Ward's List. [10] Ibid.

[11] Chappell, pp. 240, 775. *Vide infra*, p. 241.

[12] *Vide infra*, p. 410. [13] i.e. 'Ochone.' Chappell, p. 793.

[14] Chappell, p. 104. A different setting by Dr. Bull is in Cosyn's Virginal Book, p. 94. See also Add. MSS. 29,485, p. 34; 30,485, fol. 17 *b*; 31,392, fol. 20, and Forster's Virginal Book, pp. 96 and 203; also *infra* p. 245. This and the next seven pieces are in Ward's List.

[15] In Ward's List this is called 'Fantasia upon a Plain Song.'

[16] Only one bar of the fifth section has been written in, the rest of the page is left blank. Chappell, p. 66. A copy of this is in Add. MSS. 31,403, which gives the name of Orlando Gibbons as the composer. See also Forster's Virginal Book, p. 118; Lady Nevell's Virginal Book, fol. 109; and Add. MSS. 30,485, fol. 67; also *infra*, No 68.

[17] 'Vide the Galliard to this Pauen, pag. 27' (note in the MS.). In Cosyn's Virginal Book, p. 15, this Pavan and its Galliard have Cosyn's initials to them. It is mentioned in Ward's List.

[18] 'Vide p. 21.' This is the same composition as that on p. 21, attributed to Morley, but the copy on p. 21 wants the final section. Another setting (by Byrd) is in Forster's Book, p. 304, and in Cosyn's Book, p. 157.

Page.	Number.	Description.	Sections.	Composer.
80	43	Praeludium	. . .	Doctor Bull.[1]
81	44	Gloria Tibi Trinitas. .	. . .	.. .. [2]
82	45	Salvator Mundi . . .	3	.. .. [3]
86	46	Galliarda	3	.. ..
87	47	Variatio	3	.. ..
89	48	Galliarda to the Pauen, Pag. 63. Dor.	2	.. ..
91	49	Praeludium	. . .	Thomas Oldfield.[4]
91	50	In Nomine	. . .	William Blithman.[5]
92	51	Ut, re, mi, fa, sol, la .	17	Doctor Bull.[6]
94	52	Fantasia	4	W. Byrd.
98	53	The K(ing's) Hunt . .	2	Gilles Farnabie.[7]
100	54	Spagnioletta	3	.. ..
101	55	For 2 Virg.	4	.. .. [8]
102	56	Passamezzo Pauana .	9	W. Byrd.[9]
104	57	Galliardus Passamezzo.	8	..
106	58	The Carman's Whistle	9	.. [10]
108	59	The Hunt's Up . . .	12	.. [11]
111	60	Treg. Ground	12	.. [11]
114	61	Monsieur's Almao . .	2	.. [12]
116	62	Variatio	3	..
118	63	Alman	4	..
120	64	Sellinger's Round . .	2	.. [14]
123	65	Fortuna	4	.. [15]
125	66	O Mistris myne . . .	9	.. [16]
127	67	The Woods so Wild . .	14	.. 1590. [17]
129	68	Walsingham	22	.. [18]
132	69	The Bells	9	..
134	70	(1) Tirsi di Luca Marenzio 1[a] parte. Intavolata di Pietro Philippi.	. . .	Peeter Philips.
135	71	(2) Freno, 2[a] parte . .	. . .	.. ..
137	72	(3) Cosi Mortro, 3[a] parte.	. . .	.. ..
138	73	(4) Fece da vol à 6 . .	. . .	.. ..
139	74	(5) Pauana Paggett . .	3	.. ..
141	75	(6) Galliard	3	.. ..
142	76	(7) Passamezzo Pauana. [mezzo.	7	.. .. 1592.
146	77	(8) Galliarda Passa-	10	.. .. [19]
148	78	(9) Chi fara fede si ciclo di Alessandro Strigglo	. . .	.. ..
150	79	(10) Bon Jour mon Cueur di Orlando.	. . .	.. .. 1602.
172	80	(11) Pauana Dolorosa. Treg.	3	.. .. 1603.
154	81	(12) Galliarda Dolorosa	3	.. ..
155	82	(13) Amarilli di Julio Romano.	. . .	.. .. 1603.
176	83	(14) Margotte Laborez.	. . .	.. .. 1606.
158	84	(15) Fantasia	30	.. ..
161	85	(16) Pauana	. . .	.. .. 1580 [20]
162	86	(17) Le Rossignol . .	. . .	.. .. 1595.

[1] Ward calls this 'Praeludium to Gloria Tibi Trinitas.'

[2] This and the following three pieces are in Ward's List.

[3] There are two similarly named compositions by Bull in Add. MSS. 23,623, fol. 19, and 31,403 respectively, but all three are different.

[4] This composer is totally unknown.

[5] Written on the same plainsong as 'In Nomines' by Blytheman in Add. MSS. 21,403, and 30,485. [6] In Ward's List.

[7] Chappell, p. 60. See also Cosyn's Book, p. 75.

[8] A curious little piece of eight bars for two Virginals.

[9] See vol. ii. p. 602 *a*. This Pavan and the following Galliard also occur in Lady Nevell's Book, fol. 92, and Will Forster's Book, p. 217. See also p. 142, No. 76.

[10] This celebrated piece has been often printed. Copies of it are in Lady Nevell's Book, fol. 149, and in Add. MSS. 31,403 and 30,485, and Forster's Book, p. 130. Chappell, pp. 137—140, 428.

[11] Chappell, pp. 53, 60—62, 196, a copy is in Lady Nevell's Book, fol. 46.

[12] A copy of this is in Lady Nevell's Book, fol. 153 *b*, where it is called 'Hughe Astons grownde.'

[13] A copy of this is in Forster's Book, p. 244. A different setting is in Lady Nevell's Book, fol. 173 *b*, of which a copy is also in Forster's Virginal Book, p. 306.

[14] Chappell, p. 69, where the melody is printed in Byrd's arrangement. A copy is in Lady Nevell's Book, fol. 166 *b*.

[15] Chappell, p. 162. [16] Ibid. p. 209.

[17] A different setting from that contained in p. 74, *e. supra*. Copies in Lady Nevell's Book, fol. 109 and Add. MSS. 31,403. See also Will Forster's Virginal Book, p. 118.

[18] See No. 1. Other copies of this setting are in Lady Nevell's Book, fol. 31, and Will Forster's Book, p. 74.

[19] See vol. ii. p. 602 *a*.

[20] In the margin is the following note (part of which has been cut by the binder): 'The first one Philips made.'

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Page.	Number.	Description.	Sections.	Composer.
164	87	(18) Galliarda	2	Peeter Philips, 1593.
165	88	(19) Fantasia	. . .	" " 1592.
167	89	(1) Fantasia	. . .	Nicholas Strogers.
168	90	Alman	3	Martin Peerson.
169	91	Pauana Bray	3	W. Byrd.
170	92	Galliarda	3	"
171	93	Pauana. Ph. Tr. . .	3	"
173	94	Galliarda	3	"
174	95	Toccata	. . .	Giouanni Picchi.[1]
182	96	Praeludium Toccata 1 .	. . .	Johan Pieterson Swellinck.
183	97	Pauana 1	3	Thomas Warrock.
185	98	Galliarda 3	3	" "
186	99	Praelodium to y° Fancie, pag. 94.	. . .	Wm. Byrd.
187	100	Vt, re, mi, fa, sol, la .	17	W. Byrd.[2]
190	101	Vt, mi, re	13	"
192	102	Fantasia	. . .	"
194	103	All in a Garden green .	2	" [3]
196	104	Heaven and Earth . .	. . .	Fre.
197	105	Preludium	. . .	Dr. Bull.
198	106	Veni		
199	107	Fantasia	. . .	Dr. Bull.[4]
201	108	Foelix Namque. 1[mus] .	1	Thomas Tallis, 1562.[5]
206	109	Foelix Namque. 2[us] .	2	" " 1564.[6]
210	110	Daphne. 5	. . .	Giles Farnaby.[7]
212	111	Pawles Whistle. 3 . .	. . .	" "
213	112	Quodling's Delight. 7 .	4	" " [8]
214	113	Praeludium	. . .	Dr. Bull.[9]
215	114	Praeludium Dor. . . .	. . .	" [10]
215	115	Praludium		
216	116	Vt, re, mi, fa, sol, la. à 4 voci. 2	20	Johan Peterson Swellinck. 1612.
219	117	Io Nomine	. . .	Dr. Bull.
221	118	Praeludium		
222	119	Pauana Lachrymae .	3	John Dowland. Sett foorth by Wm. Byrd.[11]
223	120	Galliarda	3	James Hardiog. Sett foorth by Wm. Byrd.[12]
225	121	Pauana. 1	4	Thomas Tomkins.
227	122	Fantasia	. . .	Thomas Morley.
229	123	Christe Redemptor .	. . .	Dr. Bull.[13]
231	124	The Mayden's Song . .	7	Wm. Byrd.[14]
233	125	Putt vp thy dagger, Jemy. 3	. . .	Giles Farnaby.
235	126	Bony Sweet Robin. 3 .	3	" " [15]
237	127	Fantasia. 10	. . .	" "
239	128	A Grounde. 3	. . .	Thomas Tomkins.
241	129	Barafostus Dreame. 3.	3	" " [16]
244	130	The Hunting Galliard. 4	3	" "
245	131	Quadran Pauen . . .	2	Wm. Byrd.[17]
248	132	Gallard to the Quadran Pauen	3	" " [18]

[1] Part of p. 176, and pp. 177, 178, 179, and 180 are blank. The numeratioo of the pieces leaves off here.

[2] This piece consists of seventeen quite short sections. At the foot of p. 189 is writteo 'Perge.'

[3] Chappell, p. 110. Occurs in Lady Nevell's Book, fol. 142*b*.

[4] In Ward's List.

[5] In Add. MSS. 30,485, a collection of Virgioal Music headed 'Extracts from Lady Nevil's Music Book,' but containing much besides, is a 'Felix Namque' by Tallis, against which (in a later hand) is written '1562. Io the Virginal Book,' but this is a different compositioo from either this or the following.

[6] A copy of this, entitled 'Felix Nomquam,' is in Forster's Virginal Book (p. 24) with no composer's name to it. Another 'Felix Namque' is in Benjamio Cosyn's Book (p. 150); this is different from any of the above, bringing op the oumber of Tallis's settings to four. (See vol. iv. p. 54.)

[7] No. 4 of Giles Farnaby's 'Canzonets to Foure Voyces' (1598) is 'Daphne on the Rainebow.'

[8] Chappell, pp. 456, 782, 794. [9] In Ward's List. [10] Ibid.

[11] Add. MSS. 31,392 (fol. 35) has 'Dowland's Lachrymae' in lute tablature. The tone is to be found in nearly every Elizabethan collection, and is frequently alluded to by writers. It occurs at fol. 71 a of Add. MSS. 30,485, and a setting by Cosyn is in his Virginal Book, p. 6. See Chappell, p. 92, and *infra*.

[12] Occors as 'Hardings Galliard,' without Byrd's name, Forster's Book, p. 280. Two fancies by James Harding are in Add. MSS. 30,485, ff. 47 and 50.

[13] In Ward's List.

[14] Occurs at fol. 113 *a* of Lady Nevill's Book. A copy is in Add. MSS. 31,403.

[15] Chappell, p. 233. Io Add. MSS. 23,623 is (fol. 13 *b*) 'Bonni wall Robin van Doct. Jan Bull,' dated Jan. 18, 1627.

[16] *Vide supra*, No. 75, to which this is a different setting.

[17] *Vide supra*, No. 31. A copy is in Forster's Book, p. 286.

[18] A copy is in Forster's Book, p. 302.

Page.	Number.	Description.	Sections.	Composer.
250	133	The King's Maid. .	9	Dr. Bull.[1]
252	134	[illegible]	3	"
254	135	Galliarda	3	"
256	136	D. [illegible]'s Jewell .	3	" [2]
258	137	The [illegible] . .	3	" [3]
[illegible]	138	In Nomine. 4 . . .	. . .	Peerson.
[illegible]	139	[illegible]ooth's B. .	4	Giles Farnaby.[4]
[illegible]	140	The Duke of Brunswick's Alman . . .	2	Dr. Bull.[5]
262	141	Rosasolis. 12	13	Giles Farnaby.[6]
264	142	Psalme. 3	3	Johan Pieterson Swelling.
266	143	Alman	. . .	Robert Johnson.
267	144	Alman. 2	3	" "
267	145	Alman. 2	3	R. Johnson. Sett by Giles Farnaby.
267	146	The New Sa-hoo. 13 .	. . .	Giles Farnaby.
268	147	Nobodyes Gigge. 1 . .	2	Richard Farnaby sonne to Giles Farnaby.
269	148	Malt's come downe .	3	William Byrd.[7]
270	149	Praeludium.		
271	150	Alman	3	Thomas Morley.
272	151	Pauana	3	" "
274	152	Galliarda	3	" "
275	153	La Volta	3	William Byrd.[8]
276	154	Alman	3	Wm. Byrd.
276	155	Wolsey's Wilde . . .	2	" " [9]
277	156	Callino Casturame . .	4	W. Byrd [10]
278	157	La Volta. T. Morley .	2	" "
278	158	Rowland	2	" " [11]
279	159	Why aske you [12] . .	2	
280	160	The Ghost	2	Byrd.
281	161	Alman	2	"
282	162	Pauana	2	"
283	163	Galliarda	4	"
284	164	Pauana	3	" [13]
285	165	Galliarda	3	W. Byrd.
286	166	Pauana	3	Thomas Morley.
289	167	The Queenes Alman .	2	Wm. Byrd.
291	168	A Medley.	8	" "
293	169	Pauana	2	" "
294	170	Galliarda	3	" "
294	171	Miserere. 2 Parts . .	. . .	" "
295	172	Miserere. 4 Parts. . .	. . .	" "
296	173	Pakington's Puwode [14].	2	
297	174	The trishe Dumpe [15] .	2	
297	175	Watkins Ale [16]. . . .	2	
297	176	A Gigg	3	W. Byrd.[17]
298	177	Pipers Pauen	3	Martio Peerson.
299	178	Pipers Galliard . . .	2	Dr. Bull.[18]
300	179	Variatio Eiusdem . .	3	" "
302	180	Praeludiom. D. . . .	. . .	" "
303	181	Gallarda	2	" "
304	182	Gallarda	2	" "
305	183	Allemanda	3	Marchant.
306	184	Can shee	3	

[1] This and the followiog four pieces are in Ward's List.

[2] This occurs in Add. MSS. 23,623 (fol. 49 *b*), where it is entitled 'Het Juweel van Doctor Jan Bull quod fecit anoo 1621. December.' Ward, who prints a list of the cootents of this versioo inserts the date '12,' before the name of the month. A slightly different versioo occurs at p. 124 of Cosyn's Virginal Book.

[3] Chappell, pp. 240, 776. [4] Ibid. p. 793.

[5] In Ward's List.

[6] At fol. 17 *b* of Add. MS. 23,623 is a different setting of this air entitled 'Rose a solis van Joan (sic) Bull Doct.' The sections of this piece are termed 'variations.'

[7] Chappell, p. 74.

[8] Occurs under the name 'Leoalto' at p. 20 of Forster's Virginal Book.

[9] Chappell, p. 86. See Forster's Book (p. 70).

[10] Chappell, p. 793. This tune, the Irish origin of which is denoted by its name ('Colleen oge asthore') is referred to in Shakespeare's Henry V. Another copy is at fol. 96 *b* of Add. MSS. 30,485.

[11] Chappell, pp. 114 and 770. Occurs under the name 'Lord Willobies welcome home,' at fol. 46 *b* of Lady Nevill's 'Virginal Book' and at p. 22 of Forster's Book. Against the bass line is written in the margio '300 to S. T. by Tom.'

[12] *Vide infra*, p. 401.

[13] Io the margin is written 'the first t(hat) euer hee m(ade).' The letters io brackets have been cut by the binder.

[14] Chappell, pp. 123 and 771. Another copy is at p. 45 of Cosyn's Virginal Book, where it is signed with his initials.

[15] Chappell, p. 793.

[16] Ibid. p. 136. Occurs at p. 460 of Forster's Book.

[17] Against the first line in the margio is writteo 'F. Tr.'

[18] This and the four following pieces are in Ward's List.

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Page.	Number.	Description.	Sections.	Composer.
[illegible]	[illegible]	[illegible]	2	Dr Bull.[1]
[illegible]	[illegible]	[illegible]	3	W. B.
[illegible]	[illegible]	[illegible]	...	Dr. Bull.[2]
[illegible]	[illegible]	[illegible]	2	
[illegible]	[illegible]	[illegible]	3	Giles Farnaby.
[illegible]	[illegible]	[illegible]	4	" "
309	192	Payne would I wedd	3	Richard Farnaby.
309	193	A Maska	6	Giles Farnabye.
310	194	A Maska	...	" "
310	195	An Almain	2	
310	196	Corranto	2	
310	197	Alman	2	
311	198	Corranto	2	
311	199	Corranto		
311	200	Corranto	2	
311	201	Daunce	2	
312	202	Worster Braules	3	Thomas Tomkins.
312	203	Fantasia	...	Giles Farnabye.[3]
313	204	A Maska	2	" "
314	205	Praeludium	...	Dr. Bull.[4]
314	206		2	" "
314	207	Martin sayd to his Man[5]	...	
315	208	Almand	2	William Tisdall.
315	209	Pauana Chromatica	2	" " [6]
317	210	Vt, re, mi, fa, sol, la	23	Dr. Bull.[7]
321	211	Gipsels Round	7	Wm. Byrd.[8]
324	212	Fantasia. 4	...	Jhon Pieterson Sweeling Organista a Amstelredã.
327	213	Corranto	2	'William Byrd sett.'
328	214	Pauana. Clement Colm. 3.	3	Wm. Tisdall.
329	215	Pauana. 4	3	" "
329	216	Corranto	2	
329	217	Alman	2	Hooper.
329	218	Corranto	3	
329	219	Corranto	2	
330	220	Corranto	2	
330	221	Corranto	3	
330	222	Alman	3	
331	223	Corranto	2	Hooper.
331	224	Fantasia. 20	...	Giles Farnaby.
333	225	Loth to depart. 21	6	" " [9]
334	226	'22. Fantasia'	...	" "
335	227	Fantasia. 23	...	" "
338	229	" 24	...	" "
340	230	" 25	...	" "
341	231	WalterEarle'sPauen.26	2	" "
343	232	" " 27	...	" "
344	233	Fantasia. 28	...	" "
346	234	" 29	...	" "
347	235	L. Zouches Maske. 30	...	" "
349	236	A Grounde. 31	14	" "
351	237	Corranto	2	W. Byrd.
352	238	Vp Tails) All. 32	12	Giles Farnaby.[10]
355	239	Thomson's Medley	7	Edward Johnson.
356	240	Nuwel's Gallard	3	
357	241	Tower Hill	2	Giles Farnaby.
358	242	Praeludium. 33	...	" "
358	243	The King's Morisco	6	
359	244	A Duo	...	Richard Farnaby.
359	245	Alman	2	
359	246	A Galliard Ground	5	William Inglot.
362	247	The Leaues bee greene. 2	13	" "
364	248	Pauana	3	W. Byrd.
365	249	Gallarda	3	" "
366	250	Pauana	3	" "
367	251	Gallarda	3	" "
368	252	Pauana	3	" "
370	253	Pauana Fant(astica)	3	" "
370	254	Gallarda	3	" "
371	255	The Earle of Oxford's Marche	2	" " [11]
373	256	Gallarda	3	Jehan Oystermayre.
374	257	Fantasia	...	W. Byrd.[12]

Page.	Number.	Description.	Sections.	Composer.
377	258	The Duchesse of Brunswick's Toye.	2	Dr. Bull.[1]
377	259	A Toye	2	
378	260	Corrantn	3	
378	261	Corranto Lady Riche	2	
379	262	Corranto	3	
380	263	A Olgge	4	Giles Farnaby.
381	264	A Toye	2	" "
381	265	The Primerose	2	Martin Peerson.
382	266	The Fall of the Leafe	2	Martin Peerson.
383	267	Farnaby's Conceit	...	Giles Farnabye.
383	268	Allemanda	2	
384	269	Pauana. Canon. 2 parts in one.	3	Wm. Byrd.
385	270	Pescodd Time	11	" " [2]
388	271	Pauana Delight	3	Edward Johnson. Sett by Will Byrd.
390	272	Gallarda	3	Edward Johnson. Sett by Wm. Byrd.
391	273	Miserere. 3 parts	...	Dr. Bull.[3]
393	274	Tell mee, Daphne	8	Giles Farnaby.[4]
394	275	Mal Sims	2	" " [5]
395	276	Munday's Oloy	2	Munday.
396	277	Rosseter's Gallard	3	Sett by Giles Farnaby.[6]
397	278	The Flatt Pauan	3	Giles Farnaby.
398	279	Pauana	3	" " [7]
401	280	Why aske you	3	" " [8]
403	281	Farmer Pauen	3	" "
405	282	Dalling Alman	3	
405	283	The Old Spagnoletta	3	Giles Farnaby.
406	284	Lachrimae Pauan	8	J. D. Sett by Giles Farnaby.
408	285	Meridian Alman	8	Sett by Giles Farnaby.[9]
409	286	Pauana	3	Orlando Gibbons.
410	287	Muscadin	2	Giles Farnaby.[10]
411	288	Lady Montegle's Pauen	3	Wm. Byrd.
412	289	Gallarda. 5	3	Wm. Tisdall.
413	290	Fantasia	...	Giles Farnaby.
416	291	Hanskin	6	Richard Farnaby.[11]

The music ends on p. 418. At the end of the volume is an index of the contents signed 'Henry Smith Richmond, scripsit, from a MS. Index in the Possession of Mr. Bartleman. 24 March, 1816.' In this pieces, copies of which occur in Lady Nevell's book, are marked with an asterisk.

2. *My Ladye Nevells Booke.* This valuable collection of Byrd's Virginal music belongs to the Marqness of Abergavenny, in whose family it has remained since it was written. It is an oblong folio volume, beautifully bound in morocco enriched with gold, green, and red, and lined with blue watered silk. On the title-page is an illuminated coat of arms and the monogram 'H. N.' The music is written on a 6-line stave in square-headed notes, and was copied by John Baldwin of Windsor, a fine volume of whose transcribing is preserved in the Queen's Library at Buckingham Palace. Hawkins, who alludes to this MS. in vol. iii. (p. 288) and vol. iv. (p. 386) of his History of Music, states that the book was given by Byrd to his scholar, Lady Nevill, but there is no evidence in support of this assertion. The MS. was examined by Mr. Chappell when

1 In Ward's List. 2 Ibid.
3 In the margin are some words which Mr. Chappell reads 'R. Rysd silas.'
4 In Ward's List. 5 Chappell, p. 76.
6 In the margin is written 'Mrs. Katherin Tregian's Pauen.'
7 Ward calls this 'Fantasia with 23 Variations upon Ut, re, mi, fa, sol, la.' 8 Chappell, pp. 171, 772.
9 Ibid. pp. 173, 703, 772. 10 Ibid. pp. 196, 773
11 Burney says this is the same as 'The Marche before the Batell' at fol. 13 b of Lady Nevell's Book.
12 In the margin is written 'Vied P. Philippi serp. la medesima fuga, pag. 156.' The subject is the same as that of Philips' Fantasia (No. 84). Against the third line is written '. . . . (illegible) la fuga a fugg ra.'

1 In Ward's List. A copy is in Cosyn's Book, p. 199.
2 Chappell, p. 196. Same air as No. 59 (p. 109). See Lady Nevell's Book, fol. 46.
3 In Ward's List. 4 Chappell, p. 168. 5 Ibid. pp. 177, 789.
6 Rosseter published a volume of 'Consort Lessons' in 1609.
7 In the margin is written 'Vedi Mor. 267.' This refers to a curious piece of plagiarism, section 3 of Morley's Pavan, on p. 267, being nearly identical with section 2 of Farnaby's on p. 400.
8 At p. 59 of Cosyn's Book is a setting of this air signed 'B. C.,' and at fol. 95 b of Add. MSS. 30,485 is another by Bull. *Vide supra*, p. 279.
9 *Vide supra*, p. 222.
10 The air of this is the same as that of No. 19.
11 Chappell, p. 23.

writing his work on English Music, in which volume it is frequently referred to. The following is a list of its contents:—

Number.	Name.	Folio.	Composer.
1	My Ladye Nevel's grownde .	1	Mr. W. Birde.
2	Qui passe: for my Ladye Nevel	8	" "
3	The Marche before the battell.[1]	13b	
4	The Souldiers Sommons: the Marche of Footemen.	19	
	The Marche of Horsmen . .	20	
	Now foloweth the Trumpetts: the Trumpetts.	21	
	The Irishe Marche	22b	
	The Bagpipe	21	
	And the Drone	24	
	The Flute and the Droome .	25	
	The Marche to the Fighte. .	28	
	The Retreat. Now foloweth a Galliarde for the Victorie.		
5	The Galliarde	32	Mr. W. Birde.
6	The Barelye Breake	34	Mr. W. Birde Gentleman of Her Majestie's Chappell.
7	A Galliards Cygge	43	Mr. W. Birde organiste of Her Majestie's Chappell.
8	The Huntes Upp	46	Mr. W. Birde. Laus sit Deo.[2]
9	Ut re mi fa sol le	46b	} Finis Mr. W. Birde.
10	The First Paulan	58b	
11	The Galliard foloweth . . .	61b	" " "
12	The II Paulan	63	" " "
13	The Galliarde	65	" " "
14	The III Paulan	67	" " "
15	The Galliarde to the same . .	69b	" " "
16	The IIII Paulan	71b	" " "
17	The Galliard beer followeth .	73b	Mr. W. Birde. Homo memorabilis.
18	The V Paulan	75b	} Mr. W. Birde. Laudes
19	The Galliarde	78b	} Deo.
20	Pauana the VI. Kinbrugh. Goodd.	80b	Mr. W. Birde.
21	The Galliarde folows. . . .	84	Laus sit Deo. Mr. W. Birde.
22	The Seventh Paulan	86	Mr. W. Birde Gentleman of the Chappell.
23	The Eighte Paulan	89	Mr. W. Birde of the Chappell.[3]
24	The passinge mesures Paulan of Mr. W. Birdes.	92	Mr. W. Birde.
25	The Galliarde foloweth. The Galliarde.	99b	Mr. W. Birde of the Chappell.
26	A Voluntarie for my Ladye Nevell.	103b	Finis Mr. W. Birde.[4]
27	Will you walke the woods so wylde.	109	Finis Mr. W. Birde. Anno 1560.
28	The Maidens songe	113	Mr. W. Birde.[5]
29	A Lesson of Voluntarie . . .	119b	Finis. Mr. W. Birde.
30	The Seconde Grownde . . .	126	Mr. W. Bird.
31	Haue with you to Walsingham.	133	Finis Maister W. Birde.[6]
32	All in a garden grine. . . .	142b	Mr. W. Bird.[7]
33	Lord Willobies welcome home	146b	Finis Maister Willm. Birde.[8]
34	The Carman's Whistle . . .	149	Finis Maister Willm. Birde.[9]
35	Hugh Astons Grownde . . .	153b	Mr. W. Birde.[10]
36	A fancie	161	" "
37	Sellinger's Rownde	166b	Finis. Mr. W. Birde.[11]

[1] A copy of numbers 3, 4, and 5 is in the Christ Church Library, Oxford. This curious piece was known as 'Mr. Byrd's Battle.' At fol. 29 b occur the words: 'Tantara tantara, the battels be joyned.' See vol. ii. p. 422 a; vol. iii. pp. 35 b and 644 a. Hawkins, vol. iv. 3e6.

[2] Queen Elizabeth's Virginal Book, no. 59.

[3] Forster's Virginal Book, p. 217. Queen Elizabeth's Book, no. 56.

[4] Queen Elizabeth's Book, no. 67.

[5] A copy of this is in Add. MSS. 31,403.

[6] Queen Elizabeth's Book, no. 68. Forster's Book, p. 74. Add. MSS. 30,485.

[7] On fol. 145 b is written: 'Here is a falte, a pointe left out weh ye shall finde prickte, after the end of the nexte songe, upon the 14s leafe.' Queen Elizabeth's Book, p. 194.

[8] Forster's Book, p. 22.

[9] Queen Elizabeth's Book, no. 58. Forster's Book p. 130. Add. MSS. 31,403, and 30,485.

[10] Queen Elizabeth's Book no. 66.

[11] Queen Elizabeth's Virginal Book, p. 120.

Number.	Name.	Folio.	Composer.
38	Munser's Almaine	175b	Finis. Mr. W. Birde.[1]
39	The Teanthe Paulan: Mr. W. Peter.	180b	Finis. The Galliarde followeth.
40	The Galliard	184b	Finis Mr. W. Birde.
41	A Fancie	186b	" " "
42	A Voluntarie.	191	Finis Mr. W. Birde. Gentleman of the Queen's Chappell.

At the end of the volume is 'The Table for this booke,' after which is the following colophon: 'Ffinished and ended the leventh of September in the yeare of our Lorde God 1591 and in the 33 yeare of the raigne of our sofferaine ladie Elizabeth by the grace of God queene of Englande, etc. By me Jo. Baldwine of Windsore. Laudes Deo.'

3. *Will. Forster's Virginal Book.* This volume, which belongs to Her Majesty the Queen, is preserved at Buckingham Palace, and consists of 238 octavo folios ruled in 6-line staves. The water-marks are a shield surmounted by a coronet, bearing a fleur-de-lis on the escutcheon, and a pot with the initials 'E. O. R.' The book probably belonged to Sir John Hawkins, and has been bound in modern times in half red morocco and paper boards. At the beginning is a 'Table of the Lessons,' written in the same hand as the rest of the book, and signed '31 Januarie 1624. Will. Forster.' The following is a list of the contents of the volume:—

Number.	Name.	Page.	Composer.
1	A Grounde of Mr. Bird's . .	2	Byrd.
2	1. The French Coranto . . .	14	"
3	The second French Coranto .	16	"
4	The 3rd French Coranto . .	18	"
5	A Levolto[2]	20	"
6	Lo. Willobies wellcome home	22	"
7	Felix Nunquam[3]	24	
8	A Horne pipe.	30	Byrd.
9	Kapasse	63	"
10	Wilson's Wilde[4]	70	
11	An Almaine	72	
12	As I went to Walsingham[5] .	74	Byrd.
13	Galliardo	88	Thomas Morley.
14	Quadro Pavine	96	" "
15	Almayne	110	
16	Pavin	114	Byrd.
17	The Wood soe wylde[6] . . .	118	
18	Pavin	127	Byrd.
19	. . . . .	130	" [7]
20	Parludam	135	
21	A Galliard	137	
22	The New Medley	143	
23	3 voc. Praise the Lord. Psalme 103.	150	John Werd.
24	The Lord. executeth righteousness. à 3 voc.	152	" "
25	For looke howe highe. à 3 voc.	154	" "
26	The Daies of Man. a 3 voc. . .	156	" "
27	The Lord. à 3 voc.	158	" " [8]
28	Have Mercie. à 3 voc. . . .	160	" " [8]

[1] Forster's Book, p. 306. A different setting in Queen Elizabeth's Book, p. 114.

[2] i. e. a Lavolta.

[3] This composition is attributed in Queen Elizabeth's Book to Tallis, and dated 1564: the name should be 'Felix Namque.'

[4] The first note only has been written in. In the Table of Lessons, this composition is attributed to Byrd.

[5] In the 'Table' called 'Walsingham' only.

[6] A mistake is made in the pagination here. Pages 118 and 119 are the same.

[7] In the Table this is called 'Ground.' It is the well-known 'Carman's Whistle.'

[8] 'The 5th and last of the 103 Psalme.'

[8] 'The 1 of the 51 Psalme.'

Number.	Name.	Page.	Composer.
29	Behould	162	" " [1]
30	Turne Thye Face	164	" "
31	Deliver mee	166	" " [2]
32	The Marchant's Dreame	170	[3]
33	Rogero	176	
34		182	
35		186	[4]
36		188	Byrd.
37		196	Knellit.
38	The Quadrant Pavin	202	Bull.
39	Passa Measures Pavin	217	Byrd.
40	Passa Measures Galliard	230	"
41	Mr. Bird's Gallard	240	"
42	Mounser's Alman	344	"
43	Fortune	272	"
44	A Gronnde	256	"
45	A Ground	263	"
46	Parsons Innominey (sic)	272	"
47	Johnson's delighte	276	" [5]
48	The Galliard to the Pavin aforesaid.	284	"
49	Quadrant Pavin	288	"
50	The Galliard	302	" [6]
51	Pavin	311	"
52	The Galliard	319	"
53	A Galliard	322	"
54	Goe from my Windoe	324	"
55	Lachramie	331	" [7]
56	A Pavan	340	
57	Doctor Bull's Gall(iard)	347	Bull.
58		352	
59		360	
60	Mounser's Alman	366	Byrd.
61	Harding's Gall(iard)	388	
62	A Parludam	386	Byrd.
63	A Grounde	390	"
64	A Pavin	404	
65	Galliard	412	
66	An Alman	416	
67	A pavin	420	
68	The Galliard	426	
69	Robbin Hood	430	
70	If my Complaints, or Pyper's Galliard.	442	
71	The King's Hunt	447	Bull.
72		456	
73	Praeludium	458	
74	Watkins Ale	460	
75		462	
76		464	
77	The same a noate lower	466	
78		468	

4. *Benjamin Cosyn's Virginal Book.* This fine folio volume, like the last-mentioned collection, is the property of Her Majesty, and is preserved at Buckingham Palace. The binding is of English workmanship, and contemporary with the MS. It consists of calf with gold tooling. The letters 'B. C.' are stamped both on the front and the back, and part of the tooling has been stamped above the letters 'M. O.'—probably the initials of an earlier owner. The book has been shut by brass clasps, but these are now broken off. At the beginning is an index, divided into 'A Table of these Lessons followinge made and sett forth by Ben Cos,' 'A Table of these Lessons followinge made by Mr. Docter Bull,' 'A Table of these Lessons following made by Mr. Or. Gibbons,' 'These lessons following are made by Tallis and Byrd,' after which comes a list of six services contained in the same volume, at the end of which is written 'These are ye six services for the Kings Royall Chappell.' The same page also contains 'A Catch of 9 parts in one,' 'Let us goe pray for John Cook's soul,' and 'A Table of all these lessons generally contained in this Booke are in Nomber: 96. By me Beniamin Cosyn Right owner of this Booke.' Hawkins (History, vol. iii. p. 421) says that Benjamin Cosyn was 'a famous composer of lessons for the harpsichord, and probably an excellent performer on that instrument,' that he flourished about the year 1600, and that 'there are many of his lessons extant that seem in no respect inferior to those of Bull.' The last statement looks as if Hawkins had been acquainted with the Virginal Book, for many of the lessons in it against which Cosyn's name appears, are undoubtedly the compositions of Bull and of other authors: indeed it is probable that further research would show that Cosyn had very little to do with any of the compositions in the book. His name is found in no other collection, and who he was is not known. A John Cosyn is mentioned by Anthony à Wood (Bodleian Library, Wood, 19 D. (4) 106) as organist of Charterhouse.

The followiog is a complete list of the contents of the volume: as the old pagination is in places irregular, the pages have been numbered freshly. The titles in the index are sometimes different from those in the body of the book: when these variations occur, they have been noted in the last column:—

No.	Name.	Page.	Composer.	Title in Index.
1	A Prelude	1	Benj. Cosyn	
2	A Pavin	2	" "	In E, La, Mi.
3	The Galliard to itt	5	" "	In A, Re.
4	Lacrime Pavin	8	" "	
5	The Galliard to itt	12	" "	
6	A Pavin	15	" "	The Lo. Lumlye's Pavin
7	The Galliard to itt	19	" "	
8	A Grounde	22	" "	In A, Re.
9	A Grounde	29	" "	In Gam, Ut.
10	Sermone Blando	38	" "	
11	A Galliard	42	" "	In fff, fa, ut.
12	"	43	" "	In D, sol, re.
13	Pakinton's Pownde	46	" "	
14	A Galliard	49	" "	A cross-handed Galliard
15	Dum Aurora	54	" "	
16	Whie aske you	59	" "	'Why aske yu'.
17	The Queene's Commende.	62	Orl. Gibbons	In the Index attributed to Cosyn.
18	Filliday Flontes me	64	Benj. Cosyn	18. 'Fillida.'
19	My Self	65	" "	
20	Miserere	68	" "	
21	What you Will	71	" "	
22	A Galliard	73	" "	'My Lo. Rich. his Galliard.'
23	The Kings Hunt	75	" "	
24	Thomas Lupoes Galliard.	78	" "	
25	My Lo. Burrows Galliard.	80	" "	
26	Ut, re, mi, fa, sol, la	82	Orl. Gibbons	In the Index attributed to Cosyn.
27	A Galliard	88	Benj. Cosyn	'Sr Robert Southwall's Gall.'
28	Mr. Stroude's Galliard	90	" "	
29	The Galliard to Doct. Bulle's Fantastick Pavin.	91	" "	
30	Preludiem	93	Doctor Bull	'A Prelude in Gamut.'
31	The Quadren Pavin	94	" "	
32	The Galliard to itt	101	" "	
33	Pavana	106	'Finis. Doct. Bulles Ffantasticall Pavine'	'The Phantasticall Pavin.
34	A Pavin in A. re	110	Doctor Bull	
35	The Galliard to itt	113	" "	
36	Pavana	114	" "	'A Pavin in D, sol, re.'
37	Galliard	114a	" "	'The Galliard to itt.'

[1] '2 of ye 51 Psalme.'
[2] 'Marethant's *Dreame*' (Table).
[3] A Pavan.
[4] 'The last of the 51 Psalme.'
[5] 'Byrd' (Table).
[6] 'Lachramy' (Table).
[7] 'The Galliard to it' (Table).

No.	Name.	Page.	Composer.	Title in Index.
38	Brunswick's Toy. . .	114	" "	'The Duke of Brunswick.'
39	Pavana	115	" "	'The Trumpet Pavin.'
40	Galliardo	116	" "	'The Galliard to it.'
41	Pavana	118	" "	'The Lo. Lumlies Pavin.'
42	The Galliard	120	" "	'The galliard to it.'
43	Wake Galliard. . . .	122	" "	'Wake's Galliard.'
44	Doctor Bulle's Jewell .	124	" "	
45	Duretto	125		
46	A Galliard	126	Doctor Bull	'The Lo. Hunsden's Galliard.'
47	A Prelude	127	" "	In ff, fa, ut.
48	A Galliard	128	" "	The Galliard to Pavan no. 70.
49	Fantasia.	130	" "	'A Fancy.'
50	Pavana	135	" "	'The Mallincholy Pavin.'
51	The Galliard to itt . .	137	" "	
52	As I went to Walsingham.	139	" "	
53	Felix Namque. . . .	150	Thos. Tallis	
54	Goe from my windoe .	157	Will. Byrd	
55	1. Galliarda.	160	Orl. Gibbons, 'Bachellor of Musik.'	
56	2. "	162	Orl. Gibbons	'The Hunt's up.'
57	3. A Maske	167	" "	
58	4. Galliard	168	" "	
59	5. "	170	" "	'The La. Hatten's Galliard.'
60	6. A Fancy	171	" "	
61	7. A Toy	171	" "	
62	8. Galliard	180	" "	
63	9. Almaine	181		Attributed to Orlando Gibbons in the Index.
64	10. Almaine	181		'The Ffrench Allmaine.'
65	11. Allmaine	182	Orl. Gibbons	'Another Allmaine.'
66	12. Fantasia	184	" "	'A Fancy.'
67	Galliard	186	Benj. Cosyn	'Sir Richard Latener's Galliard.'
68	The Goldfinch. . . .	187	" "	
69	Pavana	188	Doctor Bull	'A Pavin in Gamut flatt.'
70	Pavana	190	Mr. Yves sett forth by B. Cosyn	'Mr. Yves his Allmaine.'
71	Allmaine.	192	" "	'The Coranto to itt.'
72	Galliard	194	Orl. Gibbons	
73	Fantasia	196	" "	'A Fancy.'
74	Preludem	198	" "	'A Prelude.'
75	Fantasia	199	" "	'A Fancy.'
76	In Nomine	200	" "	
77	Fantasia	201	" "	'A Fancy.'
78	An Allmaine	202	" "	
79	Allmaine	203	" "	
80	A Fancy for a Double Orgaine.	204	" "	
81	Fantasia	206	" "	'A Fancy in Gamut flatt.'
82	"	208	" "	'A Fancy in C, fa, ut.'
83	"	210	" "	'Another Fancy in C, fa, ut.'
84	"	211	" "	'A Fancy in A, re.'
85	Galliard	212	Doctor Bull	'The Galliard to no. 87.
86	"	214	" "	'The La. Lucie's Galliard.'
87	Pavana	215	" "	'Queene Elizabeth's Pavin.'
88	In Nomine	218	" "	
89	Dr. Bulles Greefe . .	220	" "	
90	Galliard	221	" "	'The Vauting Galliard.'
91	Mr. Bevan's Morning and Evening Service.	222	Bevin	
92	O my soune Absolon .	235		
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Her Majesty the Queen has graciously allowed the writer to examine and describe the two collections of Virginal Music at Buckingham Palace; his thanks are also due to the Marquess of Abergavenny, for permission to examine and describe Lady Nevell's Virginal Book, preserved at Eridge Castle; to Mr. E. Maunde Thompson, Dr. Charles Waldstein, Mr. W. G. Cusins, and particularly to Mr. Bertram Pollock and Mr. Birkitt, who have respectively been of great assistance in different points which have arisen with respect to this article. [W.B.S.]

[1] Cosyn's name does not occur in the Index: no. 96 consists of a Te Deum, Benedictus, Kyrie, Creed, Magnificat, and Nunc Dimittis, and the whole service is attributed to Gibbons.

VIRTUOSO. A term of Italian origin, applied, more abroad than in England, to a player who excels in the technical part of his art. Such players being naturally open to a temptation to indulge their ability unduly at the expense of the meaning of the composer, the word has acquired a somewhat depreciatory meaning, as of display for its own sake. *Virtuosität*—or virtuosity, if the word may be allowed—is the condition of playing like a virtuoso.

Mendelssohn never did, Mme. Schumann and Joachim never do, play in the style alluded to. It would be invidious to mention those who do. [G.]

VITALI, Tomaso, an eminent violinist and composer, was born at Bologna about the middle of the 17th century. He appears to have held appointments as leader of orchestras at Bologna and Modena successively, and, according to Fétis, published 5 sets of Sonatas for 1 and 2 Violins with Bass. His name has in our days again been made known to the general public by a Chaconne with variations, which was edited by F. David ('Holie Schule') and has frequently been played in public by Mme. Neruda and others. This work, which has rightly been described as a worthy precursor of Bach's famous Chaconne, proves Vitali to have been a musician of great skill and remarkable talent. [P.D.]

VITTORIA, Tommaso Ludovico da—or, to give the name in its Latin form, Victoria, Thomas Ludovicus de—is, next to Palestrina, the greatest musician of the Roman school of the 16th century. Though Vittoria is assigned to the Roman school, that must not be understood as if he ever became a mere follower or imitator of Palestrina, as he is sometimes considered. He was Spanish by birth, and always remained Spanish in feeling; but, like Escobedo, Morales, Soto, etc., he made Rome the principal sphere of his activity. It is perhaps on this account that it is not usual to reckon a distinct Spanish school of music, as well as on account of the general affinity of style of these Spanish composers to their Roman contemporaries. We should not however forget that the Roman school itself was partly formed and largely influenced by these Spanish musicians. Palestrina, in whom the Roman school is practically summed up, must have learnt as much from his Spanish predecessors who held office in the Papal chapel, Escobedo and Morales, as from his immediate master Goudimel. If from Goudimel and older Netherlanders Palestrina learned his science, his familiarity with all the technicalities of his art,

and if from Arcadelt he caught the gift of sweet and natural expressiveness, from the Spanish masters he acquired something of that depth of feeling which is their special characteristic. Proske, speaking of the Spaniard Morales, says 'the reform of the pure church style, which was afterwards perfected by Palestrina, is happily anticipated in many parts of the works of Morales, for his style is noble and dignified, and often penetrated with such depth of feeling as is hardly to be found in any other master' (Musica Divina, III. xiv.). Ambros too acknowledges that already in Morales 'there is developed out of the vigorous stem of Netherland art, that pure bloom of the higher ideal style, which we are accustomed to call Roman' (Bd. iii. 588). If it were not that Palestrina has so much overshadowed his predecessors and contemporaries, it would perhaps be more correct, especially when we take Vittoria into account, to speak of the Hispano-Roman school. We shall not be far wrong in attributing to Spanish influence that particular cast of the religious spirit which breathes out of Palestrina's music, and in considering generally that to the happy commixture of Spanish seriousness and gravity with Italian grace, softness and sweetness, is due that peculiar impression of heavenliness and angelic purity which has so often been noted as characteristic of the Palestrina style in its perfection. In connexion with this, we may also note the fact that it was the Spanish bishops, at the Council of Trent, who by their resistance to the exclusion of polyphonic music from the services, obtained the appointment of that celebrated commission which gave occasion to the composition of Palestrina's Missa Papae Marcelli.

It might almost be considered as a symbol of the close connexion of the Spanish music of the 16th century with Spanish religion that Avila, the birthplace of Saint Teresa, the most striking embodiment of the Spanish religious spirit, was also the birthplace of Vittoria, the noblest representative of Spanish music. The mystic-ascetical spirit peculiar to Spain is common to both. It is the expression of this spirit in Vittoria's music that vindicates his claim to an independent position of his own beside Palestrina, and redeems him from being considered a servile follower or imitator. In the preface to his edition of Vittoria's Missa pro Defunctis à 6[1] Haberl casts doubt on the usually received opinion that Vittoria was born at Avila. Though Abulensis (*i.e.* of Avila) is found after Vittoria's name on the title-pages of all his published works, Haberl conjectures this to indicate that Vittoria was a priest of the diocese of Avila—Presbyter Abulensis—and that his real birthplace is Vittoria, whence he took his name, as Palestrina took his from Praeneste. But the cases are not parallel, for Palestrina's name in all Latin titles and dedications always appears as Praenestinus, whereas Vittoria's name never appears as Victoriensis, but always T. L. de Victoria Abulensis. The cases are only parallel if we interpret Abulensis as we interpret Praenestinus, as signifying the place of birth; everything rather points to the conjecture that he was ordained priest in Rome. It is better therefore to adhere to the received opinion that he was born at Avila.[2]

The precise date of Vittoria's birth has not been ascertained, but the known facts of his life lead us to place it about 1540. The first authentic information we have regarding him is his appointment in 1573 as Maestro di Cappella to the Collegium Germanicum, on its reorganisation under Gregory XIII. It is evident however that he must have been in Rome for some years previously. There can be little doubt that his whole musical training, as a composer at least, was received there. There is no trace of his having had to work himself free from the trammels of Netherland scholasticism, the stiffness of the earlier style, and what Baini calls the 'fiammingo squalore,' as Morales and even Palestrina had to do. He appears at once to have entered into the heritage of the new style, indicated by Morales, but first completely won by Palestrina in his Improperia and Marcellus mass. A pregnant remark by Ambros (iv. 71), implying that Palestrina owed his very superiority to the fact of his having had to struggle out of the Netherland fetters, suggests that it would perhaps have benefited Vittoria also to have passed through this experience. It gave Palestrina so thorough a command over all the resources of counterpoint, canon and imitation, as enabled him to move with the most sovereign ease and boldness, and to give full rein to his imagination, in the midst of the most elaborate complexity of parts. Palestrina, starting from science, learned to make all science subservient to the expression of the religious feeling; Vittoria, starting from the religious feeling, and from the vantage-ground won by Palestrina, only used that amount of science which was necessary to give expression to his own religious earnestness. In comparison with Palestrina there is thus a certain limitation in his talent; he has not the same immense variety, boldness, and originality as Palestrina, though there is often a greater depth of individual expression. We do not know who was Vittoria's immediate master in composition; he was no pupil of Palestrina in the ordinary sense, but Palestrina was his only real master, and we know that he was bound to him in ties of close friendship and the greatest admiration. By this he must have largely profited. The artistic relation of the two might in some respects be considered parallel to that of Schubert and Beethoven. Vittoria is a sort of feminine counterpart of Palestrina, just as Schubert is of Beethoven. But the parallel does not hold good in other respects. There is nothing in Vittoria's case to correspond with the immense productivity of Schubert, unless MS. works of his should

[1] F. X. Haberl, Domkapellmeister of Ratisbon.

[2] There is however the case of one prominent musician which would lend some support to Haberl's conjecture if there were any other evidence in support of it. It has been recently ascertained that the real name of Ludovico Viadana was Ludovico Grossi, and that he was born at Viadana, and not at Lodi as hitherto assumed.

still be lying hid. Vittoria's first publication was (according to Haberl) in the year 1572, and consisted of a book of motets for 4 to 8 voices (Venice, Ant. Gardane). This is not often referred to, because its contents were afterwards reprinted with additions in 1583. Fétis does not mention it, but mentions instead a publication of 1576 to which I can find no other reference. The title as given by him is 'Liber primus, qui Missas, Psalmos, Magnificat, ad Virginem Dei Salutationes, aliaque complectitur 4, 5, 6, 8 voc. Venetiis, apud Angelum Gardanum 1576.' One would be inclined to think there is some confusion here, as two other books of Masses which appeared later, are entitled Liber Primus and Liber Secundus. It is possible that this publication may contain works afterwards republished in separate collections. Albert von Thimus, in making a score of Vittoria's 8-part motet 'Ave Regina,' for Schlesinger's 'Musica Sacra,' states that he could not find a copy of this publication in any German or French library.

To keep to chronological order, we should mention that in 1575 Vittoria was appointed choir-master of St. Apollinaris. According to Haberl however this was no new appointment (as represented in Proske and Ambros); the church being given for the use of the Collegium Germanicum. This post Vittoria appears to have held till 1589, during which time he published the following works: (1) A set of Magnificats with Antiphons B. V. M., Rome 1581; original title, 'Cantica B. V. vulgo Magnificat 4 voc. cum 4 Antiphones B. V. per annum 5 and 8 voc.' (2) A book of hymns for 4 voices to which is appended four Psalms for 8 voices, Rome 1581; original title, 'Hymni totius anni secundum S. Rom. Eccl. consuetudinem qui quatuor concinuntur vocibus, una cum quatuor Psalmis pro praecipuis festivitatibus, qui octo vocibus modulantur.' This was dedicated to Gregory XIII, and would appear to have been the first comprehensive work of the kind, preceding by several years Palestrina's book of Hymns, which was published in 1589. Proske gives five of these Hymns in the third volume of Musica Divina. If anything distinguishes Vittoria's Hymns from Palestrina's, it is a peculiar tenderness of expression with less elaboration. Perhaps Palestrina was stimulated to the composition of his Hymns by the example of Vittoria; the task must have been congenial to Vittoria, requiring strict subordination to the liturgical melody, with sufficient opportunity for free subjective expression. (3) A book of Motets for 4, 5, 6, 8 and 12 voices, Rome 1583. The original title would seem to show that this book contains all that was in the early publication of 1572 with much else, ('quae quidem nunc vero melius excussa, et alia quamplurima adjuncta noviter sunt impressa'). This book was reprinted several times. (4) Another book of Motets for all the feasts of the year was published at Rome in 1588. Editions of both appeared later as 'Cantiones Sacrae' at Dillinger and Frankfort. The second volume of Proske's Musica Divina contains fourteen of these Motets, with the addition of one which had remained in MS. Ambros remarks on the striking similarity ('doppelgängerische Aehnlichkeit') of many of Vittoria's Motets to those of Palestrina on the same texts, and yet with an essential difference. He notes in them, as Proske does, a certain passionateness of feeling, kept in check by devotion and humility. This passion is not always marked, as in the instance referred to by Ambros, by the almost immediate entrance of a counter-subject at the beginning of the piece, but its influence may be traced generally in the less strict adherence to exact imitation of parts, and a looser texture generally of part-writing. On the other hand there are none of those semi-dramatic traits and outward illustrations of words or ideas which are to be found in Palestrina. Vittoria is too much concerned with the expression of inward feeling, to care about the outward illustration of words or ideas. It may be said generally that in Vittoria there is a more complete subordination to purely liturgical considerations, while Palestrina has in view more general religious and artistic considerations, and hence in Vittoria there is nothing corresponding to Palestrina's Motets from the Song of Songs, or to that more animated style ('genus alacrior') which Palestrina professed to employ in these and other works.

To return to the enumeration of Vittoria's works: we have, (5) A First Book of Masses, published at Rome, 1583, dedicated to Philip II. of Spain, and containing nine masses—five à 4, two à 5, and two à 6. Of these, two four-part masses have been published by Proske, viz. 'O quam gloriosum' and 'Simile est regnum'; and one by Eslava, 'Ave Maris stella.' (6) 'Officium Hebdomadæ Sanctæ,' Rome 1585, containing settings of the Improperia, the Lamentations, and the 'Turbæ' of the Passion. From this book are taken the eighteen Selectissimæ Modulationes published in vol. 4 of the 'Musica Divina.' The works above mentioned were published during Vittoria's stay in Rome. Until recently it was not known for certain that he had ever left Rome or given up his appointment there. Fétis indeed conjectured, on the ground of his last work being published in Madrid, that he had actually returned there.[1] But it has since been ascertained from the Archives of the Royal Chapel at Madrid that in 1589 Vittoria was appointed Vice-Master of the Chapel (just established by Philip II.), under the Fleming Philip Rogier. Perhaps before leaving Italy, Vittoria had prepared for publication his second book of Masses, which appeared in 1592. It was dedicated to Cardinal Albert, son of the Empress Maria, and in the dedication the composer expresses his gratitude for the post of Chaplain to the Imperial Court. This book contains two masses à 4 with a 4-part 'Asperges' and 'Vidi Aquam,' two Masses à 5, one à 6, one à 8, and one Requiem Mass à 4. Of these, the

[1] Ambros attached no value to this conjecture (see note at foot of p. 72, Band IV).

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4-part 'Quarti toni,' the 5-part 'Trahe me post te,' the 6-part 'Vide Speciosam' are given by Proske, as also the two Antiphons. These Masses are on a smaller scale, and far less elaborate in technique than the more celebrated of Palestrina's. A good example for the comparison of technique is afforded by the 6-part 'Vidi Speciosam' of Vittoria and the 'Tu es Petrus' of Palestrina, the opening subjects of both, found also in the other movements, being so similar. Of Vittoria's Masses generally we may simply repeat the judgment of Proske—work and prayer, genius and humility are blended in them to perfect harmony.

The date of Vittoria's death is uncertain. He held his post in the Royal Chapel until 1602, when he was succeeded by Bernard Clavijo, a celebrated organist. He can scarcely have died in that year, since he wrote funeral music for the Empress Maria, who died in 1603. The title of this his last important work is:—'Officium Defunctorum sex vocibus, in obitu et obsequiis Sacræ Imperatricis,' Madrid 1605. It was dedicated to the Princess Margaret, daughter of the Empress, and consists of a 6-part 'Missa pro defunctis,' a 6-part 'Versa est in luctum,' a 6-part Responsorium, 'Libera,' and a 4-part Lectio 'Tædet anima.' This work is universally described as the crown of all the works of the master, 'the greatest triumph of his genius.' [See further, REQUIEM, vol. iii. p. 109 *b*.] Though all the movements are based on the liturgical Canto Fermo, the music has a surprisingly modern character, its effect depending more on the succession of powerful and expressive harmonies than on the mere melodious movement of the parts. Technically considered, it is a marvellous blending of old independent movement of parts, with modern dissonances and progressions. Spiritually considered, it is a wonderful expression of poignant personal sorrow, chastened by religious contemplation and devotion. It is the spirit of devout mourning, holy fear, religious awe before the Divine Judge, which here comes to expression. There is no attempt to depict realistically the outward terrors of the last day, as in some modern Requiems.[1] In Vittoria's work it is simply the individual soul realising its dependence on the Divine mercy. We may suppose him to have composed it in something of the same spirit in which the Emperor Charles V. in his cloister, assisted at his own obsequies. From this profound religious realism may have come the unusual animation of style specially noticeable in the Offertorium, the Cum Sanctis, and the Trio of the Libera, 'Tremens factus sum'—the animation of the deepest religious earnestness; and it is perhaps characteristic of the difference between Palestrina and Vittoria, that in the one case it was the composition of the Song of Songs, in the other of the Requiem, which called forth a similar change of style in the two composers. Ambros says this sublime funeral music vindicates for Vittoria the nearest place to Palestrina, but the effect of this judgment is somewhat neutralised by his afterwards bracketing him with Anerio and Soriano, as all much on the same level below Palestrina. It is a mistake perhaps to arrange composers simply up and down, in a straight line as it were, of merit. Some composers, who come short of the universality of spirit of the very greatest composers, may yet have some conspicuous points of superiority of their own, may contribute some new elements to the spiritual side of art, if not to the technical, which warrant their being classed with the greatest. If Palestrina is superior to Vittoria, as Beethoven is to Schubert, yet as Schubert has many points of excellence which form a fitting complement to those of Beethoven, so Vittoria has certain points of excellence more characteristic and more valuable than those of Anerio and Soriano, which mark him out as the fitting complement to Palestrina. If Vittoria has not the science, the variety, the boldness, the perfect originality of Palestrina, yet in him depth of feeling comes to more direct and immediate expression. In Palestrina there may be said to be the perfect equilibrium of art and religious feeling—an equilibrium outwardly manifested in the natural flow of his melody, the pure diatonic character of his harmony, and the consummate art of his part-writing—all conveying the impression of passionless purity. In Vittoria this equilibrium is slightly disturbed in favour of religious feeling; as if in the Spaniard, feeling must manifest itself, even when it sacrifices itself to art and to religion. The result is an impression of tender earnestness, so that if, as Ambros says, the strains of Palestrina are messengers from a higher and eternal world, the like strains of Vittoria are rather the responsive utterances of saintly souls on earth. [J.R.M.]

VIVACE (VIVO, VIVACISSIMO), 'Lively, in the liveliest manner possible.' A direction used either alone, and indicating a rate of speed between *Allegro* and *Presto*, or as qualifying some other direction, as *Allegro* or *Allegretto*. *Allegro vivace* will be taken quicker than Allegro by itself, but not so quick as *Allegro assai*. [See ALLEGRO.] It occurs constantly in Beethoven's works in every class, and the same composer uses the less common 'Allegretto vivace' in the scherzo of the Sonata in E♭, op. 31, no. 3. The word applies not only to speed, but to the manner of interpreting the music. The metronome marks over two movements, one labelled 'Allegro agitato,' and the other, 'Allegro vivace,' might be exactly of the same value; the difference between the two would be entirely one of style. The Vivace in the latter case would imply an absence of passion or excitement, an even rate of speed, and a bright and cheerful character. The direction used by itself at the beginning of a movement is time-honoured; it occurs frequently in Bach and the composers of his time.

In the 'Confiteor' of Bach's Mass in B minor

[1] We are not disparaging the more realistic tendency of modern art, for the sake of exalting the purer idealism of ancient art; for even realism may be sublimed into the highest idealism, as in the case of Beethoven's Missa Solennis. On the other hand, in all progress of art, there is a loss as well as a gain—a fact which is too often forgotten by the leaders of so-called progressive art.

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he uses the expression '*Vivace e* (sic) *Allegro*' at the wonderful point beginning with the words 'Et expecto resurrectionem mortuorum.' In this passage there is a slight discrepancy in the MS. authorities, which leads to considerable differences of rendering. After the first delivery of these words, *Adagio*, the quick movement starts with three repeated notes in the first soprano part, beginning at the half-bar. In one of the two chief MSS. the direction *Vivace* occurs at the beginning of the bar in the middle of which this phrase begins, and in the other it appears over the beginning of the next bar. This latter reading has been accepted by the editors of the Peters edition, but the Bach-Gesellschaft editors are doubtless right in placing the direction over the half-bar, so that the alteration of time takes place simultaneously with the soprano lead. This reading has been followed in the performances of the Bach Choir.

Schumann used the terms *Vivo* and *Vivace* interchangeably, as is shown in his 6th and 8th Novelettes, at the head of which the two words stand, both being translated by 'Sehr lebhaft.' Other instances of his use of the two words are found in the 'Études symphoniques,' where also there occurs an example of Schumann's peculiar use of the direction, viz. as applied not to an entire movement, indicating its speed, but to a passage in a movement, referring to the manner of its execution. In the fourth variation the bass alone of the third bar is labelled 'sempre vivacissimo,' and no doubt the composer's intention was that the part for the left hand should be much emphasised and its animated character brought out. The same direction, applied in much the same way, occurs more than once in the Sonata in F♯ minor, and in the Scherzo of that work a staccato passage for the left hand is marked 'Bassi vivi.' In the Overture, Scherzo, and Finale, the same composer inscribes the second movement 'Vivo.'

Beethoven uses the word 'Vivacissimamente' for the finale of the Sonata in Eb, 'Les Adieux, L'Absence, et le Retour,' op. 81 *a*. [J.A.F.M.]

VIVALDI, Antonio, surnamed 'il prete rosso,' was the son of Giovanni Battista Vivaldi, a violinist in the ducal cappella of St. Mark's at Venice, and born some time in the latter half of the 17th century. Like Steffani and Lotti he first sought his fortune in Germany. He entered the service of the landgrave of Hesse-Darmstadt,[1] doubtless in the capacity of violinist. On his return to his native city in 1713 Vivaldi was appointed maestro de' concerti at the Ospitale della Pietà, a post which he held until his death in 1743. The institution, which was a foundling-hospital for girls, possessed a choir and a good orchestra composed entirely of females. Vivaldi's own instrument was the violin, for which he wrote very largely; he is stated also to have contributed something to the development of its technical manipulation. [See p. 291 *a*.] The publications on which his fame rests are all works in which the violin takes the principal part. Fetis[2] enumerates the following:—

Op. 1. 12 trios for 2 violins and violoncello. Paris, 1737.
Op. 2. 12 sonatas for violin solo with bass.
Op. 5. Sonatas for the same.
Op. 3. 'Estro armonico, ossia 12 concerti a 4 violini, 2 viole, violoncello, e basso continuo per l' organo.'
Op. 4. '12 concerti a violino solo, 2 violini ripieni, viola, e basso per l'organo.'
Op. 6, 7. Each consisting of 6 concerti for same instruments.
Op. 8. 'Le quattro stagioni, ovvero il Cimento dell' armonia e dell' lovenzione, in 12 concerti a quattro e cinque.'
Op. 9. 'La cetra, ossia 6 concerti' for the same.
Op. 10. 6 concerti for flute, violin, viola, violoncello, and organ.
Op. 11, 12. Each consisting of 6 concertos for the same instruments, with the additico of the violoncello.

Besides these [3] works, 28 operas by Vivaldi are named, and a few cantate and even motets will be found scattered in various manuscript collections.

As a writer for the violin Vivaldi held apart from the classical Roman school lately founded by Corelli. He sought and won the popularity of a virtuoso; and a good part of his writings is vitiated by an excessive striving after display, and effects which are striking simply in so far as they are novel. His 'stravaganze' for the violin solo, which were much played in England during the last century, are, according to Dr. [4] Burney, nothing better than show-pieces. The 'Cimento' (op. 8) illustrates another fault of the composer: 'The first four concertos,' says Sir John Hawkins, [5] 'are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavours, by the force of harmony and particular modifications of air and measure, to excite ideas correspondent with the sentiments of the several poems.' Vivaldi in fact mistook the facility of an expert performer (and as such he had few rivals among contemporaries) for the creative faculty, which he possessed but in a limited degree. His real distinction lies in his mastery of form, and in his application of this mastery to the development of the concerto. It is thus that we find his violin concertos constantly studied in Germany, for instance by Benda and [6] Quantz; and the best proof of their sterling merits is given by the attraction which they exercised upon Sebastian Bach, who arranged sixteen of them for the clavier and four for the [7] organ, and developed one into a colossal concerto for four claviers and a quartet of strings. [8]

Bach however used his originals, it should seem, principally as a basis of study; as subjects to which to apply his ingenuity and resource, rather than as models for his own art to follow.

1 The prince's name is generally given as Philipo; but Philipp was of Hesse-Philippsthal. Presumably Ernst Ludwig is meant. Fétis gives the impossible combination of '*Electeur* Philippe de Hesse-Darmstadt': vol. viii. 368 *b*.

2 Fétis, vol. viii. p. 369 *a*.

3 A concerto and a sinfonia in 3-5 parts for viola d'amore and lute also exists in manuscript. A transcript is in the British Museum. Add. MS. 31,305, f. 10.

4 History iii. 561; 1789. 5 History, etc., ii. 837; ed. 1875.

6 Burney, Present State of Music in Germany, ii. 134, 166; 2nd ed. 1775.

7 One of these, No. 4, is an arrangement of the same work as the clavier concerto No. 13.

8 This has commonly been mistaken for an original work of Bach's: see Forkel, 'Life of Bach,' p. 99. English translation, 1820. Fétis says that he possessed the manuscripts of two other arrangements by Bach, namely, of two concerti in the 'Estro armonico,' for clavier, 2 violins, alto, and bass. These do not appear in the catalogue of the Fétis Library.

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His arrangements belong to his educational apparatus; although, by the process to which he subjected them, he transformed works of a comparatively limited interest into pieces which may almost deserve a place among his own productions. The means by which he succeeded in infusing a new vitality into his arrangements vary according to the instruments for which he adapted them. In the clavier concertos he restricted himself for the most part to internal change. He strengthened and enlarged the structure of the bass, and modified the upper accompaniments with much freedom and often with the licence of an original composer. The melody in slow movements he ornamented by trills, mordents, etc.; and above all he gave solidity and sometimes an entirely new character to a movement by writing a complete melodious middle part of his own. Of this last method no more perfect example can be found than that presented by the treatment of the *largo* in the second concerto, in G major. The organ concertos display a different sort of versatility. Here Bach has not limited himself to merely internal development: he expands and lengthens his originals, maturing forms which Vivaldi had only suggested, and giving a 'roundness and symmetry'[1] to the whole. Lastly, in the concerto for four claviers, which was written perhaps mainly as an exercise in the composition of *obbligato* parts on a large scale, Bach has not only added episodes, as in the organ concertos, but also considerably augmented the contrapuntal work of the original.[2] [R.L.P.]

VIVE HENRI QUATRE. [See HENRI QUATRE, vol. i. p. 728.]

VIVIER, EUGÈNE LÉON, remarkable horn-player, born at Ajaccio, 1821. His father was a tax-collector, and intended him for a similar career, but his passion for music made him throw aside all restraints and go to Paris. He knew enough of the horn to gain admittance to the orchestra of the Italiens, and then of the Opéra, and after some instruction from Gallay appeared at concerts as a solo-player. His extraordinary humour and imagination soon showed themselves, and endeared him to society, in the best circles of which he mixed largely. He was also master of a curious discovery or trick upon the horn, the secret of which he has never divulged, by which he can produce three, and even four, notes at once, so as to play pieces for three horns, with full, sonorous triads, and chords of the 6 and 6-4 from the one instrument. Vivier soon made his entrance to Court, and his horn in E, with which he used to play before Louis Philippe at the Château d'Eu, is still preserved at the Conservatoire. From this time forward his fame steadily increased at home and abroad. Among other artistic *tournées* he came several times to England after 1848, and was a great favourite in London for his drollery as much as his music. As a practical joker he had no equal, and good stories might be told of him enough to fill a volume. His powers of mimicry, especially mimicry of sound, were extraordinary. He would make an English or German speech without saying a word of either English or German, yet so correct as to accent that his hearers were puzzled to know why they could not follow his argument. His published songs with pianoforte accompaniment, lead one to believe that if he had cultivated composition he might have reached a high rank. His pieces for the horn are still unprinted, and he seems to have given up the career of a virtuoso. It is now more than 15 years since we heard him play; he then had still a fine tone, made his instrument sing charmingly, and fascinated his audience, though keeping to a very restricted scale and avoiding difficulties. As one of the favourites of Napoleon III, Vivier's position since 1870–71 has been rather isolated, but he retained many friends, including the late Victor Massé and M. Philippe Gille. The latter wrote the preface for Vivier's pamphlet, 'Un peu de ce qui se dit tous les jours' (Motteroz), printed in green and black, and now extremely scarce. It was a collection of the ready-made phrases which it is so difficult to avoid, and which are the bane of ordinary conversation. Men being, according to Diderot, a mass of contradictions, Vivier, who thoroughly appreciates family life, and is an excellent son, lives alone with no companion but a pigeon! His friends, however, have still attractions for him, and this cause has induced him during the last few years to spend the winter at Nice. [G.C.]

VIVO. [See VIVACE.]

VOCAL ASSOCIATION. Established in 1856 at a meeting at Store Street Music Hall, attended by about 300 amateurs, with the view of founding in England an association answering to the German 'Gesang-verein.' Many of the original members had sung at the concerts given shortly before by Mme. Goldschmidt at Exeter Hall, under the direction of Sir Julius (then Mr.) Benedict, and he was unanimously elected conductor of the new association, Mr. William Lockyer being elected secretary, and Mr. J. Rix treasurer. Mr. Chas. E. Horsley subsequently shared the duties of conductor. In 1857 the Society gave a series of concerts at the Crystal Palace, including Mendelssohn's 'First Walpurgis Night,' and it subsequently gave performances at St. James's Hall, at one of which the conductor's opera, 'The Lily of Killarney,' was sung. The concerts included vocal and instrumental solos, and occasionally there was an orchestra, the choir usually numbering 200 voices. Among the works given by the Association for the first time were Spohr's 'Ode to St. Cecilia,' and Challoner Master's operetta, 'The Rose of Salency.' The Association has ceased to exist for some years. [C.M.]

VOCAL CONCERTS. These concerts, the first of which was given on Feb. 11, 1792, ori-

[1] Spitta, 'J. S. Bach,' i. 415, English translation.

[2] See Professor Spitta's treatment of the whole subject, *l.c.*, vol. i. 411-416; vol. iii. 142, which is to some extent more complete than that contained in the original German edition (Band i. 409-414; ii. 629). [See also ARRANGEMENT, vol. i. 99 b.]

ginated in the secession of Mr. Harrison from the Ancient Concerts in 1789, after having been a member of the chorus from their commencement fourteen years before. Harrison was joined by Miss Cantelo, whom he subsequently married, and in 1791 by Bartleman, and at the close of that year they circulated proposals for the new concerts, which were commenced at Willis's Rooms under the management of Messrs. Harrison and Knyvett senior. The performances at first were on a humble scale, the accompaniments being furnished by the pianoforte, at which the elder Knyvett presided as conductor, and a quartet of two violins, viola, and cello, led by François Cramer. Mr. and Mrs. Harrison and Bartleman were the principal singers, and were assisted in the glees, which formed the principal feature of the concerts, by Mr. Knyvett, jnn., Master W. Knyvett, and others. The programme of the opening concert, which may be accepted as a fair sample of the schemes of the first three seasons, included Atterbury's glee, 'Come, let us all a maying go'; Arne's glee, 'Where the bee sucks'; Callcott's 'Peace to the souls of the heroes'; Stevens's glee, 'To be gazing on those charms,' and some songs, duets, catches, and rounds. The chief vocal writers of the day—including Callcott, Crotch, Spofforth, Dr. Clarke, and Stevenson—contributed new works to the programmes, and Italian music was added. In 1793 Mme. Dussek and Miss Poole (afterwards Mrs. Dickons) joined the vocalists, and the brothers Leander, then the most celebrated horn-players in Europe, were added to the little band. The concerts, ten of which were given each season, were abandoned at the end of 1794, the subscription having fallon off, and Harrison and his wife and Bartleman returned to the Ancient Concerts, the cause of their failure being the competition of Saloman's concerts (with Haydn's music, and Mme. Mara among the singers), the Professional Concerts (with Pleyel and Billington), and the Ancient Concerts, rather than any lack of excellence either in the programmes or their execution. In 1801, when the Ancient Concerts alone remained in the field, the Vocal Concerts were revived with the additional attractions of a complete orchestra and chorus. The hand was led by Cramer; Greatorex was organist and general conductor; and among the principal singers, beside the two directors, Harrison and Bartleman, were Mrs. Harrison, Mrs. Bianchi, Miss Parke, Miss Tennant, and Mr. W. Knyvett. The programmes provided a wider variety of excellent music than has ever been given in a single series of concerts, the best specimens of ancient work, English and foreign, being interspersed with the compositions of the best contemporary writers. In 1802 Mrs. Harrison retired from public engagements, and the Knyvetts withdrew from the management, although they still assisted in the concerts, and in 1803 Mrs. Billington was engaged, the attraction of her name bringing a large accession of support. On her retirement Mrs. Vaughan, Miss Stephens, and Mrs. Salmon succeeded as principal English singers, whilst Catalani, Bellochi, Fodor, and Camporese were heard on the foreign side. Braham sang for one if not two seasons after Harrison's death in 1812, and Tramezzani, Naldi, Fischer, and Ambrogetti played in the orchestra. The death of Bartleman and the decreasing popularity of the vocal part-music of the English school, added to the increasing attractions of the Philharmonic Society's Concerts, gradually reduced the subscription to the Vocal Concerts, and after trying the effect of reducing the number of concerts and the amount of the subscription, they were finally abandoned in 1821. As an episode in their history it may be mentioned that an opposition series, under the name of 'Messrs. Knyvett and Vaughan's Vocal Subscription Concerts,' was begun in 1811 with six or seven hundred subscribers, including the Dukes of Kent, Sussex, and Cambridge; the programmes of 1812 included the first acts of 'Don Juan' and 'Figaro,' the finale to the second act of 'Don Juan' and other pieces from Mozart's operas; but in 1812 the death of Harrison led to a union of the two schemes, which was accomplished in 1813. [C.M.]

VOCAL SCORES. One of the admirable collections of the late Mr. John Hullah. It is printed in type in ordinary music size, and was published by John W. Parker in monthly numbers, one sacred and one secular, beginning on Jan. 1, 1846. Its contents are as follow:—

I. SACRED.

Crotch. Motet, Methinks I hear. à 5.
Telemann. Motet, Amen, Blessing and Glory. 2 Choirs.
McMurdie. Canon, Quis est Rex? 4 in 2.
Häser. Hymn, Oh! remember. à 5.
T. F. Walmisley. Hymn, Lord of all Lords. à 6.
Palestrina. Gloria in Excelsis. à 6.
Klein. Anthem, Like as the hart. à 4.
Leisring. Hymn, Redeemer! now. 2 Choirs.
G. Gabrieli. Hymn, Benedictus. 3 Choirs.
J. C. Bach. Chorale, O Sing unto God! à 5.
Anon. Anthem, O Lord grant the King. à 4.
Palestrina. Sacred Madrigal, Why art thou? à 5.
Graun. Motet, Lift up your heads. à 4.
Callcott. Canon, Thou, Lord, hast been. 4 in 2.
Palestrina. Collect, O Saviour of the world. à 4.
Lotti. Credo. à 4.
Aldrich. Anthem, O give thanks. à 6.
F. Schneider. Motet, All thy works. à 5.
Rolle. Motet, The Lord is king. à 4.
Byrd. Anthem, Sing unto God. à 5.
Croce. Motet, O that I had wings! à 4.
T. A. Walmisley. Canon, Praise the Lord. 4 in 2.
Carissimi. Motet, O be joyful in God. à 3.
T. A. Walmisley. Hymn, Hail gladdening Light. à 5.
Palestrina. Hymn, I will call. à 4.
Marcello. Psalm, We have heard. à 4.
McMurdie. Canon, Agne Dei. 4 in 2.
Weelkes. Anthem, All people, clap. à 5.
Croft. Anthem, O give thanks. 2 Choirs.
Zingarelli. Motet, Haste Thee O God. à 4.
Anon. Canon, Sing, sing aloud unto God. 3 in 1.
McMurdie. Canon, Hallelujah. 4 in 2.
O. Gibbons. Anthem, Hosanna, à 6.
Nares. Anthem, Blessed is he. à 5.
Spohr. Fugue, O magnify. à 4.
De Gouy. Psalm, O God of Jacob. à 4.
Hamilins. Pater noster. à 4.
Palestrina. Motet, Merciful Lord. à 4.
Ives. Canon, Si Deus nobiscum. 3 in 1.
Häser. Motet, Put me not to rebuke. à 5.
[Nares.] Anthem, O Lord grant. à 5.
Tye. Gloria in excelsis. à 6.
Graun. Chorus, Thou art the King. à 4.
T. F. Walmisley. Canon, I will praise. 4 in 2.
Arne. Canon, Help me O Lord. 3 in 1.
Foggia. Motet, I will magnify thee. à 4.
O. Gibbons. Anthem, O Lord increase my faith. à 4.
John Bishop. Hymn, When brightly shines. à 4.
Allison. Psalm, Ye children. à 4.
Tallis. Anthem, Hear the voice and prayer. à 4.
Farrant. Anthem, Call to remembrance. à 4.
W. Lawes. Psalm, Sing to the king of kings. à 3.
Willaert. Canon, Amen. 4 in 2.
Byrd. Anthem, Sing joyfully. à 5.

II. SECULAR.

Wilbye. Madrigal. Sweet honey sucking bees. à 3.
Horsley. Glee. Cold is Cadwallo's tongue. à 5.
Weelkes. Madrigal. Three woodland nymphs. à 4.
Stevens. Glee, Sigh no more ladies. à 3.
Callcott. Glee, O snatch me swift. à 5.
Stevens. Glee, O mistress mine. à 5.
Mendelssohn. Part-song, For the woods. à 4.
Wilbye. Madrigal, Fly Love aloft. à 3.
J. Bennet. Madrigal, All creatures now. à 5.
Webbe. Glee, When winds breathe soft. à 4.
Wilson. Part-song, From the fair Lavinian. à 3.
Horsley. Glee, See the chariot. à 4.
Morley. Ballet, Now is the month of Maying. à 5.
J. Stafford Smith. Part-Song, Hark the hollow. à 4.
Croce. Madrigal, Cynthia thy song. à 5.
McMurdie. Glee, Fy the dark rolling waters. à 4.
J. S. Smith. Glee, Blest pair of Sirens. à 5.
Hullah. Madrigal, Wake now my Love. à 6.
Arne. Part-song, Where the bee sucks. à 4.
Morley. Ballet, Fire, Fire! my heart. à 5.
O. Gibbons. Madrigal, O that the learned poets. à 5.
Webbe. Glee, Glorious Apollo à 5.
Do. do. à 3.
Sir J. L. Rogers. Part-song, Hears not my Phillis. à 6.
Dr. Cooke. Glee, As now the shades of eve. à 4.
Callcott. Glee, Who comes so dark. à 3.
Hilton. Madrigal, Gifts of feature. à 3.
Wilbye. Madrigal, Flora gave me. à 5.
Horsley. Ode, Daughter of faith. 2 Choirs.
Battishill. Glee, Amidst the myrtles. à 5.
O. May. Part-song, Come follow me. à 4.
Gibbons. Madrigal, The silver swan. à 5.
Hoyes. Round, May doth every. à 3.
Hutchinson. Madrigal, Return my lonely maid. à 4.
Ward. Madrigal, Die not fond man. à 6.
Mornington. Madrigal, As it fell. à 4.
Stevens. Glee, O Nightingale. à 5.
Corfe. Part-song, The yellow-haired laddie. à 4.
Macfarren. Part-song, There was a man. à 4.
Converso. Madrigal, When all alone. à 5.
Corfe. Part-song, How blithe each morn. à 4.
T. F. Walmisley. Glee, From flower to flower. à 5.
Spofforth. Glee, Health to my dear. à 4.
J. Bennet. Madrigal, Sing out ye nymphs. à 4.
W. S. Bennett. Part-song, Come live with me. à 4.
Wilbye. Madrigal, Lady when I behold. à 6.
Webbe. Elegy, The death of fair Adonis. à 5.
Rock. Glee, Beneath a churchyard yew. à 4.
Anon. Canon, Summer is a coming in. à 6.
J. S. Smith. Canzonet, Stay shepherd stay. à 4.
Pilkington. Part-song, Rest sweet nymphs. à 4.
Danby. Glee, When Sappho tuned. à 3.
Tieck. Part-song, Softly, softly. à 4.
McMurdie. Round, The daisies peep. à 3.
Dowland. Part-song, Rest awhile. à 3.
Mozart. Round, Come follow me. à 3.
Este. Madrigal, How merrily we live. à 3.
T. F. Walmisley. Round, O'er the glad waters. à 4.
Hullah. Part-song, Song should breathe. à 4.
Byrd. Part-song, My mind to me. à 5.
Cobbold. Madrigal, With wreaths of rose. à 5.
Morley. Ballet, Sing we and chant it. à 5.
Anon. Ode, Daughter of heaven. à 4.

[G.]

VOCAL SOCIETY, THE. Established 1832 'to present the vocal music of the English school, both ancient and modern, including that of the church, the chamber, and the theatre, with the addition of foreign compositions of excellence,' the promoters of the society urging among other reasons in favour of their enterprise, not only that the compositions of native musicians were at the time nearly banished from the concerts of the metropolis, but that the regulations of the existing societies for the cultivation of glee-singing precluded the presence of ladies, and were attended with considerable expense wholly unconnected with their musical objects. In other words, the Society aimed at giving concerts of English vocal solos and part-music. Its first programme at the King's Concert Rooms, Hanover Square, on Monday, Jan. 7, 1833, included the sestetto and chorus from Webbe's 'Ode to St. Cecilia'; Benet's madrigal, 'All creatures now'; Attwood's glee, 'In this fair vale'; Cooke's glee, 'Deh dove'; Bishop's serenade, 'Sleep, gentle lady'; Webbe's catch, 'Would you know'; solos from Haydn, Hummel, Mozart, and Purcell, and an instrumental quintet of Beethoven's. Mr. T. Cooke was leader; at the organ and pianoforte were Messrs. Turle, Goss, and Horncastle; and the vocalists included Miss Clara Novello, Mrs. Bishop, Miss George, and Messrs. Bennett, Parry, Phillips, Hobbs, and Braham. The affairs of the Society at its commencement were managed by a committee consisting of Messrs. Bellamy, T. Cooke, Horncastle, Hawkins, C. Taylor, E. Taylor, and Turle. The original intention of presenting mainly English music was departed from in the first year of the Society's existence, for we find in its programmes the names of Palestrina, Pergolesi, Bononcini, Beethoven, Mozart, and other foreign composers, and from a notice of the last concert given in 1838 we learn that, 'with the exception of three glees and a madrigal, the performance consisted entirely of the works of foreign artists.' In 1837 the Society gave the first performance in this country of Spohr's oratorio, 'The Crucifixion,' with Mrs. Bishop, Mrs. Seguin, Miss Hawes, and Mr. Balfe as principal vocalists, and Mr. Turle at the organ. On another occasion Beethoven's Choral Fantasia was performed, with Mrs. Anderson at the piano. [C.M.]

VOCALION. An 'organ' or instrument of the free-reed kind, exhibited by James Baillie Hamilton, Esq., in the International Inventions Exhibition, London, 1885. The first patent was taken out Nov. 13, 1872, by John Farmer (of Harrow), for a combination of reed with string or wire—either as a continuation of the reed or as a coil fastened to the back thereof—and was succeeded by many more, taken out in the names of Mr. Hamilton and others. The first attempts gave a beautiful and very peculiar quality of sound, but by degrees the combination of reed and string from which this proceeded has had to be given up, for practical and commercial reasons, and the instrument as now exhibited is virtually a Harmonium with broad reeds, giving great rigidity of action and therefore purity of tone, and large channels, and acted on by high pressure of wind—not suction. A main peculiarity of the Vocalion is that the reeds are placed above the pallets and below the slides, and that though the sliding 'plug' of three reeds is only of the width of the groove, the cavities are more than twice as wide. This is expressed in Mr. Hamilton's latest patent (U.S.A., March 25, 1884) as 'the combination of pallets, soundboard, and reeds with cavity-boards, one above the other, the lower one containing the nostrils and the upper one the mouths, and an intermediate controlling slide.'

The result of this is a charming variety and purity of tone, especially where the music is not in too many parts; and also great force and richness of sound. This is well expressed by Sir Arthur Sullivan in a letter dated New York, July 3, 1885, as follows:—'You have achieved an instrument which shall possess all the power and dignity of an organ, without the cumbersome and expensive aid of pipes. And in doing this,

yon have obtained a totally different tone from that of Harmoniums and other reed organs. I was particularly struck with the nohility and purity of the souud, and also with the great variety in the *timbre* which the instrument displayed.'

The Vocalion exhibited is 6 ft. sqnare, and stands on a somewhat larger pedestal, containing the bellows, wind-chest, etc. It has three Manuals, denominated Choir, Great and Sweli; two stops in the pedals and three in each manual, as well as three extra ones of lighter quality, called 'complementary.' In the snccessive steps of the invention since 1874, it is understood that Mr. Baillie Hamilton has been much assisted hy the practical knowledge and skill of Mr. Hermann Smith. [G.]

VOCALISE and VOCALIZZO are the French and Italian terms for an exercise or piece of music to be vocalised. [H.C.D.]

VOCALISE, TO; VOCALISATION. To vocalise is, as its name implies, to sing upon a vowel, whether one note or a series of nntes, in contradistinction to singing to separate syllahles. Vocalisation is therefore one part of the operation of pronunciation, the other being articulation. Perfect vocalisation involves purity of whatever vowel-sonnd is at the moment being sung, and this purity of course requires that only those parts of the organs of speech be called into action that are absolutely necessary to bring about the position of the resonance chambers proper to its formation.

This sounds like a truism too obvious to require statement, bnt it mnst be remembered that it is qnite possible to bring into play or convulse parts of the mechanism that are not necessary, without altering the vowel-sound, though the qnality of the voice, the production, suffers, and will be tonguey, throaty, palatal, or veiled, according to the part thus nnnecessarily brought into play. In such cases, if the resonance-pitch of the vowel-sonnd could be ascertained, it might be fonnd to be precisely the same under these different conditions, while the tone of voice, pure in the one case, might be very bad in the other. No special organ or mechanism should present itself to the mind of the hearer. So far as to the production of a single note. In a snccession of notes, whether slow or quick, the passage from note to note should take place without the smallest change either of vowel-sound or of tone-qnality, and without the slightest escape of useless breath, and conseqnent cessation of vocal sonnd between the notes, or evidence of mechanical effort. The passage must in fact be a *portamento* or *carrying* of the voice, hut so qnickly executed that the notes shall be perfectly distinct and the *portamento* unrecognisable, except where in slow passages it is required for special expression. Passages of agility (*fioritura*, *coloratura*) executed in the manner above indicated give that gorgeous flood of musical sound which was one of the many gifts of the great soprano Jenny Lind. [H.C.D.]

VOCE DI PETTO, Chest voice (Ger. *Brust-stimme*); VOCE DI TESTA, Head voice (*Kopf-stimme*). Terms applied in some cases to certain registers or series of notes produced hy a special mechanism or state of the voice organs; in others to a different mode of producing the same notes. Nearly the whole question of registers, and in great part of quality or timhre, is involved in uncertainty—indeed, it is scarcely too much to say, mystery. All voice is produced in the larynx. The sound thus given forth can be modified both in pitch and qnality by numerous pairs of intrinsic and extrinsic laryngeal muscles, muscles acting npon the trachea or windpipe, on the pharynx, on the soft palate, on the throat, tongue, and nostrils, front and back, on the lips and cheeks. All these parts are concerned in the formatiou of the resonance chambers. The bare fact that the voice is produced in the larynx is ascertainable hy anybody throngh the medinm of the laryngoscope, hut to arrive only thns far the throat has to he forced into a position directly antagonistic to the production of those very qualities of tone that form the subject of desired investigation. Open chest voice, there is every reason to believe, is in great part produced hy the drawing down of the larynx by means of the sterno-thyroid muscles, so that it becomes part of a compact mass of hone, tissne, and cartilage all vibrating together. This arrangement of parts is aided by the elasticity and compressihility of the windpipe; and since the lowering of the larynx (carrying down with it, as it does, a considerable portion of the root of the tongue), brings about a correspondiug lengthening and enlargement of the throat, the vibration of the chest, and the sonority imparted to the sound hy the resonance chambers above the larynx, go to make up together what we call the open chest register. The second, or close chest register, next comes into play. This is a register common to all voices, male and female, and is called hy Manuel Garcia, *Falsetto*. The third register, Head-voice, is, in the male, generally known by this term *falsetto*, the third register of the female voice being called Head-voice, and it is difficult to understand on what ground Garcia (the pioneer of close investigation of the physiology of the voice-organs) applies the term to the middle register. It is perhaps somewhat bold to combat the opinion of this eminent man, hut falsette (a word in general use in Italy as well as in England) seems very appropriate to that register which in the male seems to be scarcely natural, but to belong to another individual, and even to another sex.

The above-mentioned middle register corresponds to Randegger's 'upper series of chest notes,' and the 'closing' for the formation of this series of notes is a point of the highest importance with Visetti and all foremost Italian and other teachers.

Unfortunately it is not possible to point out exactly how the operation is performed. It can only be arrived at by numerous ideal explanations, and by imitation. In using this middle register, the chest is still felt to vibrate, thus justifying the use of the term *close chest notes*, but not quite in the same degree as in the

open register. This is possibly due to the fact that the vibrations are quicker, on account of higher pitch, and therefore less easily felt. But the important difference between the two is chiefly brought about by changes in and about the larynx itself, as well as by some modification of the pharynx. It is most important to observe that there is no hard and fast line to be drawn as to the exact part of the scale upon which the change (the closing, It. *chiudere*) is to take place. It is upon much the same part in all voices, male and female, but not the same under all circumstances. It is possible to produce many notes in both ways, and this is the basis of the all-important operation of blending the registers, an operation requiring in some cases an almost incredible amount of patience on the part of both instructor and instructed; and very frequently voices are ruined, either by their being in the hands of those who have not the necessary knowledge or patience, or far more frequently by the singer himself or herself working alone in the dark. It is a much greater fault to carry a lower register too high than to bring a higher register too low. The term 'Head-voice' in the male is very frequently applied to a mixed voice (It. *voce mista*); that is to say, a voice in which close chest and falsetto are blended; and if the blending is perfect (the result of much work, and much exercise of the reflective powers), it is not only a legitimate use of the voice, but very beautiful in its effect, being chiefly brought into play in piano passages upon high notes. The mixed voice, as its name implies, is, as we have said, not a register, but the union of two other registers, and the power of using it well shows vigilant training. In the mixed voice the larynx is low; in the falsetto, high. There are some few heaven-born artists who instinctively blend all the registers, so that the whole voice becomes one homogeneous wave of sound.

A new nomenclature for the various registers is proposed by an earnest investigator, Herr Behnke, but this does not help matters. There is indeed frequently much difficulty amongst experts in deciding between mixed voice and falsetto (in its ordinarily accepted sense). At a meeting which took place between an eminent throat physician and some professors of singing of good repute, for the express purpose of arriving at conclusions, the want of unanimity of opinion on this head formed the great obstacle to the satisfactory settlement of the questions at issue.

But besides the close union of sternum and larynx in the formation of open chest voice, there is of course a certain condition of the vocal cords themselves, this condition changing in each successive register. In producing open chest notes it is probable that the whole volume of the vocal cords or bands will be found to vibrate. In this state they are susceptible of a certain amount of tension, and will give therefore a certain number of notes. When the maximum of tension is reached, the vocal cords or bands, acted upon by muscles within the larynx, are reduced in volume. The same tension as before will produce a higher series of notes, the principle being to a great extent that of adopting strings of different thickness upon stringed instruments—that is to say, bowed instruments, on which different notes have to be made upon the same string. Then in the male head-voice, or falsetto, the thin edges only of the vocal cords are set in vibration. The theory would quite well explain difference of pitch, and to some extent modifications of quality; but then how is the blending of the registers, that most important, and in many cases most difficult part of the art of managing the voice, to be explained? We know that the notes about the changes of register have to partake of both qualities. Can the vocal cords be in two conditions at the same time? We may conclude, however, that it will be only a question of time to discover what is at present so difficult to fathom. Is it to be wondered at that a set of small complex organs, in great part out of sight, which give to man one of the chief powers (if not *the* chief of all powers) that distinguish him from the mere animal, and which is capable of producing the infinite number of shades of sound in the numerous languages of the world, and the marvellous faculty of giving expression to the feelings in song, should for a long time baffle the researches even of the most earnest and scientific investigators? The theory formerly advanced, that the female voice is only a reproduction of the male voice an octave higher in pitch, is at once set aside by the clearly observable fact of the middle register being common to all voices, male and female. The peculiarity of the female voice is the possession of a large range of fine head-notes in the place of the male falsetto; and of the male voice the possession of a large range of open chest notes. [H.C.D.]

VOCES ARETINÆ. A name given to the syllables, Ut, Re, Mi, Fa, Sol, La; first used by Guido d'Arezzo for the purpose of Solmisation, in the early part of the 11th century. [See SOLMISATION.] [W.S.R.]

VOCES BELGICÆ. A name given to the syllables Bo, Ce, Di, Ga, Lo, Ma, Ni, proposed by the Flemish Composer, Huberto Waelrant, about the middle of the 16th century, as a substitute for the syllables used for the purpose of Solmisation by Guido d'Arezzo. As the word 'Solmisation' was incompatible with the use of the newly-invented formula, it was replaced by the terms 'Bocedisation,' or 'Bohisation'; but the system was not destined to survive the century which gave it birth. [See SOLMISATION.]

A similar attempt was made, at Stuttgart, by Daniel Hitzler, who, early in the 17th century, used the syllables La, Be, Ce, De, Me, Fe, Ge, under the name of Behisation.

A century later, Graun, under the name of 'Damenisation,' used Da, Me, Ni, Po, Tu, La, Be. [W.S.R.]

VOCES HAMMERIANÆ. A term applied to the syllables Do, Re, Mi, Fa, Sol, La, Si—the

modern amplification of the series used, in the 11th century, by Guido d'Arezzo. The name is of German origin; and was invented in honour of Kilian Hammer, Organist of Vohenstraus, who first introduced the amplified system to German Musicians, about the middle of the 17th century. [See SOLMISATION.] [W.S.R.]

VOGL, HEINRICH, born Jan. 15, 1845, at An, near Munich, received instruction in singing from Franz Lachner, and in acting from Jenk, stage manager of the Royal Theatre, Munich, where he made his *début* on Nov. 5, 1865, as Max, in 'Der Freischütz.' His success was immediate, and he has since been permanently engaged at the above theatre, where he is the favourite tenor, making the usual tours in Germany and Austria in company with his wife, whom he married in 1868 (see below). He excels pre-eminently in the operas of Wagner, and played Loge and Siegmund on the production respectively of 'Rheingold' (Sept. 22, 1869) and 'Walkyrie' (June 26, 1870) at Munich. On the production of the 'Trilogy' at Bayreuth in 1876 he again played the part of Loge, and made a great hit by his fine declamation and admirable acting. On May 5, 1882, he made his first appearance in England at Her Majesty's in the same part, and subsequently in Siegfried. He was unanimously praised for his admirable presentment of these characters, and on May 18 was heard with pleasure in songs by Franz, etc., at a 'Symphony Concert' at St. James's Hall. In 1871 he was tenor singer at the Beethoven Centenary Festival. His wife,

THERESE VOGL, whose maiden name was THOMA, was born Nov. 12, 1846, at Tutzing, Lake Starnberg, Bavaria, learnt singing from Hauser at the Munich Conservatorium, and in 1865 first appeared in opera at Carlsruhe. In Dec. 1866 she made her *début* at Munich as Casilda (Auber's 'Part du Diable'), and has been permanently engaged there ever since, where she is very popular as a dramatic soprano. She was the original Sieglinde at Munich. On May 6, 1882, she made her first appearance in England, at Her Majesty's, as Brunnhilde, and played the part throughout the trilogy with great success. In the second 'cycle' of performances she played with equal success her old part of Sieglinde, having resigned Brunnhilde to Mme. Reicher-Kindermann (since deceased), who had been the Fricka in the first cycle. [A.C.]

VOGL, JOHANN MICHAEL, distinguished operasinger, and, with Baron von [1]SCHÖNSTEIN, one of the principal interpreters of Schubert's songs, born Aug. 10, 1768, at Steyer in Upper Austria. A chorister in his native town at seven, he was systematically grounded in singing, theoretically and practically, and thus early acquired flexibility of voice and purity of intonation. He had his general education in the monastery of Kremsmünster, and took part there in little Singspiele by Süssmayer, giving considerable promise both as singer and actor. He next went to the University of Vienna, and was about taking a permanent post in the magistracy of the City when Süssmayer engaged him for the Court-opera. He played with the German Opera Company formed by Süssmayer in the summer of 1794, and made his début as a regular member of the Court Opera in the following May. From that period till his retirement in 1822 (his last appearance was in Grétry's 'Barbe-bleue,' 1821), he was a great favourite, and held an important position as a singer and an actor in both German and Italian opera. Gifted with a baritone voice of sympathetic quality, his method was excellent, and his phrasing marked by breadth, intelligence, and great dramatic expression. Such parts as Oreste (Iphigénie en Tauride), Jakob (Schweizerfamilie), Count Almaviva (Le Nozze di Figaro), Micheli (Deux Journées), Kreon (Médée), Telasco (Ferdinand Cortez), and Jacob (Méhul's Joseph), show the range of his powers. He became acquainted with Schubert somewhere about 1816, through the latter's friend SCHOBER,[2] and the two quickly learned to appreciate and esteem each other. Vogl recognised Schubert's genius, urged him to produce, and did his best to make him known by singing his songs both in public and private. The 'Erl-König' was first introduced by him to the general public at a musical entertainment at the Kärnthnerther Theatre (March 7, 1821), though it had been sung before at a soirée of the Gesellschaft der Musikfreunde (Jan. 25) by Herr von Gymnich, an excellent amateur. Vogl in his diary calls Schubert's compositions 'truly divine inspirations, utterances of a musical [3]clairvoyance,' and Schubert, writing to his brother Ferdinand, says, 'when Vogl sings and I accompany him we seem for the moment to be one, which strikes the good people here as something quite unheard of.' In the summer of 1825 the two friends met at Steyer, and made a walking tour through Upper Austria and Styria, singing Schubert's songs like a couple of wandering minstrels at all their resting-places, whether monasteries or private houses. Schubert publicly testified his esteem by dedicating to Vogl 3 Lieder (op. 6), published in 1821.

Vogl's early conventual education left its traces in his fondness for serious study, to which all his spare time was devoted, his favourite authors being Goethe and the Greek classics. In 1823 he went to Italy, and on his return in the following spring astonished his friends by announcing his marriage with the daughter of the former director of the Belvedere, whom he had long treated as a sort of pupil. One of his last appearances in public was at a soirée of the Gesellschaft der Musikfreunde in 1833, when he sang the 'Wanderer.' His last years were passed in great bodily suffering, cheered only by intellectual occupation. He died in 1840, Nov. 19, on the same day on which his friend Schubert had departed 12 years before, and was buried in the churchyard of Matzleinsdorf, where rest Gluck and his wife (1787), Salieri (1825), and the eminent singer Forti (1859), Standigl (1861),

[1] See vol. iii. p. 258.

[2] See vol. iii. p. 256, 257 b. [3] See vol. iii. p. 327.

and Ander (1864). The inscription on his tombstone runs—

Here lies Joh. Michael Vogl,
the German minstrel,
born 10 Aug. 1768, died 19 Nov. 1840.
To the revered and tenderly loved
Husband and Father. [C. F. P.]

VOGLER, GEORGE JOSEPH, the Abbé, is one of the most curious and striking figures in the annals of music. He was born at Würzburg on June 15, 1749, and evinced from an early age a religious cast of mind and an aptitude for music. His attachment to the organ dated from his tenth year. Both his father and his stepfather, one Wenceslaus Stautinger,[1] were violinmakers. While learning the organ his step-father let him have a pedalier attached to his harpsichord, and Vogler practised with such determination all night that no one would live on the floor below.

At the same time his independent turn of mind exhibited itself. He elaborated a new system of fingering,[2] and contrived to learn the violin and other instruments without a teacher; and even while a pupil at the Jesuits' College he played much in the churches, and made a name for himself in the contrapuntal preludes which were regarded as the test of an organist's skill.[3] How long this sort of life lasted is not very clear, but Vogler himself declares that he was at Würzburg as late as 1769.

His departure must have taken place very shortly after this. He proceeded in the first place to Bamberg to study law. In 1771 he went from Bamberg to Mannheim, then one of the chief musical centres of Germany, and obtained permission to compose a ballet for the Court Theatre, which produced such an impression that the Elector, Karl Theodor, was led to provide him with funds to go to Bologna and study counterpoint under Padre Martini. Starting about the beginning of 1773 Vogler travelled by way of Venice. He there met Hasse, and also a pupil of Padre Valotti, from whom he first heard of the system of harmony that he subsequently advocated with such vehemence.[4] The original object of his journey was not achieved, for, though kindly received by Martini, they speedily conceived a repugnance for each other. Vogler could not tolerate a slow and graduated course of counterpoint; and Martini complained that his pupil had neither perseverance nor aptitude. Vogler soon abandoned the trial, and repaired to Padua with a view of studying for orders, and learning composition from Valotti, who had been for nearly fifty years musical director of San Antonio. But the old organist's method of teaching was wholly distasteful to his disciple, and in five months Vogler went on to Rome, where he was ordained priest at the end of 1773.[5] In the Papal city he was made Apostolic Protonotary and Chamberlain to the Pope, knight of the Order of the Golden Spur, and member of the Academy of the Arcadians. He also found time to gain some instruction from the Bohemian musician Mysliweczek, and armed with these ecclesiastical credentials and musical experience he returned in 1775 to Mannheim.[6] The Elector at once appointed him Court Chaplain, and he proceeded forthwith to compose a 'Miserere' with orchestral accompaniments, and was made second Kapellmeister, a result partly owing to the influence of some ladies of the court, if Mozart may be trusted.[7] The Mannheim orchestra was then the finest in Europe, and it was there that Vogler obtained his knowledge of orchestral effect. It was there also that he first put himself forward as a teacher, and established the first of his three schools. He maintained that most previous teachers had pursued erroneous methods, and promised to make his pupils composers by a more expeditious system. Into this task he threw himself with the greatest energy, publishing expositions of his theory (see list of works), and editing a monthly magazine which recorded the proceedings of the school. All this naturally provoked much opposition, but, to judge by its fruits, his school must have had some merits, for amongst those who were actually students or came directly under its influence were Winter, Ritter, Kraus, Danzi, and Knecht—an ardent disciple. At Mannheim Vogler made enemies as well as friends, and it is probable that when Mozart visited Mannheim in the winter of 1777 he fell into that section of the musical world there. On no other supposition can we fully explain the tone in which he speaks of Vogler in his letters, which will not concede to the Abbé a single redeeming feature. Vogler at any rate was studiously attentive to Mozart, and after having several times in vain invited Mozart to call on him, put his pride in his pocket, and went to call on the new-comer.[8] During Mozart's visit the Elector-Palatine became Elector of Bavaria, and in the same year (1778) removed the Court to Munich. Vogler's devotion to his school kept him at Mannheim, and he did not, in all probability, go to Munich till 1780. His five years at Mannheim are marked by other achievements than the Tonschule. At the end of 1777 we find him opening a new organ built after his design at Frankfort. The next year, in all likelihood, he was summoned to Darmstadt by the heir apparent—the Prince who provided him with a home in his last years—to compose the music for a melodrama called 'Lampedo' (or 'Lampredo').[9] Another work was the overture and *entr'actes* to 'Hamlet,' brought out at Mannheim in 1779. These were succeeded by an operetta, 'Der Kaufmann von Smirna,' written about 1780 for the theatre at Mayence.

1 Of Vogler's family we only hear further that poor relatives were a drain on his purse. Christmann speaks of him as impoverished by this circumstance in 1781–2, and Gänsbacher makes the same statement in 1808.

2 Mozart describes this system as 'miserable.' Letter Jan. 17, 1778.

3 See also the Graduale (De Profundis) of the Missa Pastoricia.

4 The account in the text follows the statements usually made with reference to Vogler's proceedings at Bologna and Padua. But in the Musikalische Correspondenz of Spires for 1790, No 15, Professor Christmann asserts that the Elector Palatine himself directly recommended Vogler to Valotti.

5 A. M. Z. vol. vi. p. 250.

6 According to a statement in his 'Choral System' (p. 6) it was in this year that he learnt the basis for his system from Valotti.

7 Letter, Nov. 13, 1777. 8 Mozart's Letter of Jan. 17, 1778.

9 For a detailed account see the A. M. Z. vol. i. nos. 23 and 24.

The next twenty years of Vogler's life present great difficulties to his biographer. Although nominally settled at Stockholm from 1786 or 87 to 1799, he was really constantly travelling, and the records of his journeys are so fragmentary and contradictory, that it is impossible to construct a complete narrative. Thus, though he undoubtedly extended his travels to Spain, Portugal, Greece, and Africa, nay even to Armenia and Greenland,[1] the authorities are by no means agreed as to when he went. One writer[2] gives it in 1783–1786, another[3] in 1792, while the dates at which he appears in other distant spots make it difficult to understand how such an extensive tour could have been managed at all. We shall therefore only give some idea of his wanderings and proceedings by noting detached occurrences.

About 1780 Vogler followed the Electoral Court to Munich. He there employed himself in perfecting the education of the celebrated singer Madame Lange, in teaching composition to B. A. Weber, and in composing an opera in five acts entitled 'Albert III. von Baiern,' which was represented at the Court Theatre in 1781. It did not prove successful, and disgust at the want of appreciation that he found in Germany seems to have induced him to appeal to foreign musicians. With this view he submitted an exposition of his system to the Académie Royale des Sciences, probably in 1781, and to the Royal Society in 1783.[4] In 1782 he was in Paris[5] and the next year perhaps crossed the Channel to England.[6] Returning from England, if indeed he really visited it at this time, he again attempted to obtain success as an opera composer. But his comic opera 'La Kermesse,' produced at the Théâtre de la Comédie Italienne on Nov. 15, 1783, proved a dead failure, and could not even be finished. Another effort in Germany was crowned with success. 'Castor and Pollux,' produced at Munich in 1784, was not only received with applause but continued a favourite for years.[7] The close of 1784 and commencement of 1785 appear to have been occupied with the journey to Africa, Greece, and the East. At all events the next definite trace of him is on Nov. 22, 1785, at a great organ recital in Amsterdam, for which no fewer than 7000 tickets were sold.[8] In the next year he entered the service of the King of Sweden as Kapellmeister, resigning his posts at Munich, where he had become chief Kapellmeister on the death of Holzbauer in 1783.[9] At Stockholm he established his second Tonschule, but neither that nor his official duties put much check on his roving propensities. He signalised his arrival with a French opera, 'Egle,' produced in 1787, but the next year he is at St. Petersburg,[10] and in November 1789 at Amsterdam. He arrived in London at the beginning of 1790, and was very successful. His performances were applauded and he was entrusted with the reconstruction of the organ in the Pantheon. According to Gerber[11] he introduced organ pedals into this country, and their introduction by the organ-builder England certainly belongs to the year of his visit.[12] His last performance at the Pantheon took place on May 31, and the proceeds of his visit amounted to £1000 or £1200. One of his most admired performances was 'The pastoral festival interrupted by a storm,' which seems to be the piece by Knecht which was the precursor of Beethoven's Pastoral Symphony. [See KNECHT, vol. ii. p. 66 *a*; and PROGRAMME MUSIC, vol. iii. p. 39 *a*.] He went to the Handel Festival in Westminster Abbey,[13] but was not much impressed. He complains that the chorus was too loud, that the performers were too numerous for any music but Handel's, and that no light and shade could be obtained. But he admits that the effect was sometimes great, and he did homage to the memory of Handel in a characteristic manner, by composing a fugal piece for the organ on the themes of the Hallelujah chorus. The Festival ended on June 3, and he next appears at Warsaw, writing to invite the organ-builder Rackwitz of St. Petersburg to join him. Rackwitz complied, and the two proceeded to Rotterdam to place some free-reeds in an organ there. In the early part of September he was giving concerts at Coblenz, Mayence, and Frankfort. From thence he journeyed on, through Worms, Carlsruhe, Durlach, and Pforzheim, to Esslingen, where the enthusiastic inhabitants presented him with the 'wine of honour,' usually reserved for sovereigns.[14] Rackwitz remained at Frankfort, making a free-reed stop for the Carmelite church,[15] but Vogler probably rejoined him in time for the coronation of Leopold II. on Oct. 9. The Abbé now began to be held in honour in his own country. At Frankfort his 'Hallelujah' fugue fairly astonished both friends and enemies.[16] It was at this time he projected a return to London with the view of establishing a manufactory of free-reeds.[17] This intention was not carried out: he returned to Stockholm, and was followed by B. A. Weber, who gave up his position as conductor at Hanover to obtain further instruction from his old master. The early part of 1791 was employed in the composition of

[1] A. M. Z. vol. iii. p. 268; vol. ix. p. 386.
[2] Fétis. [3] A. M. Z. vol. xxiii. p. 257.
[4] Choral System pp. 1–5. The records of the Royal Society afford no trace of a communication from Vogler or anything else bearing on the question. The Journal des Sçavans for 1783 has an anonymous article comparing the Tonometers of Pythagoras, the Greeks, and the Abbé Vogler, which states that his instrument had been presented to the Académie Royale des Sciences together with the inventor's new musical system, which he proposed to publish shortly.
[5] So at least we may infer from the date of his 'Essai de diriger le goût,' etc. published in Paris.
[6] 'Choral System. p. 5.
[7] Fétis assumes that 'Castor and Pollux' was produced at Mannheim in 1791, but contradicts himself elsewhere (see his account of Mlle. Kreiner). For the date here given see A. M. Z. vol. viii. p. 318.
[8] A. M. Z. vol. i. p. 575.
[9] Fétis speaks as if Vogler resigned his Bavarian appointments in 1792. This is at variance with the title-page of Knecht's 'Portrait Musical' [for which see PROGRAMME-MUSIC, vol. iii. p. 30 *a*], published in 1784 (see KNECHT, vol. ii. p. 66 *a*). Moreover Winter, who succeeded Vogler as Kapellmeister, obtained the post in 1788. (A. M. Z. vol. xxviii. p. 558).
[10] A. M. Z. vol. xxv. p. 152.
[11] Lexicon der Tonkünstler. [12] See ORGAN, vol. ii. p. 508 *b*.
[13] On Vogler's performances in London see 'The Gazetteer and New Daily Advertiser' for May 8, 22, and 29, 1790.
[14] Christmann and Schubart in Musik. Correspondenz for 1790, Nos. 15, 16.
[15] Compare with the authorities just quoted A. M. Z. vol. xxv. p. 153.
[16] Christmann and Schubart, *l. c.*, give several instances.
[17] Christmann.

'Athalie' and 'Gustav Adolf,' and in September he was giving organ recitals in Hamburg. The assassination of Gustavus Adolphus III., whom he liked and respected,[1] on March 16, 1792, only a few days after the production of his opera, started him off with Weber on another long tour through Sweden, Norway, Denmark, and the Netherlands.[2] In the next year[3] he undertook a course of lectures on Harmony, and in 1794 betook himself to Paris to hear the choruses accompanied by wind-instruments with which the new-born Republic solemnised its fêtes, and add the result of his observations to his 'Polymelos or characteristic music of divers nations.' At St. Sulpice he gave an organ performance for the poor, the receipts of which were 15,000 livres. On his return he gave a second course of lectures in 1795,[4] and in 1796[5] erected his orchestrion at Stockholm. About this time his ten years' engagement as Royal Music-director came to an end, and he proposed to leave Sweden. But his school was considered so successful[6] that the Regent prevailed on him to prolong his stay till the spring of 1799.[7] In that year he received from the Swedish Court an annual pension of 500 dollars, departed for Denmark, and made an unusually protracted stay in the Danish capital, during which he brought out an important work for the church, and another for the stage. The former was his 'Choral-System,' in which he reviewed Fux, Kirnberger, and Rameau, and professed to demonstrate that all the Protestant chorale-melodies were written in the Greek modes. Of this work the Danish government ordered 100 copies for distribution gratis to organists. The latter was the music to 'Hermann von Unna.' This, though originally written to a Swedish libretto by Spöldebrand, had not been performed in Sweden. It now proved a great success. Though the ticket office did not open till 4 in the afternoon, people began to assemble round it at 6 a.m. After these achievements Vogler proceeded, in the summer of 1800, to Berlin. There he gave 'Hermann' several times in German by way of attracting the general public, appealed to the *savants* by his 'Data zur Akustik,' and to the religious world by his proposals to reduce the cost of organ-building. He was entrusted with the reconstruction of the organ in St. Mary's,[8] and gave a performance on it on Nov. 28, 1800. The King of Prussia commissioned him to build an organ at Neu-Ruppin. But this did not keep him in Prussia. He set off to Leipzig, gave three organ recitals in the spring of 1801, and then went on about June to Prague. At Prague he was received with great honour, and made governor of a musical school. His introductory lecture treated the question 'What is an Academy of Music?' and the interest he excited was shown in the crowded audiences that attended his course on the theory of music. The orchestrion was again erected, and after eight months' delay, and two disappointments, was heard on Easter Sunday, 1802. The Bohemians do not seem to have thought much of it, and it may have been in consequence of this failure that he left Prague for Vienna, arriving about the end of 1802.[9] He was reported to be invited to Vienna to write an opera, and rumours of the forthcoming work were constant throughout 1803. 'Samori,' however, did not actually appear till May 17, 1804. at the Theatre an-der-Wien, after more than fifty rehearsals. It enjoyed a moderate success, but on the course of operatic history at Vienna it exercised no influence at all. Two other of Vogler's works were given there, 'Castor and Pollux' (with additions and alterations), in a concert-room on Dec. 22 and 23, 1803, and 'Athalie' at the Redoutensaal in Nov. 1804. Neither made much impression. While at Vienna, Vogler celebrated the thirtieth anniversary of his ordination. An interesting circumstance connected with his stay there is his meeting with Beethoven, and their extemporising in turn on the piano. [See vol. i. 183 *a*.] Another is that here Gänsbacher and, through him, C. M. von Weber,[10] became his pupils. Weber made the PF. arrangement of 'Samori.' Vogler had now been more than two years in Vienna, and his wandering instincts revived. He spent the summer of 1805 at Salzburg, *en route* to Munich.[11] There he gave organ recitals, and at Christmas had his Pastoral Mass performed in the Court Chapel. When Napoleon, on his return from Austerlitz, paused at Munich to celebrate the marriage of Eugène Beauharnais with the Princess Augusta of Bavaria, the Abbé was the musical hero of the hour, and 'Castor and Pollux' was performed on the wedding day, Jan. 14, 1806.[12] He made some little stay in Munich, occupying himself as usual in simplifying organs and publishing theoretical works. In September 1807 he turns up at Frankfort, and shortly afterwards[13] received an invitation from the Grand Duke of Darmstadt, Louis I., for whom he had written 'Lampedo' nearly thirty years before, to settle in that town. The Duke gave him a salary of 3000 florins, a house, with dinner and supper every day from his own kitchen, four wax candles a day and firewood *ad libitum*, the titles of Kapellmeister, and Privy Councillor for Ecclesiastical Affairs, and the order of Merit

[1] Christmann. [2] To this date some assign his travels in the East.
[3] Fétis says 1792.
[4] This is explicitly stated by himself. See 'Intelligenz Blatt' attached to A. M. Z. of June 25, 1800. [5] A. M. Z. vol. xxv. p. 153.
[6] B. A. Weber is the only musician of note who studied under Vogler at Stockholm. The school in 1796 consisted of 17 pupils, while the orchestra of the Academy consisted of twenty-eight Swedes. Four of these Swedes, whose total ages did not exceed 36 years, executed one of Vogler's quartets in public, while mere children of the singing school performed several entire operas! Perhaps Vogler did more real service to Swedish music by giving excellent performances of Gluck's music. (A. M. Z. vol. xxiii. p. 257.)
[7] He was at Stockholm April 28, 1799 (A. M. Z. i. p. 592). In July he was travelling between Copenhagen and Hamburg (see his attack on Müller in A. M. Z. vol. i. Intell. Blatt. xviii. p. 95), and was at Copenhagen on Nov. 1, 1799 (A. M. Z. vol. ii. Intell. Blatt. vi.)
[8] The specification of this organ may be found in the Intelligenz-Blatt attached to the A. M. Z. for Feb. 4, 1801.
[9] This date is taken from A. M. Z. vol. v. p. 374. The Biographie Gänsbacher states that Vogler came to Vienna about the end of 1803.
[10] Life of C. M. v. Weber, by his son. Gänsbacher (Biographie) says that he first made acquaintance with Weber at Vogler's house.
[11] Fétis's statement that Vogler left Vienna in consequence of the war is refuted by dates.
[12] One of the pieces in 'Polymelos' is written in commemoration of this marriage.
[13] Vogler is found in Darmstadt in 1806. (A. M. Z. vol. xxv. p. 153.)

of the first class. In return for these honours and emoluments he was not expected to perform any duties, or to take part in the opera unless at the performance of one of his own works. The Duke thought himself well repaid by the mere presence of such a celebrity.

Here then, at last, this musical Odysseus found a resting-place. Here he opened his last and most successful Tonschule; and in the remaining six and a half years of his life became very fond of the dull old town. It contained, in fact, everything necessary to make it a haven of rest. The accusations of charlatanism that he had so often combatted down to 1802,[1] at any rate did not penetrate to Darmstadt. The musicians of the place held him in honour; he was surrounded by admiring and brilliant pupils, and his vanity rejoiced in the sunshine of Court favour. When the old love of change returned on him he could vary his routine of teaching and composing by short trips in the neighbourhood. Munich and its organs were a favourite haunt,[2] especially in autumn. In 1810 he visited Frankfort, Mayence, Hanau, and Offenbach, with Weber, and made another visit to Frankfort for the production of his pupil's opera 'Sylvana' on Sept. 17. Two years later he journeyed through Munich to Vienna, where it was noticed that he 'preserved his long acknowledged mastery' of the organ. He employed himself in composing for stage, concert-room, and church, and his best work, the Requiem, was the occupation of his last days. On May 4, 1814, his friend Gottfried Weber visited him on passing through Darmstadt and remained till midday on the 5th. The Abbé was as lively and genial as ever. The two friends analysed music together, and talked of the principles of art and especially of music. Vogler expressed his hopes of being permitted to celebrate the fiftieth anniversary of his ordination. The following day (May 6), at half past four in the morning, the old musician died of apoplexy. He was buried on the evening of the 7th, quietly, amid tokens of respect and grief from those who knew him, from his old scholar, the Grand Duchess, downwards. Wherever one of his numerous pupils was to be found, the intelligence came like a heavy blow, for it announced the loss of a musician zealous for his art and of a man devoted to his friends.[3]

Vogler was short in stature, and latterly became corpulent. His arms were of great length, his hands enormous, and his general aspect has been described as that of a large fat ape. His singular character was strongly tinged with vanity, and not without a touch of arrogance. He delighted to array himself in his purple stockings and gold buckles, with his black silk ecclesiastical mantle and the grand cross of the Order of Merit given him by the Grand Duke of Hesse.[4] He would take his prayer-book with him into society, and often kept his visitors waiting while he finished his devotions. Beneath his quaint exterior lay remarkable mental gifts, a great insight into character, and a power-

From a portrait in the Hope Collection, Oxford.

ful memory. Nor were his egotism and affectation without counterbalancing excellences. He was always anxious to avoid a quarrel, ready to acknowledge the merits of brother artists,[5] and to defend them, even if they had opposed him, provided their music was good. The civility which he showed to Mozart is in marked contrast to Mozart's behaviour towards him. Moreover, his vanity did not blind him to his own defects. He was well aware that harmony, not melody, was the department in which he excelled. 'Had I your flow of melody,' he said to Sterkel, 'and you my science, we should be both great men.'

An enthusiastic contemporary[6] calls him 'an epoch-making man.' The expression is too strong, but as a musical iconoclast Vogler certainly did excellent service. His incessant attacks on the pedantic methods of musical instruction and systems of harmony in vogue, and on the old methods of organ-building, were often extravagant and untrue, as, for example, the statement that Bach did not know what a chorale was. But all reformers are betrayed into exaggeration, and such utterances must not make us overlook the benefits that flowed from his demolition of musical fetishes. His attacks on rooted prejudices stimulated not only his pupils Weber and Meyerbeer, but acted indirectly on a wide circle.

As a composer it was his aim to retain the simple and severe beauty of the old church music and yet enrich it with the wealth of harmony at the command of modern music. He was thus most happy in his treatment of a canto fermo. He brought to this task a facility in vocal counterpoint gained in the ecclesiastical schools of Italy,

[1] See the preface to the 'Handbuch zur Harmonie Lehre.'

[2] He did not confine his attention to the organs however, as we find him buying kettledrums of an improved model in Munich. (A. M. Z. vol. xiv. Intell. Blatt. xv.)

[3] See the touching letters of Gottfried and C. M. v. Weber on receiving the news of Vogler's death. In the former, by the way, Vogler's age seems wrongly given. In 1845 the Historical Society of Wurzburg placed a tablet in the house in which Vogler was born, with the inscription 'Geburtshaus des Tonkünstlers Georg Joseph Vogler, geboren den 15. Juni 1749, gestorben den 6. Mai 1814.'

[4] The analysis prefixed to 'Die Scala' has a sort of facsimile of Vogler's signature attached to it. The autograph is as eccentric as the man, being encircled with the most comical flourishes.

[5] See Christmann's report of a conversation with Vogler.

[6] Schubart, Aesthetik.

and an intimate acqoaintanoe with the resources and effects of an orchestra acquired as Kapellmeister at Mannheim.[1] As a composer for the theatre he did not attain any great good fortone. Against the success of 'Castor and Pollux,' and 'Hermann von Unna,' must be set very many failures. 'Samori,' on which he spent the greatest palns, pleased for a while, In splte of its weak *libretto* and often laboured musio; but Vogler's influence on opera at Vienna was in reality *nil*. The overture to 'Hamlet,' on the other hand, was the forerunner of the programme overture now almost too common. We are told[2] that in composing this work Vogler hit on an Idea, then new, *viz.* he first studied the tragedy and then arranged his composition so as to express the principal scenes in musio. His clavier music, though perhaps nseful as exercises, is unimportant, and his organ music has not borne the test of time. [PROGRAMME MUSIC, vol. iii., p. 39 *a*.] His Symphony in C and his Requiem are his best works, and contain original and strikiog music. The former was played at the Gewandhaus onder Mendelssohn in 1838 and 1839, and hy the Euterpe in the season 1844-5. The overtnre to 'Samori,' whose insignificant themes and fine development make it a type of its composer, was performed later still, in 1847, and the characteristic Pastoral Mass was both popular and impressive. A striking success was achieved by the Psalm 'Ecce quam bonum' at Choron's first Sacred Concert at Paris in 1827, and thoogh the programme included works by Scarlatti, Marcello, Handel, Haydn, and Mozart, we are told that the honours rested with Vogler.[3]

But it was as an organist and theorist that Vogler made most stir. It would be difficult to find an important town in Central Europe in which he had not performed on the organ. He could stretch two octaves with ease, and practice had turned this natural advantage to such good use that he was indisputably the first organist of his age. His quaint eccentricity shows itself here as elsewhere. He would travel about playing in the most *ad captandum* style snch things as 'Cheo-Tew, a Chinese song,' 'a Hottentot melody in three notes,' 'The Fall of the walls of Jericho,' 'Thunder-storms,' and the like,[4] as if with the design of concealing his complete command of the highest ranges of organ-playing. His extempore playing never failed to create an impression, and in the elevated fugal style he easily distanced all rivals. 'One was amazed at his performance in the severe style,' says Rink; and his study of the construction of the organ gave him an unerring Instinct in the selection of stops. The illnatured criticism of Mozart in his letter to his father of Jan. 17, 1778, is hy no means generally endorsed hy other contemporary writers. They declare that in transposing and accompanying, Vogler had remarkable readiness and skill, and that as a reader at sight he 'was perhaps unsurpassed and uniqne.'[5]

In organ building,[6] his first practical efforts were made in 1784. Five years later he completed an Instrument which he called the Orchestrion, and gave performances on it at varions dates at Amsterdam, London, Stockholm, and Prague. It is described as being 9 feet sqnare, 6 feet high on each side, and 9 in the centre. This box contained about 900 pipes, and had shutters for *crescendos* and *diminuendos*. The reed-stops were Free Reeds, aod variety of power in their case was gaioed hy three canvas screens in the windtrunk. As to the effect produced, opinions were much divided. At Amsterdam it was asserted to be the *non plus ultra* of organbuilding, at Prague it was declared a failure. Vogler was also prepared to 'simplify' old organs. He claimed to work such a metamorphosis in an instrumeut in three weeks that its effect would be largely enhanced, though many of the old pipes were removed. The cost of an organ on his system was alleged to be a third of that of one huilt in the old way. Such pretensions were sure to provoke keen opposition. At Berlin he was charged with stealing the pipes removed in 'simplifying' the organ in St. Mary's Church. The falsity of the charge was demonstrated, hut it shows the feeling against him.

His proposals were four-fold: viz. (1) To avoid the use of expensive large pipes; (2) To introduce Free Reeds; (3) To arrange the pipes in a different order on the windchest, and (4) To remove Mutation Stops.

(1) The means hy which the cost of organs was diminished withoot depriviog them of their resources lay in Tartini's theory that jnst as a note gives certain harmonics, so the harmonics of a note if comhloed give the fundamental note. The first harmonics of a pipe of 32 feet would he represented by pipes of 16 feet aod of 10⅔ feet. It was therefore possible hy employing a pipe of 16 feet and a pipe of 10⅔ feet together to obtain a 32-feet sound withont having to use a 32-feet pipe. Time appears, on the whole, to have decided in favour of Tartini and Vogler on this point. It is true that some organ-huilders and organists still hold that the 'third sound' is but a poor apology for the real pipe-produced sound, and that every organ of any pretensions still contains large pipes. On the other hand, a Quint on the Pedal Organ is undouhtedly coming into great favour as an adjunct to or substitute for the 32-feet stop. The reader will find instances of the 'Trias Harmonica' either with or without a 32-feet stop at St. Michael's, Tenhury, Cutler's Hall, Sheffield (Cavaillé-Coll), Sheffield church (Brindley & Foster),

[1] Christmann mentions that in an orchestra arranged on Vogler's principles four double basses were used and tuned in four different ways, hy which ingenious device an open string was obtained for every note. In 'Die Scala' two pairs of kettledrums are used to play a scale passage—probably the first instance of the employment of four drums. [Cp. DRUM, vol. i. p. 464 *a*; TIMBALES, vol. iii. p. 116.]

[2] Schubart Aesthetik. [3] A. M. Z. vol. xxix. p. 556.

[4] Christmann mentions a performance intended to represent 'The Last Judgment *according to Rubens*.' Pictorial Music has perhaps never been pushed beyond this.

[5] Once, at least, Vogler met Beethoven, viz. at Sonnleithner's house in the winter of 1803—4. [See BEETHOVEN, vol. i. p. 183 *a*.] Gänsbacher, who then heard both extemporise for the first time, admired Beethoven, but was perfectly enchanted with the Adagio and Fugue thrown off by Vogler. So excited was he that he could not go to bed after it, and knocked up his friends at unreasonable hours to quiet his excitement hy describing what he had heard. (Biographie.)

[6] 'Data zur Akustik.'

the Bow and Bromley Institute, the Temple Church (Schulze), the Free Trade Hall, Manchester (Kirtland & Jardine), and York Minster.

(2) The free-reed was derived from a Chinese organ, and was applied about 1780 to organ reed-stops by a Copenhagen organ-builder named Kirsnick, who had settled at S. Petersburg. Vogler was so impressed with Kirsnick's experiment that he induced Rackwitz, Kirsnick's assistant, to follow him to Stockholm, and make several stops on this principle. When Vogler returned to Germany in 1799 he carried the invention with him wherever he went, and it was through his advocacy that people first realised its capabilities. To this initiative must be attributed not only the free-reed stops in organs, but also the Harmonium and its varieties.

(3) Vogler arranged the pipes of an organ in semitonal order—the large pipes at the left end of the soundboard, and the small pipes at the right end. Most organ-builders adhere to the old system; but Vogler's arrangement has found adherents, amongst whom may be noted the celebrated Schulze of Paulinzelle (who built his organ for the Exhibition of 1851 on this principle), Walcker of Ludwigsburg, and Messrs. Kirtland & Jardine and Forster & Brindley in England.

(4) On the fourth point Vogler has achieved an undoubted success. The Mixtures still found in organs, are not the overwhelming ones that he assailed, and further modifications in this respect are possibly still to come. Outside the particular questions raised by Vogler, his influence on organ-building was considerable, and much of the improvement therein in the last seventy years may be ascribed to his attacks.

As a theorist Vogler developed the tenets of Valotti. His system of harmony was founded on acoustics, and its fundamental principle was that not only the triad (common chord), but also the discords of the seventh, ninth, and eleventh could be introduced on any degree of the scale without involving modulation. He went even beyond this, and allowed chromatically altered forms of these chords and inversions of them. But his system never took much root. According to Knecht, its most ardent advocate, it was full of practical advantages, placed in a clear light the formation of the scales, simplified figuring and thorough-bass, and got rid of all sorts of meaningless and confusing terms, 'dominants that do not dominate, Vorschlags, Nachschlags, etc.' Two other writers have founded their systems on that of Vogler, F. J. C. Schneider and Jelensperger; but it has passed into oblivion.

It is as a teacher that Vogler has most claims on posterity, for no musician has ever had so many remarkable pupils. As a teacher of singing he was in great request, and the celebrated Madame Lange (Aloysia Weber) owed almost everything that was admirable in her singing to his instruction.[1] It was, however, to the teaching of composition that he directed his greatest efforts; and from his Schools at Mannheim, Stockholm, and Darmstadt came forth Winter,[2] Ritter, Kraus, Danzi, Kornacher, B. A. Weber, Baron von Poisel, Gänsbacher, C. M. von Weber, and Meyerbeer. Sterkel also received lessons from Vogler, and Knecht the organist and Gottfried Weber were very directly influenced by him. His pupils conceived the deepest regard for him. 'Mere association with him,' says Gansbacher, 'was a kind of school.' Vogler was not only a most judicious and sagacious teacher,[3] he was also the kindest and most generous of friends, and he reaped the reward of his kindness by finding that his old pupils after passing into the world were ever ready to return to his side.[4] Few scenes of artistic life are more charming than the picture of the details of Vogler's last Tonschule at Darmstadt. After the Abbé had said Mass, at which one of his scholars played the organ, all met for a lesson in counterpoint. Then subjects for composition were given out, and finally each pupil brought up his piece to receive the criticism of his master and fellow-pupils.[5] Every day a work of some great composer was analysed. Sometimes the Abbé would propound a theme for improvisation. Not unfrequently he would play himself, as he never played except when alone with his 'three dear boys,' in the empty church. From the mind of one of these 'boys,' the impression of these performances was never effaced, for Weber always described them as a thing not to be forgotten. Anon we get glimpses of Weber at work on 'Abu Hassan' or on 'Papa's' biography, while the 'old gentleman' looks on, and advises or composes, consuming 'enormous quantities of snuff.' By way of varying the regular routine the master would take his scholars with him to organ recitals in neighbouring towns. The pupils, in their turn, would diversify the common round by writing an ode to celebrate 'Papa's' birthday.[6] A happier household can hardly be imagined. When the master died, his pupils felt as if they had lost a father. 'Reiner . . announced to me yesterday,' wrote Weber to Gänsbacher (May 13, 1814), 'that on the 6th our beloved master Vogler was suddenly snatched from us by death . . . He will ever live in our hearts.'

A list of Vogler's works in various departments is appended.

OPERATIC WORKS,

arranged as far as possible in chronological order, with the places where they were first performed.

Ino, cantata by Ramler. Darmstadt. 1779.
Lampedo (or Lampredo), a melodrame. Darmstadt, about 1779.
Hamlet, overture and entractes for the play of. At Mannheim, 1779.
Der Kaufmann von Smirna, operetta. At Mannheim 1771.
Albert III von Baiern, opera in 5 acts. At Munich. 1780.
La Kermesse, opera. At the Comédie Italienne in Paris, Nov. 15, 1783.

[1] Schubart, Aesthetik, p. 135.

[2] Winter afterwards objected to be called a pupil of Vogler, apparently without good reason. Compositions of his appear in the 'Mannheimer Tonschule.'

[3] As for instance when he made C. M. v. Weber go back to the study of the great old masters in 1803.

[4] E. g. Kraus in 1779, B. A. Weber in 1790, C. M. von Weber in 1809, Gänsbacher in 1810.

[5] Gänsbacher tells us that Moses Mendelssohn's Translation of the Psalms was a favourite text-book for the daily exercise at Darmstadt. 'At first,' he adds, 'we took the exercises in the afternoon, but the Abbé, who almost daily dined with the Grand Duke, used to go to sleep, pencil in hand. We therefore agreed to take our exercises in him henceforward in the morning.'

[6] In 1810. Weber wrote the words, Gänsbacher two solos, Meyerbeer a terzet and chorus.

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Le Patriotisme, opera. Versailles, 'on occasion of Siege of Gibraltar,' 1783.
Castor and Pollux, opera in 3 acts. At the Italian Opera in Munich, during the Carnival of 1784.[1]
Egle, French opera. At Stockholm, 1787.
La Patriotisme, opera. Written for the Paris Academie in 1788, but rejected or, at all events, not performed.
Athalie, choruses in Racine's play of. At Stockholm, 1791.
Gustav Adolf, Swedish opera. At Stockholm. March, 1792.
Hermano von Unna, overture, choruses, dances, and one song. At Copenhagen, in the early part of 1800.
Die Hussiten vor Naumburg im Jahr 1432. 'Schluss-Chor' to Kotzebue's drama of. At Leipzig, September, 1802.
Samori, opera in 2 acts, words by F. X. Huber. At the Theatre an-der-Wien, Vienna, May 17, 1804.
Der Admiral, comic opera. Darmstadt, 1810.
Epimenides.—Erwin und Elmire.—Der gewonnene Prozess.—Les Rendezvous de Chasse.—Die Kreuzfahrer; overture.—Der Eremit auf Formentara, ditto.—Prolog, Comödie.—Scena de Fulvia.—Jägerballet.—Schmied-ballet.

Also probably a number of similar works, particulars not now attainable. Certainly an overture for a play called 'Die Kreuzfahrer,' and either an opera called 'Agnes Bernauerin' or incidental music to a play of that name. A letter of Weber, Jan. 1811, says 'Papa is composing a little opera . . . it will be ready in a few days.'

CHURCH MUSIC.

1. Masses.

No. 1. Missa solennis in D min. for 4 Voices, Orchestra, and Organ.
No. 2. Missa pastoricia in E, for 4 Voices, Orchestra, and Organ.
Missa de Quadragesima in F, for 4 Voices and Organ *ad lib.*
Missa pro Defunctis (Requiem) in Eb for 4 Voices and Orchestra.[2]
Missa Agnus Dei.
German Mass for 4 Voices and Organ (about 1778.)
German Mass for 4 Voices and Orchestra.

2. Psalms and Motets.

Psalms.—Psalmus Miserere decantandus a quatuor vocibus cum Organo et basis, S. D. Pio VI. Pontifici compositus (about 1777).
Miserere in Eb for 4 Voices, Orchestra, and Organ.
Miserere, 'Ps. 4.'—Io axitu, 'Ps. 5.'
Memento Domine, orch.—Psalm, 'Jehova's Majestät.'
Davids Buss-Psalm, nach Moses Mendelssohn's Uebersetzung im Choral-Styl. For 4 real parts, one, the Tenor, *ad lib.* (about 1807).
Ecce quam bonum (133rd Psalm) for 4 Men's Voices with PF. *ad lib.*

Motets:—Suscepit Israel (composed for Concert Spirituel at Paris) apparently before 1780).
Rorate Coeli, for 4 Voices with PF (ed. by G. Weber, with German words; with English and Latin words in Vocal Anthology.)
Ave Regina, for 4 Voices with Org. or PF. (Latin and German words.)
Cantate Domino, for 4 Voices with Org. or PF. (Ditto.)
Laudate, for Soprano solo, chorus, Organ obbligato and Orchestra.
Postquam impleti (Serenissa. Puerperæ sacrum), 4 Voices and Orch.

3. Hymns, etc.

Te Deum in D, for 4 Voices and Orchestra.
Kyrie, with Orch. (Oct. 1776).
Magnificat, with Orch. (1777).
Stabat Mater, with Orch. acc.
Ecce panis angelorum (about 1777).
Ave Maris Stella, and Crudelis Herodes for 2 Choirs with Org. or PF.[3]
Veni Sancte Spiritus, Graduale in Bb, for 4 Voices, Orchestra, and Organ.
Beatam me dicent, Orch.
Alma Redemptoris, Orch.
Jesu Redemptor, Orch.
Regina coeli and Laudate Dominum, Orch.
Ave Regina, Org.
Salve Regina in F, for 4 Voices with Org. or PF. *ad lib.*
Salve Regina, Ave Regina, and Alma Redemptoris, for 4 Voices with Org. or PF. *ad lib.*
Cantus processionalis pro festo corporis Christi.
Vesperæ de Paschale (14 Apr. 1805).
Vesperæ chorales modulis musicis ornatæ, with Orch. acc. [These Vespers may be identical with the work next mentioned.]
Vesperæ chorales 4 Vocum cum Organo.
4 Latin Hymns, for 4 Voices with PF. *ad lib.*

6 Hymns for 4 Voices with Org. or PF. *ad lib.* (Latin and German words—ed. by Gottfr. Weber.)
12 Church Hymns for 3, 4, or 8 Voices unacc. (First Series).
6 " " " (Second Series).
6 " " " (Third Series).
6 " " " (Fourth Series).
6 " " " (Fifth Series).
3 Hymns, for 4 Voices with PF. *ad lib.*:—Delectio tenuit (F min.); Deus caritas est (A); O Salutaris (C)
Heilig (1809).—Chorale (1813).—O God vi lofve dig, Orch.—Hessische Vater unser, Orch.

4. Miscellaneous.

Die Auferstehung Jesu.
Paradigma modorum ecclesiasticorum (about 1777).
Fugues a 4, on themes of Pergulesi's Stabat Mater (about 1777).
S. Kilian's Lied (for 2 Choirs).[4]

INSTRUMENTAL MUSIC.

Op. 1. 6 Trios, PF. Violin, and Bass.—Duos for Flute and Violin.
Op. 2. 6 easy Sonatas, PF.
Op. 3. 6 easy Sonatas, PF. and Violin.
Op. 4. 6 Sonatas, in the form of Duets, Trios, and Quartets, PF. Violin, Viola, and Bass.
Op. 5. 6 Concertos, PF. (in two books, each containing 3 pieces).
Op. 6. 6 Trios, PF. Violin, and Bass.
Op. 7. 6 Trios, PF. Violin, and Bass.
Op. 8. 12 easy Divertissements of national character, PF. (two books, six in each).—Concerto, PF. (played before the Queen of France).
Op. 9. 112 easy Preludes for Organ or PF. (about 1804).
Concerto PF., printed with a Concerto by Kornacher, about 1784.—Nocturne, PF. and Strings.[5]—Quatuor Concertante, PF. Violin, Viola, and Bass.—6 Sonatas for 2 PFs. (1794).—Sonata, PF. (4 hands).—Sonata (Der eheliche Zwist), PF. with Strings, C.—Pièces, PF.—Air de Marlborough, var. PF.—March with var. PF.—12 Var. (Lied aus dem Lügner) PF.—16 Var PF. F.—Pastorella, PF. (about 1807).—Canzonetta Veneziana varié (about 1807).—Var. (March and Swedish air) PF. (about 1812).[6]—Polonaise favourite, PF. D, (about 1812).—3 Var. on March from Samori, PF. Viol., and Cello. F.—6 Var. on Duo (Was brauchen wir) in Samori, PF., Violin, and Cello, D.—6 Var. on Duo in Samori, PF. Viol. and Cello. G.—6 Var. on Trio (Sanfte Hoffnung) in Samori, PF., Violin and Cello. A.—7 Var. on Theme from the Overture to Samori, PF., Violin, and Cello. C.
Polymelos, or characteristic music of different nations, PF. and Strings. (1792?)—Polymelos, a characteristic organ-concert, arranged for PF. with Violin and Cello *ad lib.* (1808?)[7]
Var. PF., with Orch. acc.—Var. on 'Ah que dirai-je Maman,' PF. with Orch. acc.—Symphony in G (1779).—Do. in D min.—Do. in C.[8]—Palerische Nationalsymphonie.—L'Invocazione, for Guitar.[9]

THEORETICAL WORKS.

Tonwissenschaft und Tonsetzkunst. Mannheim, 1776.
Stimmbildungs kunst. Mannheim, 1776.
Churpfälzische Tonschule. Mannheim, 1778.[10]
Mannheimer Tonschule. Offenbach.[11]
Betrachtungen der Mannheimer Tonschole. Spire,[12] (1778—80).
Essai de diriger le goût des amateurs de musique. Paris, 1782.
Introduction to the Theory of Harmony (Swedish). Stockholm, 1796.
Method of Clavier and Thorough Bass (Swedish). Stockholm, 1797.

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[1] This was one of Vogler's most successful works. The chorus of Furies was sufficiently popular in 1821 to lead an unscrupulous manager at Munich to introduce it into the *finale* of the second act of 'Don Giovanni'!

[2] The composition of this Requiem for himself occupied most of Vogler's later years. It was esteemed his finest work, and is a very striking composition. Besides the ordinary constituents of a requiem, it contains two Agnuses, a 'Libera me, Domine,' in 4 movements, and an 'Absolutio ad Tumbam.'

[3] In the library at Darmstadt is a 'Crudelis Herodes,' with orch., dated Jan. 1776, and also a 'Hymnus Ave Maris stella, a 4 vocibus senza instrumenti,' possibly identical with the works in the text.

[4] A. M. Z. 1820. Beilage V. June 21.

[5] Gänsbacher says that 'Vogler's Quintet' was played at the soirée in Sonnleithner's house at which Vogler and Beethoven met. [See vol. i. p. 183 a.] This Nocturne is perhaps meant.

[6] The march is described as 'd. l'ordre d. Seraphins,' but this appears to be only a short way of putting 'marche des Chevaliers de l'ordre des Seraphins.' The Seraphin is the oldest Swedish Order.

[7] It is quite possible that the staple, at any rate, of the two works styled Polymelos is the same. The latter originated from, and is practically the substance of an organ recital given by Vogler at Munich on March 29 and 31, 1806. Its contents consist of sixteen numbers, viz. No. 1, Volkslied; No. 2, Swedish Air; No. 3, Bavarian Vater Unser; No. 4, Venetian Barcarolle; No. 5, Volkslied; No. 6, Swiss Ranz des Vaches; No. 7, An African Air; No. 8.—No. 9, Bavarian Volkslied; No. 10 Scotch Air; No. 11, Jan. 14—A Bridal Song; No. 12, A Cossack Air; No. 13, The Return of the Wounded Bavarian Knight; No 14, Moorish Air; No. 15, Greenland Air; No. 16, Chinese Air. Each of these appears to have had variations appended, and the variations on Nos 2 and 15 were published separately. The 'Greenland Air' is said to have been noted down by Vogler in that country, while the seven Bavarian Volksliedar were the Abbé's own composition; No. 11 is a piece commemorative of the marriage of Eugene Beauharnais with the Princess of Bavaria on Jan. 14, 1806, and No. 13 was published separately as in 'Ode.'

[8] The last movement in this Symphony is called 'the Scala.' The Symphony was not published till after Vogler's death. At Knyvett's concert in Willis's Rooms on Feb. 25, 1811, the Second Part opened with a 'New Symphonie for 2 clarinets, 2 oboes, 2 flutes, 2 horns, and trumpet (obbligati)'—'never performed in this country'—by Vogler, but what this was it seems impossible to ascertain.

[9] This may be the work of some musician of like name. Christmann also speaks of a Sonata for Harp, with accompaniment for Flutes and Celli. Rink, in his Autobiography, mentions Variations for Clavier on a Swedish March in E major.

[10] This embodies the last-named work.

[11] This embodies the three preceding works.

[12] A magazine recording the progress of the school 1776—1778?

Organ School (Swedish). Stockholm, 1797.
Choral System. Copenhagen, 1800.
Data zur Akustik. Offenbach, 1800.
Handbuch zur Harmonie Lehre, und General-Bass. Prague, 1802.[1]
Aeusserung über Hrn. Knecht's Harmonik. Prague, 1802.
Erklärung der Buchstaben die in Grundriss der . . . neu zu erbauenden S. Peter's Orgel in München vorkommen. Munich, 1806.
Vergleichungsplan der vorigen mit der nun umgeschaffenen Orgel in Hofbethause zu München. Munich. 1807.
Ueber die harmonische Akustik. Munich, Offenbach, 1807.
Gründliche Anleitung zum Clavierstimmen. Stuttgart, Vienna, 1807.
Deutsche Kirchenmusik die vor 50 Jahren zu 4 Singstimmen und der Orgel herauskamen, und mit einer modernen Instrumentalbegleitung bereichert. Munich, 1807.
System für den Fugenbau. Offenbach. 1811.[2]
Ueber Chorale und Kirchengesänge. Ein Beitrag zur Geschichte der Tonkunst in 19th Jahrhundert. Munich, 1814.

To this class of works the following may also be fitly assigned:—

Verbesserung der Forkelschen Veränderungen (of 'God save the King'?), 1793.
32 Preludes for Organ in every key, with an analysis. Munich, 1806.
12 Chorales of J. S. Bach (arranged by Vogler and analysed by C. M. v. Weber). Leipzig, about 1810.

Amongst Vogler's contributions to current musical literature may be noticed, besides those which were reprinted separately, and have been already mentioned:—

Several short notices in the Wetzlarischen Concertanzeigen (1779—1780).
Von der Musik in Frankreich, in Kramer's Magazin der Musik.
Antwort auf verschiedene sein System betreffende Fragen in Musik. Korrespondent No. 2. 1790.
Bemerkungen über die der Musik vortheilhafteste Bauart eines Musikchor, in Journal von und für Deutschland, No. 2. 1792.

The following treatise not improbably belongs to this class:—

Aesthetisch-kritische Zergliederung des wesentlich vierstimmigen Singesatzes des vom Knecht in Musik gesetzten ersten Psalms.

Lichtenthal also ascribes to Vogler the article 'Ueber den Choralgesang der Böhmischen Kirche zu Johann Hussens Zeiten,' in the A.M.Z. for April 6, 1803.

MISCELLANEOUS WORKS.

Die Scala oder personificirte Stimmbildungs- und Singkunst, for Soprano Solo, Chorus, and Orchestra.[3]
Der Rheinübergang der Alliirten am Neujahrstag, 1814. Cantata with accompaniment for full Orchestra.
Teutonia oder Kriegslied, 1814, with Orch acc.
Trichordium und Trias Harmonica oder Lob der Harmonie.[4]
Frohe Empfindungen bei der Zurückkunft eines Vielgeliebten. Chorus, with Orch. acc.
Wielands Grab, gedichtet von Ch. Westphalen. Chorus for 4 voices.
Empfindungen an des Hessen an 14 Juni. Chorus for 4 voices.
Der Altarberg. For 4 voices, with PF. acc.
Sangstycks for d. 19 Augusti. Drottingholm, 1786.
Sangslöcke.
L'invocazione del Sole alla mezza notte in Laponia.[5]
Friedenslied, (about 1807)—Der schone Morgen; Die volle Mondnacht. Two songs with PF. accompaniment.
Hessischer Kriegertraum. Song with PF. accompaniment.[6]
'Declamatorium'—'Tuiskon ist erwacht.'[7]

As much of what is stated in this article is novel, it may be well to specify the sources from which it has been derived. Besides the ordinary biographical notices in various Dictionaries, which in this case seem to have been written with unusual independence, use has been made of the monograph on Vogler by Th. Nisard (the Abbé Normand), and of the Life of C. M. v. Weber by his son. The vast mass of information relating to Vogler and his views contained in the 'Allgemeine Musikalische Zeitung' has been carefully sifted. Much has been gained from the articles in Nos. 15 and 16 of the 'Musikalische Correspondenz' for 1790 by Christmann and Schubart. By the kindness of Dr. Gänsbacher of Vienna the writer has been able to consult the MS. 'Biographie Gänsbacher' in his possession, from which, and from the letters of Vogler belonging to him, many interesting details have been gained. In one of Weber's letters to Gänsbacher he states that he was working hard at Vogler's biography, but the result of his work seems to have completely disappeared. Special thanks are due to Herr Becker, Librarian of the Ducal Library at Darmstadt; to Baron von Weber; to Herr Max Friedländer; to Prof. Schafhäutl of Munich; to Mr. Walter White, of the Royal Society, and, on the matter of 'the simplification-system' to the Rev. Sir F. A. G. Ouseley, Bart., to Messrs. Thorold & Smith (successors of Kirtland & Jardine), and to Messrs. Brindley & Foster; also to the organist of All Saints', Northampton, for a careful minute on the Schulze organ in that town.

Amongst the curiosities of Vogler literature must be placed Browning's poem on 'Abt Vogler,' and its Greek version in 'Translations into Greek and Latin Verse, by R. C. Jebb, M.A.' [J.H.M.]

VOGT, GUSTAVE, French oboe-player, born at Strassburg, March 18, 1781, studied at the Paris Conservatoire under Sallantin, and took the first oboe-prize in 1799. While in Rey's class, he began to play in public, and was appointed oboe-solo at the Opéra Italien in 1801, and co-professor at the Conservatoire in 1802. In 1805 he entered the band of the Imperial Guard, was present at Austerlitz, and during the occupation of Vienna made the acquaintance of Haydn and Beethoven. After the peace of Tilsit he returned to Paris, and never left it again for any distance. After some time at the Théâtre Feydeau, he succeeded his friend and master Sallantin as first oboe at the Opéra (1814), and professor at the Conservatoire, where he taught with marked success from Apr. 1, 1816, to Nov. 1, 1853. His fame spread, and in 1825 the Philharmonic Society invited him to London, and he played in their concerts. His tone was thought to be thin, harsh, and forced, but his execution was astonishing,[1] and he was engaged again in 1828. He was an original member of the Société des Concerts du Conservatoire, and played there regularly till his resignation in 1844, often producing with success compositions of his own. As first oboe in the Chapelle du Roi from 1815 to 1830 he received the Legion of Honour in 1829. He formed many talented

1 A translation from the Swedish.
2 Fétis declares that this work was not published till after the author's death. The preface, however, is dated 'Darmstadt, 1811.' [For the incident in which it originated see MEYERBEER, vol. ii. p. 371 a.]
3 The analysis prefixed to this work, after stating that it was finished at Darmstadt on August 25, 1810, declares that the author had in 1777 offered a prize of 100 Louis d'or for the discovery of a device by which 4 voices should each sing a scale up and down in only 16 chords, and that no one had been able to find out the secret. The solution given in 'Die Scala' is certainly ingenious.
4 A cantata for Voices and Full Orchestra to words by Professor Meissner. Rousseau's air of three notes is used as the foundation of the whole composition, which extends to eleven numbers. Vogler made use of this air as the theme of a piece of considerable dimensions at a concert in Stockholm April 28, 1799, and published it in five real parts in the A. M. Z. for June 12 in the same year.
5 A terzetto published in the A. M. Z. for June 12, 1799.
6 The publisher's advertisement gives 'Treue' for 'Traum.'
7 This piece, an orchestral accompaniment to a declaimed poem, was probably one of Vogler's last works, as it was brought out at Mannheim early in 1814. The poem was by Madame Bürger.

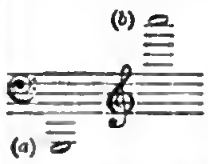
1 'Harmonicon,' 1825.

pupils, including Brod,[1] Vinit, Verroust, Barré, Lavigne, Delaharre, Cras, Colin, Berthélemy, and Bruyant, some of whom still speak of him with respect and gratitude. He lived to be 98, and died in Paris May 30, 1879. Vogt left a considerable number of pieces for the oboe. His best works are his concertos, solos (written for the examinations at the Conservatoires), 'Mélodie 'Anglaise' ('Home, sweet home'), and his duet for two oboes, all with orchestra. The library of the Conservatoire has the MS. of his 'Method for the Oboe,' and the Museum contains his oboe, cor anglais, and baryton. [G.C.]

VOICE—*i.e.* SINGING VOICE (*Voce*; *Singstimme*; *La Voix*). Sound produced by the passage of air through the glottis, or chink formed by the apposition, without contact, of the vocal cords, bands, or ligaments, the air impelled by the lungs causing them to vibrate. The precise amount of approximation of the vocal cords is only to be secured after considerable patient practice, as much mental as physical, as indeed all true practice must be; in other words, patient *study*. With too close a chink the tone will be harsh and thin; if too wide, it will be flaccid and woolly. With a well-arranged glottis all the other parts of the voice-organs must be so placed as to favour the utmost amount of reverberation. The respiration has a great deal to do, immediately, with this important part of voice-production, as the bones and tissue of a well-inflated chest vibrate in sympathy with the vocal cords; and the various resonance chambers, the pharynx, soft palate, hard palate, cheeks and lips, head, even the nasal passages (closed, however, by the internal muscles, except during the formation of nasal consonants), all lending their aid and forming a series of complicated sounding-boards. Birds, and nearly all animals, with the exception perhaps of fish, have their voice-registers, not all so musical as the human voice, but subject to the same laws. When a bull bellows, the 'break,' or change from chest-voice to falsetto, is distinctly heard. In the neighing of a horse the change is usually from falsetto to chest. In the crowing of a cock the two registers are plainly perceivable, as also in the barking of dogs. With close attention even the notes in the musical scale which are touched can be recognised, whilst among birds there are some whose notes are quite distinct. Of course to produce a note the voice must remain stationary long enough for the ear to appreciate its place in the scale. [See SINGING.] To find a hard and fast line where voice ceases and noise (howling or shrieking, grunting or growling) begins, is scarcely necessary. The distinction will be more or less clear according to the sensitiveness of the ear and mind. But almost every one will have a sufficiently clear idea, without technicalities, of the difference between the one and the other.

[1] Henri Brod, a great French oboe player, born 1799, died 1839. 'Maître, Brod est mort,' said a pupil to Cherubini. 'Ah,' replied the stern old Italian, 'petit sot, petit sot.'

The known extent of the human singing voice—that is, of all the different classes of voice put together—is very great. From the lowest note of a Russian Cathedral bass-singer (*a*) to the highest note of a soprano Agujari (*b*) [see vol. i. p. 45*b*], there is a range of five octaves and three notes. The average, however, of the larger number of great singers put together is about four octaves. Many individuals are able to sound three octaves, but a compass of two really good octaves is a very bountiful gift of Providence.



It is usual to divide the voice into six classes—three female, Soprano, Mezzo-Soprano, and Contralto; and three male, Tenor, Baritone, and Bass. [See the articles under these heads.] There are, however, distinctly two classes of Mezzo-Soprano, the one tending to soprano, and singing moderately high soprano music at times, and the other decidedly tending to contralto both in quality and compass, and able to sing moderate contralto music very creditably. It would be but reasonable to call the latter Mezzo-Contralto.

There is also considerable difference between Tenore leggiero and Tenore robusto, but this exists less in actual character and compass than in volume and force. There are various characters of tenor voice besides those named. [See TENOR.] The French term, Basse-taille, or low-tenor, applied to baritone is not correct, as the baritone is undoubtedly a high bass.

In the interests of the voice the apparent decline of the Italian Opera is much to be deplored. The modern instrumentalist, and unfortunately in many cases the modern composer, avows his contempt for singing. But as surely as singing—that is, the Italian School of singing—is allowed to die out, its decease will react upon instrumental music. Instrumental music gets its *legato* and the more subtle parts of its art of phrasing from the singer; while the singer owes his precision and more musicianly qualities to the instrumentalist. The two branches help one another, and while the vocalist acknowledges his obligation to the instrumentalist it is rank ingratitude on the part of the instrumentalist not to be equally candid. If persisted in, his ingratitude will be suicidal. The conductor of an opera or a choral class is too often unaware of the danger of an arduous rehearsal of two, three, or four hours' duration to so delicate an instrument as the human throat. By such an amount of practice the voice becomes utterly fatigued. If the muscles of the larynx are strong, the fatigue shows itself in hoarseness, or a difficulty in making the voice speak readily, the delicate white membrane which lines the vocal cords becoming slightly abraded. Then the voice must be forced to make it sound. If this membrane is capable of supporting a good deal of 'leathering,' then the muscles will first show the fatigue, and the voice will not be

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able to keep in tune. If both muscles and membrane are strong, the chest will feel the fatigue, even the ribs getting tired, and headache will set in. If these local signs of distress are absent, general fatigue of the whole physique will come on. Every organism has its alloted amount of energy, and no more. If the abrasion of the white membrane is frequently renewed, cicatrisation will be the consequence, and then good-bye to all sweetness. We may get loudness, much more than we want—that is, if extinction of the voice has not taken place—but no management, no control; and we shall have a tone that nobody wishes to hear a second time. This statement is not in the least degree overdrawn.

The difficult question of the mode of forming the different registers is occupying investigators, and will continue to occupy them for some time to come. For the essential differences between the speaking and singing voice, as also for details of registers and other important matters, see SINGING, ALTO, MEZZO-SOPRANO, SOPRANO, COUNTER-TENOR, TENOR, BARYTONE, BASS VOICE, and VOCE DI PETTO. [H.C.D.]

VOICES. Though the human voice, in so far as its tone and capabilities are concerned, is naturally independent of changes like those through which every Orchestral Instrument must necessarily pass before it arrives at its perfect condition, it has none the less witnessed changes of treatment at least as noticeable as those of the Instrumental Orchestra itself.

The Madrigalists and Ecclesiastical Composers of the 16th century wrote for a far greater variety of voices than those now generally recognised;[1] and distributed them on principles which experience has proved to be incompatible with the essential characteristics of modern Music. Their system was based upon the division of all Voices into two great classes—the Acute, and the Grave. The Acute class comprised the Voices of Boys, in their unbroken condition—that is to say, before the change of *timbre* and compass which has already been described in the article MUTATION; the rare high natural Voices of adult male singers, which are still occasionally heard in Italy and Spain; and the almost innumerable varieties of Soprano and Contralto Voices producible by artificial means. The Grave class represented the adult male Voice, in all its natural varieties:—Tenors, of every species, Basses, and even Contra-Bassi, of immense profundity, like those still cultivated in Russia, and some other European countries. Female Voices were not admitted into the Church Choir, and therefore found no place in the system adopted by Ecclesiastical Composers.

For Voices of the Acute class, five Clefs were used; the G Clef, on the first and second lines; and the C Clef, on the first, second, and third. For Grave Voices, the C Clef on the third, fourth, and fifth lines, and F Clef, in the same three positions; the F Clef on the fifth line being appropriated to the Contra-Basso, and the C Clef on the fifth line, to the Contra-Tenore—a very low Tenor Voice bearing no resemblance whatever to the 'Counter-Tenor' of our English Composers.

This formidable array of Clefs was, however, accompanied by a very simple form of nomenclature; the terms Cantus, Altus, Tenor, and Bassus, being used to designate Voices of every possible variety. When Acute Voices only were employed, they were described as Cantus I and II, and Altus I and II; and the Composition was then said to be written for Acute Equal Voices. In this case, the lowest Voice permissible was an Alto, sung by a Boy, or by an adult singer, or an artificial Voice. In Compositions for Grave Equal Voices, the highest part was sung by the natural Voice of an adult Alto—an organ now very rarely heard—or by a high Tenor; the lower parts by ordinary Tenors and Basses. When Acute and Grave Voices were employed together, the Composition was said to be for Mixed Voices. In Compositions of this kind, the lowest part was described as the Bassus, even when written in the Tenor Clef. In like manner, a middle part was frequently labelled Tenor, though written in the Alto, or even in the Mezzo-Soprano Clef; while Baritone parts, written with the F Clef on the third line, were invariably labelled Bassus. Parts written with the C Clef on the first line were labelled Cantus, or Altus, according to their position with regard to the other Voices; the term Cantus being usually applied to them when they occupied the highest position in the harmony, and Altus, when the G Clef was used for a still higher part, written above them. Parts written with the C Clef on the second line—the Mezzo-Soprano of modern Music—were almost always labelled Altus.

The selection of Clefs was governed, partly by the compass of the Voices, and partly by the nature of the Mode in which the Composition was written. The number of Clefs employed arose from the repugnance of Composers to ledger-lines, with which they were not altogether unacquainted, though they avoided them, as much as possible, by selecting Clefs which enabled them to write the whole of a vocal part within the limits of the Stave—an easy matter, with Polyphonic Composers of the best period, who frequently confined whole parts within the range of an Octave, as in the 'Missa Papae Marcelli,' in which, by writing the Cantus part in the Treble (G) Clef, the Altus in the Mezzo-Soprano, the two Tenors in the Alto, and the two Basses in the Tenor, Palestrina has avoided the use of a single ledger-line, from beginning to end.

The connection of the Clefs with the Mode was a more complicated matter. Certain combinations were used for the Modes, at their natural pitch (the *Chiavi naturali*); and certain others for the transposed Modes (*Chiavi trasportate*, or *Chiavette*).[2] These however were

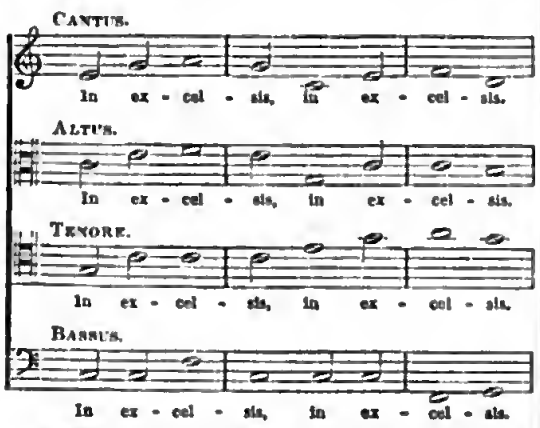
[1] For a description of the peculiarities of each individual Voice, the reader will consult the articles SOPRANO, ALTO, CONTRALTO, TENOR, BARYTON, and BASS.

[2] Examples of some of these combinations may be seen in vol. iii. p. 429 a.

chiefly used for Mixed Voices. In Compositions for Equal Voices, whether Acute, or Grave, the arrangement of the Clefs was more frequently dictated by the compass of the Voices, than by the transposition, or nontransposition of the Modes.

The terms Cantus, Altus, Tenor, and Bassus, sufficed for Compositions written for any number of Voices. In the 'Missa Papae Marcelli,' and innumerable like Compositions, we find parts for Tenor I and II, and Bassus I and II. In these cases, the second Voice is always of exactly the same compass as the first; and, instead of singing constantly below it—as it certainly would now—sustains an eqnally important part, continually repeating the same passages, and crossing above, or below, its fellow-part, without reserve.

Another common arrangement, in Compositions for more than four Voices, was to label the fifth Voice, Quintus, or Pars Quinta, and the sixth, Sextus, or Pars Sexta; and this, without reference to the nature of the Voice: consequently, in old Part-Books, we constantly find, in the volume labelled Quintus, parts for Cantus, Altus, Tenor, and Bassus, all indiscriminately mingled together. But here, again, the arrangement was governed by a law as strict as that which regulated the conduct of Tenor or Bassus I and II. The Quintus and Sextus were exact dnplicates of two other parts, with which they corresponded, throughout, both in compass and importance; so that, in fact, it was a matter of absolute indifference whether parts then associated were labelled Altus and Quintus, or, Altus I and Altus II. And the constant crossing of the parts, to which this arrangement gave rise, was used as a means of producing the most varied and beantiful effects. They used the device with nnlimited freedom; frequently making one Voice cross over two—as In Palestrina's 'Missa brevis,' where the Altus crosses below the Tenor and Bassus, and sings the lowest part of the harmony. The following example will show the immense advantage derivable from the distribution of certain passages between two Voices of strongly contrasted *timbre*.



Crossing their Voices thus, the Polyphonic Composers frequently wrote passages, which, had the parts been arranged in the ordinary manner, would have exhibited glaring cases of Consecutive Fifths and Octaves, but which, thanks to this device, enriched their harmonies with indescribable beauty. The practice however died out with the School of Palestrina; and in modern Music the parts rarely cross, to any serious extent.

The opening of the 17th century witnessed a radical change in the distribution of Voices, as well as in all other matters connected with the Art of Composition. Except in Italy, artificial Soprani and Contralti were heard only at the Theatre. The beauty of the female Voice was universally recognised, both in its Soprano and Contralto registers; and cultivated with assiduity. In Germany, Boys were taught, as now, to sing both Soprano and Contralto parts, with equal success. In England, a different plan was adopted. After the Great Rebellion, the difficulty of obtaining Choir-Boys was so great, that Treble parts were either summarily dispensed with, or played, as a *pis aller*, upon Cornets. Adult Voices were, however, more easily attainable; and adult singers learned to execute Alto, and even low Treble parts, in Falsetto. And thus arose the cultivation of the peculiar form of Voice now called the Counter-Tenor; an unnatural register which still holds its ground in English Cathedrals, with a pertinacity which leads to the lamentable neglect, if not the absolute exclusion, of one of the most beautiful Voices in existence—the true Boy Contralto. This sweeping change in the constitution of our Cathedral Choirs naturally led to a change of corresponding magnitude in the character of the Music written for them. In the Verse-Anthems of Humfrey, Wise, Blow, Purcell, and other Masters of the School of the Restoration, the Falsetto part, under its title of Counter-Tenor, holds a very important position indeed; and still more prominent is the *rôle* accorded to it by Croft, Boyce, and other writers of a later generation. In truth, the new Voice, at first an unavoidable necessity, soon became the prevailing fashion; and Music was written for it, even at the time when the Chapel Royal at Whitehall was graced with the most talented and accomplished staff of Choir-Boys on record. So general was the custom of confiding the Alto part to Counter-Tenor singers, that it was adopted, even at the 'Oratorio Concerts' of the 18th century. The Alto parts in Handel's Choruses were sung chiefly, if not wholly, in Falsetto. It was not until 1773 that Dr. Arne first had the hardihood to employ female Voices in the Choruses of his Oratorio, 'Judith'; and it is doubtful whether, even then, they were entrusted with the Alto parts. Happily for Art, the value of the female Contralto is now no less freely recognised in England than in other countries; and it is only in Cathedral Choirs, and Choral Societies connected with them, that the Falsetto Counter-Tenor safely holds its ground.

In Germany, the Falsetto Voice has always been held in very low estimation indeed; while the true Boy-Contralto has been almost as extensively cultivated as the rich low tones of the deeper female register.[1] We have heard the

[1] Spohr, on his first visit to this country, expressed the greatest

most excellent effect produced, at the Thomas-Schule, in Leipzig, and at the Cathedrals of Cologne, Mayence, and Regensburg, by unaccompanied Choirs, in which the Alto parts were entrusted entirely to the fresh young Voices of a well-trained body of Boy-Choristers, whose lower registers were cultivated, with success, for some considerable time after they were prevented, by the approach of the inevitable mutation, from singing Treble.[1] Such Voices cannot be effectively used in combination with the Falsetto Counter-Tenor; but they combine perfectly with the rich female Contralto, with which they may be profitably associated, in Choral Music of all kinds.

This extensive modification in materials was followed by a corresponding modification of treatment. Acute Equal Voices are now understood to mean the Voices of Women and Children; and Grave Equal Voices, those of Men. When the two classes are employed together, each maintains its own accustomed level, in the distribution of the general harmony, more strictly, by far, than was the case under the older system. The contrast between the *timbre* of a Tenor, and that of a Contralto, is too great to allow the two to work together in the intimate association which formed so marked a feature in the Polyphonic Schools; and even when two Voices of the same class are employed, they seldom correspond exactly in compass. The Second Soprano really sings a second part, and only rises above the first in very exceptional cases; while the Second Bass is always understood to be responsible for the lowest sounds in the harmony. This disposition of the parts accords perfectly with the *timbre* of the Voices employed; and has been proved, by long experience, to be more perfectly adapted than any other to the requirements of modern Music, which, during its progress towards perfection, has demanded, from time to time, changes in the arrangement of the Vocal Orchestra little less revolutionary than those effected in the Instrumental Band. [W.S.R.]

VOICING. A term used in organ-building to express the method of obtaining a particular quality of tone, in an organ pipe, and of regulating a series of pipes so that their tone shall be uniform throughout. The quality of the tone of Flue-pipes is mainly dependent on (1) their general shape, (2) their scale; but, after the pipe-maker has turned out a set of pipes of true proportion, the 'voicer' can produce a great variety of qualities by regulating (1) the quantity of wind admitted to the pipe, (2) the thickness of the 'sheet of wind,' (3) the angle at which it impinges on the upper lip, (4) by imparting a special surface to the edge of the lip itself or by cutting it higher; and in other ways. The voicing of Reed pipes is dependent chiefly on (1) the quantity of air admitted, (2) the shape and thickness of the tongue, (3) its position, (4) the relation between the length of tube and the pitch of the note produced.

Voicing thus requires both a delicate ear and skilful hand; it is, in fact, the most artistic part of an organ-builder's work. But few are equally good voicers both of reed and flue-pipes, and better voicing is obtained from a specialist than from a 'general' hand. In testing the voicing of an organ-stop, an opinion should first be formed as to the merit of the particular quality selected by the voicer; next, the pipes should be consecutively sounded in order to trace whether the quality of tone is uniform. This applies both to flue and reedpipes. [J.S.]

VOIGT (pronounced Vogt), Henriette, *née* Kunze, born in 1809, a distinguished German amateur musician, and prominent figure in the musical life of Leipzig.

She was the pupil of L. Berger, and became a remarkable performer, and the warm friend of her teacher.[1] Schumann was introduced to her by Ludwig Schunke, who almost lived in the Voigts' house before his early death, and their intimacy became very close. A characteristic story illustrating this is told in the article on Schumann in this Dictionary, vol. iii. p. 389 and we may here quote Schumann's own expression—'Ich dichte, wenn ich an Sie denke,' which may be rendered 'The thought of you inspires me.' He alludes to her occasionally in his 'Davidsbündler' articles under the name of 'Eleonore'; and his entry in her album was very characteristic, consisting only of a huge crescendo mark reaching across the whole page, with his name below it. This, on enquiry, he explained to predict the continual increase of their friendship. Mendelssohn's contribution to her album was the first sketch of the Gondellied in F♯ minor (op. 30, no. 6); and though there is no mention of her either in his collected Letters or in the 'Familie Mendelssohn,' there is ample testimony to his esteem for her talents and her person in his 'Eight Letters' to her, published in 1871.[2] Hauptmann[3] and C. Löwe have also left the most appreciative references to her ability and taste: indeed she was, with Madame Frege, at the head of the amateurs of Leipzig in that most brilliant time.

Her husband, Carl Voigt, to whom she was married in Nov. 1830, was a Leipzig merchant, and as great an enthusiast for music as herself. He died June 15, 1881, in his 76th year, leaving 300*l.* to the Gewandhaus Concerts for a performance of Beethoven's Ninth Symphony every year, or at the least every two years. A few words about that Symphony, attributed to him, will be found in Schumann's 'Ges. Schriften,' 1st ed. i. 27.

Madame Voigt died on Oct. 15, 1839, in her 31st year. Schumann gave a sketch of her in the 'Neue Zeitschrift für Musik' for the 15th of the following November, under the title of

dislike to our English Counter-Tenors; and it may possibly have been a similar experience which induced Mendelssohn to inaugurate, in his 'St. Paul,' the practice of writing Oratorio Choruses for Soprano I and II, instead of Soprano and Alto.

[1] The great Lablache sang, as a boy, with an exquisitely beautiful voice of this kind.

[1] See his letter of 1838, given by Schumann, N. Z. M. xi. 179.

[2] Acht Briefe und ein Facsimile, &c. Leipzig, Grunow, 1871. Translated by M. E. von G. in Macmillan's Magazine, No. 140.

[3] Letters to Hauser, No. 43.

'Erinnerung an eine Freundin,' which is reprinted in his 'Ges. Schriften,' and contains some charming extracts from her journal, giving a high idea of the range of her knowledge and the depth of her sensibility.

See Jansen's 'Davidsbündler'—a very interesting book (Breitkopf & Härtel, 1883). [G.]

VOIX CÉLESTES, VOX CŒLESTIS, VOX ANGELICA, UNDA MARIS. An organ stop with two ranks of pipes, one tuned about three beats a second sharper than the other. The pipes are sometimes of the Dulciana type; sometimes (generally in the case of French organ-builders) two small Gambas, and occasionally the ranks are dissimilar, one a Keraulophon, and one a Dulciana. The custom is to tune one rank with the organ and one sharper, but this has the effect of making the organ sound disagreeably flat after using the stop, and the plan advocated by Mr. Sedley Taylor of tuning one rank slightly above and one below the general pitch of the organ is no doubt preferable, though it precludes the use of either alone, or in combination with the other stops. The Voix Célestes has its proper place in the swell organ, and in large buildings its wavy floating effect is not unpleasing. Like other 'fancy' stops it should be used with reserve. The name Vox Angelica is ambiguous, some builders make it a synonym for Voix Célestes, and others for the rank of pipes which is tuned to the rest of the organ. [W.Pa.]

VOLKMANN, Friedrich Robert, born April 6, 1815, at Lommatsch in Saxony. His father, cantor and schoolmaster of the town, taught the boy music, with such effect that by the time he was twelve he took the services in church. He then had instruction from Friebel, the 'Town musician,' in violin and cello, and from Anacker, music-director of the Seminary at Freyberg. In 1836 he went to Leipzig, to study systematically, and made the acquaintance of C. F. Becker, and also of Schumann, who exercised great influence on him; in 1839 he published his first work, 'Phantasiebilder in Leipzig.' His next step was to visit Prague and enter on the career of teacher and composer. From 1854 to 1858 he resided at Vienna, but ended by taking up his permanent quarters in Pesth, where his principal works have been composed. These comprise 2 Symphonies, in D minor (op. 44), and B♭ (op. 53), a Festival overture in F[1] (op. 50), 2 Serenades for Strings, ops. 62, 63; Concertos for Cello in A minor (op. 33), and PF. in C (op. 42); 2 PF. trios in F (op. 3), and B♭ minor (op. 5); String Quartets in A minor and G minor (op. 9), in G major (op. 14), in E minor (op. 34), in C minor (op. 35), and in E♭ (op. 37), and many works for piano, both 4 hands and solo. His vocal compositions are also numerous:—2 Masses for male voices (op. 28, 29); 3 sacred songs for mixed choir (op. 38); old German hymn for 2 choirs of male voices (op. 64); 'Sappho,' dramatic scene for soprano solo and orchestra (op. 49); 'An die Nacht,' for alto solo and orchestra; songs for solo voice and piano, etc. The overture to his 'Music to Shakespeare's Richard the Third' (op. 73), was performed at the Crystal Palace Oct. 30, 1875—the Scotch air 'The Campbells are coming' being introduced as 'an old English war-song.' A later composition is a 'Schlummerlied' for harp, clarinet and horn, which is mentioned as op. 76 in Hofmeister's List for 1883.

As a pianoforte composer Volkmann belongs to the romantic school. His compositions often bear fanciful titles, but they are poetical, and moreover so strongly marked with Hungarian characteristics that he may truly be said to have borrowed colour, rhythm, and embellishments from his adopted home. His two Symphonies, his Quartets in G minor and A minor, his PF. Trio in B♭ minor, have been acknowledged in high terms by critics in Germany. His Cello Concerto is also a favourite and excellent work. In England he is little known, though his G minor Quartet has been given at the Monday Popular Concerts, and his two Overtures at the Crystal Palace, and sundry of his PF. pieces by different artists in their recitals. [G.]

VOLKSLIED, or the early Song of the German people, has already been treated, with regard both to its development and its influence on the history of music, under the head of Song. [See vol. iii. p. 617.] It remains, however, to mention the principal existing collections of Volkslieder, whether in manuscript or print, in public or private libraries; and a list of them is here appended. Some collections of Minnesingers' and Meistersingers' melodies, and likewise some collections of chorales must be included in the list; because, as the article referred to shows, these different forms of the Song are borrowed from one another and have melodies in common. Collections bearing the names of particular composers must also be mentioned, because many apparently original melodies of composers of the 16th and 17th centuries are in reality well-known Volkslieder, merely harmonised or treated with contrapuntal devices. The list cannot therefore be limited to collections of Volkslieder proper, but care has been taken to enumerate only such as offer examples of the pure Volkslied, melody or verse.

For convenience of reference, the best works on the subject will be included in the last section of the list, viz. Modern Collections of Volkslieder.

Collections of Volkslieder.

A. *MSS. from the 10th to the 17th century.*

1. The Wolfenbüttel MSS. (10th century); preserved in the Ducal Library of Wolfenbüttel, and containing some of the oldest secular songs in Germany.
2. The S. Gall Cod. Lat., No. 393 (11th century).
3. Nithart's Song-MSS. with melodies (13th century); in the possession of Prof. von der Hagen, and printed by him in his work on the Minnesingers.
4. The Limburg Chronicle (1347 to 1380); preserved in the Limburg Library. This MS. (which has been reprinted in 1617, 1720, 1826 and 1860) contains few real Volkslieder, but many knights' and monks' songs.

[1] Played at Crystal Palace, Oct. 3, 1868.

5. The Jena Minnesinger Codex, with melodies (14th century); preserved in the University Library at Jena.

6. Spörl's Song-book (latter part of 14th and beginning of 15th cent.); Imperial Library, Vienna.

7. The Prague MS. (early in the 15th century); in the University Library, Prague; entitled 'Ein musikalischer Lehrcompendium des H. de Zeelandia.' Contains many fine Volkslieder of the 14th cent.

8. The Locheim Song-book (1452-60); in the Ducal Library, Wernigerode. Has been edited by Arnold and Beilerman, with a most interesting preface.

9. The Dresden Minnesinger MS. (15th century); in the Royal Public Library at Dresden. A miscellaneous volume, of which the more interesting portions are some mystical hymns to the Virgin by Michael Behaim.

10. The Vienna Song-book (1533); in the Imperial Library, Vienna. Consists of five part-books, with both sacred and secular words and music.

11. Werlin's Song-book of 1646; Royal State Library, Munich. Contains many thousand melodies to sacred and secular words; some are genuine Volkslieder of 15th and 16th cent., others later and more artificial.

B. *Printed Collections.*

I. Secular Song-books of the 16th and 17th centuries.

1. Johann Ott, 121 Songs, in 5 parts; Nuremberg, 1534. A perfect copy of this valuable song-book in the Libraries at Munich and Zwickau.

2. Heinrich Finck's Songs, in 4 parts; Nuremberg, 1536. Contains 55 sacred and secular songs, not all composed by Finck. Perfect copies in Munich and Zwickau Libraries; an imperfect one in British Museum.

3. Forster's Song-books; Nuremberg, 1539 to 1556. Five numbers, containing altogether about 380 songs in several parts. Many scattered copies in the Munich, Zwickau, Berlin, Leipzig, and Göttingen Libraries. In the B. M. an imperfect one, 1549.

4. G. Rhaw's 3-part Song Collection; Wittenberg, 1542. A copy at Göttingen.

5. G. Rhaw's 2-part Songs; Wittenberg, 1545. Copies in the Berlin and Vienna Libraries, and B. M.

6. Joh. Ott, 115 Songs, in 4, 5, and 6 parts; Nuremberg, 1544. Of this valuable collection only two copies known, one in the Berlin Library, and one in the B. M.

7. Orlando Lasso. Several collections of songs (dating respectively 1567, 1572, 1583, and 1590), in 4, 5, and 6 parts, in the Royal Library, Munich.

8. Jac Reynart's Villanelle; Nuremberg, 1574. 67 songs for three voices in Sonnet form, which were very popular and widely sung during Reynart's lifetime. Copies in Berlin and Munich Libraries.

9. Joh. Eccard. Two collections in 4 and 5 parts; Mülhausen and Königsperg, 1578 and 1589; an imperfect copy of the latter is in the B. M.

10. Hans Leo Hassler. Two collections of songs in 4, 5, 6, and 8 parts after Italian models, Nuremberg 1600, and Augsburg 1596. A copy 1596 is in the B. M.

11. Melchior Franck's Song-collections, 16 in number, printed either at Nuremberg or Coburg between 1602 and 1623. Each collection contains a variety of songs for 4 or more voices. A copy in the Berlin Library. Another (Coburg, 1623) in the B. M.

II. Sacred Song-books of the 16th and 17th centuries.

(1) *Lutheran.*

1. Walther's Hymn-book, 1524. The first hymn-book written in parts. Contains 32 German and 5 Latin hymns. Copies in Vienna, Berlin, Munich, and Zwickau Libraries.

2. Souterliedekens; Antwerp, 1540. Free metrical versions of the Psalms, set to secular melodies, chiefly North German and Flemish Volkslieder, and French Chansons. A copy in the Royal Library, Dresden.

3. Luc. Lossius Psalmodia; Wittenberg, 1552. Several later editions of this work have appeared, and a copy of the 1561 edition is in the Library at Wernigerode. It contains 429 Latin and 9 German hymns in 4 and 5 parts. Copies of 1553, 1561, 1569, and 1571 in B. M.

4. Trilier's Song-book; Breslau, 1559. Contains many Volkslieder in their earliest form, but arranged for several voices. Copies in the Berlin and Wernigerode Libraries.

5. Keuchenthal's Hymn-book; Wittenberg, 1573. The richest collection of the 16th century in melodies. Copy in Berlin Library.

6. Mich. Prætorius, 'Musæ Sioniæ; for 4 to 8 voices in 9 numbers, 1605 to 1610. A perfect copy in Royal Library, Berlin. Nos. from 1605 to 1609 in B. M.

(2) *Roman Catholic.*

1. Beuttner's Hymn-book; Gratz, 1602 and 1660. 154 hymns and 89 tunes. A copy in University Library, Breslau.

2. Corner's Hymn-book of 1631; Nuremberg. Melodies partly collected from previous song-books and partly taken down from the mouths of the Austrian peasants. Copies in the Würzburg and Vienna Libraries.

C. *Modern Collections of Volkslieder and Chorales, and Works relating to them, alphabetically arranged.*

1. W. Arnold: 'Deutsche Volkslieder.' Elberfeld. (In ten numbers with a well-arranged PF. part.)

2. C. F. Becker: 'Lieder und Weisen vergangener Jahrhunderte.' Leipzig, 1843-58. (A small collection of early Volkslieder; words and melodies taken from the original, but the melodies in modern notation.)

3. C. F. Becker: 'Die Tonwerke des 16ten und 17ten Jahrhundert.' Leipzig, 1854.

4. Franz M. Böhme: 'Altdeutsches Liederbuch aus dem 12ten bis zum 17ten Jahrhundert.' Leipzig, 1876. The best work existing on the Volkslied. Has an invaluable preface on the form and the history of the Volkslied, and a very large collection of old melodies, with words, and trustworthy history of each.

5. Franz M. Böhme: 'Volkslieder f. Männerstimmen.'

6. E. de Coussemaker: 'Chants populaires de Flamands de France.' Ghent, 1856. (Many N. German and Flemish Volkslieder being identical, this collection is named.)

7. F. W. Ditfurth: 'Volks- und Gesellschaftslieder des 16ten, 17ten und 18ten Jahrhundert.' Stuttgart, 1874. (Many songs in this collection contain no music.)

8. R. Eitner: 'Das deutsche Lied des 15ten und 16ten Jahrhundert in Wort, Melodie, und mehrstimmigen Tonsatz.' Berlin, 1876. (A trustworthy collection.)

9. Ludwig Erk: 'Die deutschen Volkslieder mit ihren Singweisen.' Berlin, 1838-45.

10. L. Erk: 'Deutsches Liederhort.' Berlin, 1856.

11. L. Erk: 'Deutschen Volksgesangbuch:' [1] Germania.' Berlin, 1868. (Erk's collections are not always genuine.)

12. G. W. Fink: 'Musikalischer Hausschatz der Deutschen.' Leipzig, 1843, 1862, and 1878. (Contains more 'Volksthümliche' Lieder' than real Volkslieder.)

13. Prof. von der Hagen: 'Die Minnesinger.' (In 4 volumes, the last containing the melodies in old and modern notation. A standard work.)

14. Hoffmann von Fallersleben and Ernst Richter: 'Schlesische Volkslieder mit Melodien aus dem Munde des Volkes gesammelt.' Leipzig, 1842.

15. W. Irmer: 'Die deutschen Volkslieder mit ihren Singweisen.' Berlin, 1842.

16. 'Leipziger Commers-Buch.' Leipzig, 1860. (This volume contains a large number of Students' songs.)

17. R. von Liliencron and W. Stade: 'Lieder und Sprüche aus der letzten Zeit des Minnesanges.' Weimar, 1854. (Melodies arranged for 4 voices.)

18. R. von Liliencron: 'Die historischen Volkslieder der Deutschen vom 13ten bis 16ten Jahrhundert, gesammelt und erläutert.' Leipzig, 1865-69. (An admirable work. The melodies are given in an appendix.)

19. Severin Meister: 'Das katholische deutsche Kirchenlied in seinen Singweisen von frühester Zeit bis gegen Ende des 17ten Jahrhundert.' Freiburg, 1852. (A useful collection.)

20. F. L. Mittler: 'Deutsche Volkslieder.' Frankfurt-on-the-Main, 1865.

21. Ang. Reissmann: 'Das deutsche Lied in seiner historischen Entwickelung.' Also:

22. 'Geschichte des deutschen Liedes.' Berlin, 1874. (See especially the early chapters in both works.)

23. Ang. Saran: 'Robert Franz und das deutsche Volkslied.' Leipzig. (Contains interesting information on the formal structure of the Volkslied.)

24. K. Schneider: 'Das musikalische Lied in geschichtlicher Entwickelung.' Leipzig, 1863. (See especially vols. 1 and 2.)

25. F. L. Schubert: 'Concordia; Anthologie Klas-

[1] See Song, vol. iii. p. 671, note.

sischer Volkslieder mit Clavierbegleitung.' Leipzig, 1863–67. (A very large but untrustworthy collection.)

26. F. Silcher: 'Deutsche Volkslieder.' Tübingen 1827–40. (Many of these Silcher composed himself; but they are now considered regular Volkslieder.)

27. A. Vilmar: 'Handbüchlein für Freunde des deutschen Volksliedes.' Marburg, 1867–68. (Useful.)

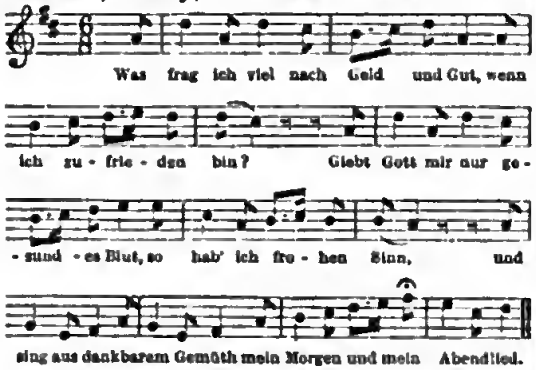
28. Philipp Wackernagel: 'Das deutsche Kirchenlied von Luther bis auf Nic. Hermann.' Stuttgart, 1841.

29. Philipp Wackernagel: 'Das deutsche Kirchenlied von ältester Zeit bis zu Anfange des 17ten Jahrhundert.' Leipsig, 1868–76. (An important work.)

30. C. von Winterfeld: 'Dr. Martin Luther's deutsche geistliche Lieder, nebst den während seines Lebens dazu gebräuchlichen Tonsätzen über dieselben von Meistern des 16ten Jahrhundert.' Leipzig, 1840.

31. C. von Winterfeld: 'Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes' Leipzig, 1842–47. (A standard work.) [A.H.W.]

VOLKSTHÜMLICHES LIED. For the explanation of this term see SONG, pp. 621–5. To the examples there cited another very good one may be added, taken from a sketch-book[1] of Beethoven's of 1815 and 1816, and remarkable for freshness, melody, and fitness to the words.



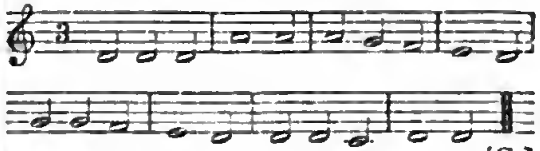
The words of the song are by J. M. Miller. It is entitled 'Die Zufriedenheit,' and has been set also by Mozart and C. G. Neefe.

The term *Im Volkston*, applied by Schumann as a title to his five pieces for Violoncello and Piano, op. 102, signifies that these pieces are of a popular or *volksthümliches* cast. [A.H.W.]

VOLLWEILER, G. J., born 1770, an esteemed professor of music in Frankfort, where he died Nov. 17, 1847. He was the author of two instruction-books, one in PF-playing, and one in singing for schools; both published by Schotts. Vollweiler was the teacher of two renowned musicians, Aloys Schmitt and Ferdinand Hiller. His son CARL was born 1813, and died at Heidelberg, Jan. 27, 1848, after a long and varied musical career in Germany, Austria, and Russia. [G.]

VOLTA, PRIMA, SECONDA — First, or second time; more commonly seen in the abbreviated forms, '1ma,' '2da,' or with the numerals alone—an indication that the portion of an instrumental movement which is to be repeated, is to undergo certain modifications at the close of its second repetition, instead of being repeated exactly. In the earlier development of the sonata-form it was soon found that when the first part of the movement closed on the dominant, or—in the case of a movement in a minor key—on the relative major, it was convenient to make the transition back to the tonic, or to the opening subject, by means of some short and obvious figure, which without disturbing the rhythm of the music should prepare for the return to the beginning. In cases where the second half of the movement began, like the first, in the tonic, the transitional figure could of course be retained without alteration, but where the second half began in the dominant or any other key, the transitional figure had, so to speak, to change its direction, so as to lead into such other key; or it might be omitted in cases where the close of the first half and the beginning of the second were in the same key. The transitional figure occupied generally not more than part of a bar; and where it had to be altered, both versions were written side by side, one immediately before the repetition mark, and the other immediately after it. A line was drawn above both, and the words 'Prima volta,' or the figure 1, placed over the first version, and 'Seconda volta,' or simply 2, over the second. At first the player goes straight on to the repeat, but at the second repetition he passes from the beginning of the line where 'Prima volta' stands, to the double bar, so that the portion after the double bar is played instead of that before it. Two very good instances of this simplest form of transition are the Gavotte in Bach's 3rd (G minor) English Suite, and the first movement of his son Emanuel's beautiful Sonata in F minor. In the Scherzo of Beethoven's 7th Symphony, the only difference between the *prima* and *seconda volta* is one of force; both consist simply of a long-held A, but the first time it is held out fortissimo, and at the second, there is a diminuendo to the *piano* with which the trio begins. But as the development of the form went on, the transitional figure followed the example of all the other parts and became longer and more elaborate, often occupying so many bars that the rhythm is no longer strictly adhered to, but is held in abeyance till the transition has been made. [J.A.F.M.]

VOLTE, a kind of ancient dance, in three-time, so called from the figure containing many turns (*volti*). Thoinot Arbeau, in his 'Orchesographie' gives the following air of a Volte.



[G.]

VOLTI, VOLTI SUBITO — 'Turn over,' 'Turn over quickly.' This direction, or the initials V.S.—an exact musical equivalent to 'P.T.O.'—is used in manuscript and old printed music, at the bottom of a page where, without it, it might be supposed, for one cause or another, that the piece had come to an end. For instance, where a double bar closes the bottom line,

[1] Nottebohm, in 'Mus. Wochenblatt,' Nov. 3, 1876.

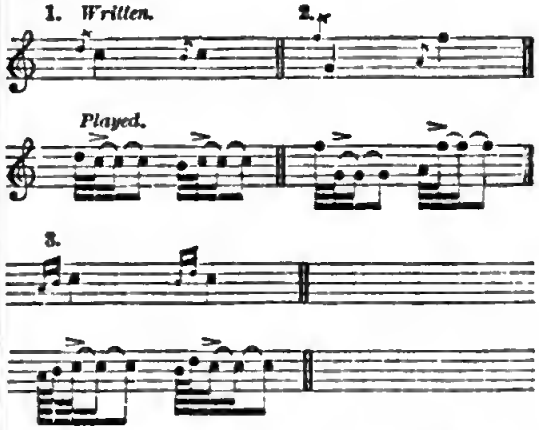
and the music is continued overleaf, the direction serves to remind the performer that it is not the end. It was not an uncommon practice, in writing out instrumental music, if a convenient pause, in which the player could turn over, happened to come not far from the end of a page, to leave the rest of the page blank and put the direction or the initials after the pause. This practice is still retained in orchestral parts, where the copyists always take advantage of a few bars' rest to give the player the opportunity of turning over for himself. In more recently printed music for pianoforte the direction is hardly ever found, as it is supposed that if the player cannot manage to turn over, help will be found. In such things as string parts of chamber music, the engraver generally manages that the end of a movement, or else a few bars' rest, shall come at the end of a page. In the appendix to vol. i. of C. H. Bitter's Life of J. S. Bach, part of a song, 'Bist du bei mir,' from the music-book of Anna Magdalena, Bach's second wife, is given in facsimile of the composer's writing. A double bar closes the page, but evidently the song does not end there; the composer, to prevent any mistake, has added the words 'Volti cito,' the meaning of which is precisely the same as the more usual version of the direction. [J.A.F.M.]

VOLUME, when applied to the sound of an instrument or voice, is the quantity, amount, or fullness thereof. The word has acquired this meaning since the time of Johnson. In Rousseau's Dictionary, *Volume* is explained to mean Compass—'the extent or interval between the highest and lowest sounds.' [G.]

VOLUMIER,[1] Jean Baptiste, a Belgian musician, chiefly remembered for his accidental connexion with John Sebastian Bach, said to have been born in 1677, in Spain, and brought up at the French Court.[2] He entered the Electoral Chapel of Prussia Nov. 22, 1692, and soon became *Maître de Concert* and Director of the dance music at the Berlin Court, and was renowned for his Ballets. On June 28, 1709, he was appointed Concertmeister to the Court of Dresden. Here he kept up his former reputation for dance music and divertissements, but was also celebrated as a violin-player, especially of French compositions, and a performer on an instrument of the Hackbrett kind, of his own invention. He was on friendly terms with Bach and an enthusiastic admirer of his genius, and it was during his residence at Dresden, and also at his instigation, that the famous match was arranged between Bach and Marchand the French player, which resulted in the flight of the latter. Volumier died at Dresden Oct. 7, 1728. (See Fürstenau, 'Zur Geschichte Musik . . . am Hofe Dresdens'; Matheson, 'Ehrenpforte'; Forkel, 'J. S. Bach.') [G.]

VOLUNTARY. The name given to the pieces of organ-music played before, during, and after Divine Service; and possibly derived from the fact that from their not forming a part of the regular service, it was optional with the organist to play them or not. These took the form of highly embellished versions of Hymn-tunes, Diapason piece, Trumpet voluntary, Introduction and fugue, Cornet voluntary, with half-comic 'ecchoes' on the 'Swelling Organ.' The voluntary proper flourished chiefly between 1720 and 1830. Croft, Greene, Boyce, Keeble, Battishill, Kelway, Beckwith, Bennet, S. Wesley, Russell, and T. Adams were all writers of voluntaries. Many of their compositions have a tranquil grace which is not unpleasing, but they are too small in plan and too artless in execution to make themselves heard against 19th century hustle. Those by Russell ought not so to die. They are almost in suite-form and generally contain a melodious fugue with clever modulation and climax. Handel's airs and choruses (not always sacred by the way—'Wretched Lovers' being a great favourite), scraps of symphonies and quartets, even songs without words, gradually crowded out this gentle music, not always to the advantage of art. Now again better taste seems to have brought in real organ works. Not to mention the greatest composers, Wesley, Smart, Hopkins, Best, and a large number of good German writers, have been encouraged to write suitable music. Some day we may hope to hear the best of all—John Sebastian Bach's wonderful settings of the Chorale. [W.Pa.]

VORSCHLAG (Ger.), an ornament made at the commencement of a note, and therefore the opposite of the Nachschlag, which is placed at the end. It usually consists of a note one degree above or below the principal note, as the note which it embellishes is called (Ex. 1), though it may be more distant from it (Ex. 2), and it may also consist of more than one note (Ex. 3), in which case it has a special name. [Slide, Double Appoggiatura].

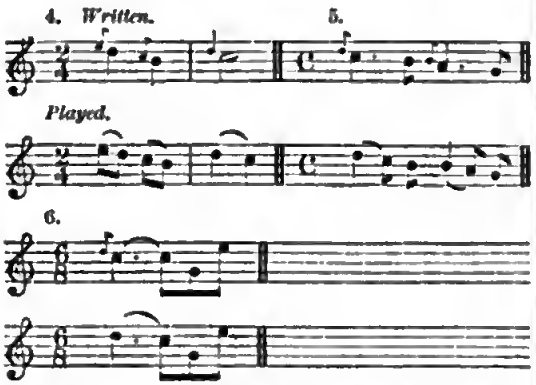


The Vorschlag is written as a small note or notes, and is not accounted for in the time of the bar. In order to make room for it, the principal note is slightly curtailed and its entrance delayed, as is shown in the above examples. This

[1] The name is said to have been originally Woulmyer.
[2] Mendel.

is in accordance with a rule which is insisted upon by all the best authorities, at least so far as regards the works of great masters, namely, that all graces must fall within the value of their principal note. Türk (*Clavierschule*) mentions with disapproval the custom of playing it *before* the beat, and therefore within the time of the preceding note, which method of rendering he describes as 'in the French style,' though it does not appear to have been universal among French musicians, for Boyvin, an eminent French organist, in his 'Premier Livre d'Orgue' (1700), explicitly directs that the Vorschlag shall be struck exactly with the bass.

The Vorschlag in its ordinary form, consisting of a single note one degree above or below the principal note, is of two kinds, long and short. The long Vorschlag, generally known by its Italian name of *Appoggiatura*, has a definite proportional value, which varies with the length of the principal note, being one-half of a simple note (Ex. 4), two-thirds of a dotted note (Ex. 5), or the whole value of the principal note whenever the latter is tied to another of the same name (Ex. 6). The written length of the Vorschlag, as may be seen from the examples, bears no exact relation to its actual length in performance, though it is customary in the case of the Vorschlag to a simple note to write it of its precise value, as in Ex. 4.



The short Vorschlag, also called *unveränderlich* (unchangeable) because its value does not vary with that of the principal note, is made as short as possible, and the accent is thrown on the principal note. Like the Appoggiatura, it is written as a small note, usually a quaver (a difference which produces no corresponding diversity in the rendering), and in order to distinguish it from the long Vorschlag it became customary about the middle of the last century to draw a small stroke obliquely across the hook of the note, thus . This sign, though highly practical and valuable, has unfortunately been so irregularly and unsystematically employed by composers, and so frequently abused by engravers and printers, that it is at present unsafe to trust to the appearance of the Vorschlag as a guide to its length, which has rather to be governed by considerations of musical effect. This is especially the case with modern editions of classical compositions, both instrumental and vocal, in which it is quite usual to meet with the cross stroke in cases where the long *Appoggiatura* is imperatively demanded by good taste. For a fuller description of both long and short Vorschlag see APPOGIATURA. [F.T.]

VORSPIEL. (Germ.), a Prelude—a piece played before something else, as a piece played after is called a Nachspiel or Postlude. In the sense of an introduction or first movement to a fugue the terms PRELUDE and Vorspiel have been already examined. [See vol. iii. p. 28.] Bach's Choral-Vorspiele have not however been touched upon. There are organ pieces apparently intended as an introduction to the singing of the hymn—in which the chorale is taken as the basis of the piece, the treatment being either by florid and imitative accompaniments to the air in the treble, or in some inner part, in canon or otherwise, or in the bass, or as a fughetta, or in any other way which occurred to the genius and knowledge of this mighty master. Peters's Thematic Catalogue of Bach's works contains 126 of such Vorspiele, besides 32 'Choral-variationen' on 4 Chorales. [G.]

VOX HUMANA, VOIX HUMAINE. An organ stop of 8-feet tone and of the reed family, but with very short capped pipes, which therefore reinforce only the overtones of the fundamental. The pipe for the CC note, which would in the case of an ordinary reed-stop be nearly 8 feet in length, is here often only 13 inches. The pipes vary little in length, and there are perceptible breaks in the timbre. As its name implies, the stop is supposed to resemble the human voice. Burney (Tour through Germany, vol. ii. p. 303), speaking of the specimen in the Haarlem organ, says, 'It does not at all resemble a human voice, though a very good stop of the kind: but the world is very apt to be imposed upon by names; the instant a common hearer is told that an organist is playing upon a stop which resembles the human voice, he supposes it to be very fine, and never enquires into the propriety of the name or the exactness of the imitation. However, I must confess, that of all the stops I have yet heard which have been honoured by the appellation of Vox humana, no one, in the treble part, has ever yet reminded me of anything human, so much as of the cracked voice of an old woman of ninety, or, in the lower parts, of Punch singing through a comb.' This more than century-old description is by no means out of date. In acoustically favourable buildings, and when only just audible, the stop has sometimes a weird effect which is not unimpressive, but distinctness is quite fatal. The Vox humana should be placed in a box of its own inside the swell box. It is nearly always used with the tremulant. Opinions differ as to its capacity for combining pleasantly with other registers, and this depends upon the kind of stop. There are instances where it gives a piquant quality to other light stops. Its voicing is very delicate and soon gets out of order. [W.Pa.]

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VROYE, Théodore Joseph de, Belgian writer on music, born Aug. 19, 1804, at Villers-la-Ville, between Ottignies and Fleurus (Belgium), was ordained priest in 1828, and has devoted all his spare time to the study of plain-song and the liturgical singing of the church. In 1835 he was appointed Canon and Precentor of the Cathedral of Liège, and conducted the services with a care and taste which produced remarkable results. He published a 'Vespéral' (1829), a 'Graduel' (1831), and a 'Processionale' (1849), which have passed through many editions in Belgium; also, a 'Traité du Plain-Chant' (1839), and a 'Manuale Cantorum' (1849). His last work, 'De la Musique Religieuse' (1866), written in conjunction with the Chevalier Van Elewyck, is a collection of documents and observations relating to the Congresses of Paris (1860) and Mechlin (1863-64) on service music. De Vroye died at Liège, July 29, 1873.

He must not be confounded with A. de Vroye, a clever flute-player, who has played in Paris every winter for the last dozen years, but of whose history nothing can be discovered. [G.C.]

VUILLAUME, a family of French musical instrument makers, originally from Mirecourt. As far back as the first half of last century there was a Jean Vuillaume established in this small town among the Vosges mountains, but it is doubtful whether he was any relation of Claude Vuillaume, born 1771, died 1834, maker of cheap violins, and head of the family afterwards so well known. Claude had four sons, who all followed in the same line of business. The eldest,

Jean Baptiste, was born at Mirecourt, Oct. 7, 1798, and apprenticed to his father, but finding nothing further to learn in his native town, went to Paris in 1818. His first master was his fellow-townsman François Chanot, who with his guitar-shaped violin expected to revolutionise the art of violin-making. [Chanot, vol. i. p. 355 *a*.] In this he was mistaken, but he was of great service to Vuillaume by leading him to more scientific methods of working than the old-fashioned rule of thumb. In 1821 he left Chanot for Lété, an organ-builder at Bayonne. Lété was son-in-law to Pique, an excellent workman, who saw at once the value of the new partner, who for his part learnt much from Pique, and retained through life a grateful recollection of him, and of the experiments they made together. In 1825 Lété set up with Vuillaume at No. 30, Rue Croix des Petits Champs. Vuillaume's marriage in 1826 brought him into the society of several influential people, including, amongst others, Félix Savart, the professor of acoustics, intercourse with whom gave a fresh turn to his studies. Henceforth his chief aim was to discover the secret of the old Italian masters, and the cause of the superiority of their violins. Becoming his own master in 1827, he removed to 46,[1] Rue Croix des Petits Champs, where he lived till 1860, and turned out many instruments now of great value. The style of his workmanship was speedily recognised, and he gained silver medals at the Paris Exhibitions of 1827 and 1834, and gold medals at those of 1839 and 1844. He sent his 'Octobasse,' and his splendid imitations of old Italian instruments to the Paris Exhibition of 1849, but his name does not appear in the report of the jury. At the London Exhibition of 1851 he had a glass case containing two quartets of stringed instruments, and his perfected 'Octobasse,' for which he was awarded the Grand Council medal, a distinction acknowledged at home by the Legion of Honour. At Paris in 1855 he obtained the Médaille d'honneur, and since then has been considered entirely above competition. To reach this high position he spared neither pains nor expenditure, making long journeys after special qualities of wood, and going frequently to Italy, where he discovered documents relating to Stradivari hitherto unknown. In January, 1855, he spent 80,000 francs (£3,200) on the purchase of 250 instruments, collected by Tarisio, including the splendid Strad violin, called 'Le Messie,' because it was never allowed to be seen, though always talked about. Having made his fortune, Vuillaume might have retired to his fine house at Les Ternes, and his family, but work was to him a prime necessity, and the successes of his son-in-law, Delphin Alard, only stimulated him to further exertions. Several specimens of his inventions may be seen in the Museum of the Paris Conservatoire, one being a violin of a new and shortened form made for Jullien, a rebec of his own design, an alto, an *octobasse*, a bow with fixed head, others in hollow steel, etc., all showing considerable ingenuity and great manipulative skill. He was an ardent devotee of Antonio Stradivari, and virtually dictated Fétis's biography of him. For the last ten years of his life he occupied himself especially with studying effects of sonority, and means of acquiring perfection of tone. He invented a new mute, which he called the *sourdine instantanée*, and fancied he had discovered a way of making strings perfectly cylindrical, so that they were never out of tune. He died in his Paris house, No. 3, Rue Demours, Feb. 19,[2] 1875. He left nearly 3,000 instruments, a certain number of which he had made entirely with his own hands. His price was 300 francs (£12) for a violin, and 500 francs (£16) for a cello. Each is now worth double, but his instruments vary considerably and care is necessary in distinguishing between the different kinds. He was fond of trying different ways of drying wood, and imparting to it the qualities of age, experiments which often failed, and impaired the durability of his instruments. He cannot be said to have turned out nothing but *chefs-d'œuvre*, but nevertheless he stands with Lupot at the head of French musical instrument makers of the 19th century. The second son of his brother, Claude Vuillaume,

Nicolas born 1800, died 1871, passed his life at Mirecourt, excepting the period between

[1] Altered in 1848 to 42.

[2] Vidal, Pougin, and others, give the date March 19, but this is wrong.

1832 and 1842, when he was working with Jean Baptiste. He made cheap violins only, and took a bronze medal at the Paris Exhibition of 1855 for a pattern which he called the 'Stentor.' The next brother,

NICOLAS FRANÇOIS, born at Mirecourt May 13, 1812, apprenticed to his father, and afterwards a pupil of Jean Baptiste, settled at Brussels in 1828. The instruments he sent to the Exhibitions at Brussels in 1835 and 1841 received silver medals. Having been appointed maker to the Conservatoire, and become intimate with Fétis, he exhibited at London, Paris, and Dublin, and was awarded medals of the first class. Maintaining a constant intercourse with his brother, the writer met him frequently, and found him to have a special knowledge of the old Italian instruments, which he repaired with great skill. In 1873 he showed at the Vienna Exhibition a double quartet which gained a medal of the first class, a success rewarded by the King of the Belgians with the Order of Leopold. He died at Brussels of apoplexy Jan. 14, 1876. Another brother,

CLAUDE FRANÇOIS, born 1807, and also apprenticed to his father, took to organ-building, and ended a chequered existence as a maker of violin cases. His son,

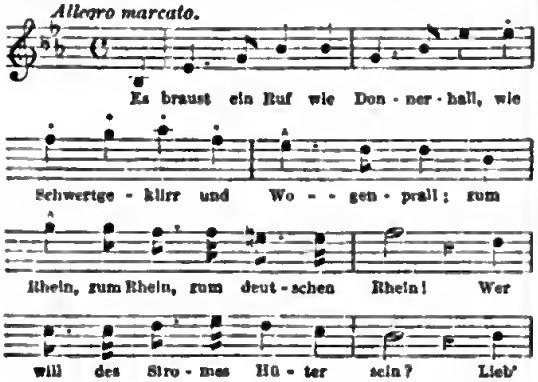
SEBASTIAN, born 1835, died 1875, a pupil of his uncle Jean Baptiste, turned out some good work, and took a bronze medal at Paris in 1867, and a silver one at the Havre Exhibition of 1868. He is however best known as a maker of bows.

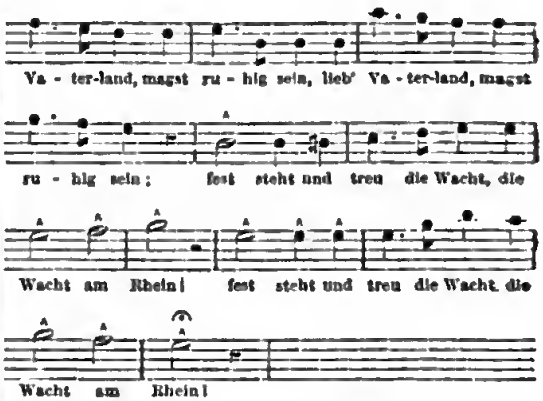
Thus the family of Vuillaume is now extinct. Its principal member too died without having carried into effect his favourite project of founding with his brothers a museum at Mirecourt, wherein should be deposited the best types produced by all native artificers of this cradle of French musical instrument makers. [G.C.]

VIARD-LOUIS, JENNY, *née* MARTIN, born September 29, 1831, at Carcassonne. She learned the piano first at the Conservatoire, Paris, where she obtained the first prize, and afterwards from Madame Pleyel. In 1853 she married Nicolas Louis, composer, and after his death in 1857 devoted herself to a complete study of the great masters. In 1859 she married M. Viard, a merchant of Paris, and in 1864-65 undertook a tour through Austria and Germany, where her performance of Beethoven's works obtained the approval of various good judges, contemporaries of the great composer. On returning to Paris she gave concerts, at which the chamber music of Brahms and Raff was first introduced to French audiences. In 1874 a reverse of fortune obliged her to come to London for the purpose of teaching, and on March 4, 1876, she made her first appearance, at the Alexandra Palace, in Beethoven's Choral Fantasia. In the spring of 1878 she gave orchestral concerts at St. James's Hall, in which she played various pieces, classical and modern, including for the first time in public a MS. Fantasia of Cherubini's. She was compelled to abandon this enterprise, and devote herself solely to teaching; but since 1883 she has given various concerts devoted to the chamber music of Beethoven for piano solo, or piano and other instruments. These are still in progress. Mme. Viard-Louis has recently published a work entitled 'Music and the Piano' (London, Griffith and Farran, 1844). [A.C.]

W.

WACHT AM RHEIN, DIE (The guard of the Rhine.) A modern German *Volkslied*, which during the Franco-Prussian war of 1870–71 was so popular as to become a national song.





The poem is by Max Schneckenburger, a manufacturer, born Feb. 17, 1819, at Thalheim in Würtemberg, and died May 3, 1849, at Burgdorf near Berne. It had its birth in 1840, when

the left bank of the Rhine was threatened by France, and was soon seized on by composers:—F. Mendel of Berne (1840); Leopold Schröter of Wöriitz (1852); and F. W. Sering of Strassburg, and lastly by Carl Wilhelm, the author of the melody given above, born at Schmalkalden in 1815, pupil of Aloys Schmidt, Anton André, and Spohr, and from 1840 to 1865 conductor of the Liedertafel in Crefeld. The song was composed by him as a part-song for men's voices, March 14, 1854, was first sung on the 11th of the following June, and quickly found its way into print. In 1871 Wilhelm received a pension of £150 a-year from the Emperor, but did not long survive his good fortune, as he died Aug. 16, 1873, in his native town, where a monument has been erected to him.

The 'Wacht am Rhein' is the subject of the famous 'National Denkmal' near Bingen, by Johannes Schilling, the sculptor, which was unveiled by the Emperor in 1883. It must not be confounded with another Rhine-song (poem by N. Becker) of equal popularity in its time—

Sie sollen ihn nicht haben,
Den freien deutschen Rhein,

which was set to music by Kreutzer and many more, and sung everywhere in 1840 and 41. The song is sharply criticised by Mendelssohn in his letters of Nov. 18 and 20, 1840, and Feb. 27, 1841, and was answered by Alfred de Musset in the well-known 'Nous l'avons eu, votre Rhin allemand.' [M.F.]

WACHTEL, Theodor, born March 10, 1823 or 1824, at Hamburg, the son of a stable-keeper, began life by driving his father's cabs. He learnt to sing from Mme. Grandjean, and obtained operatic engagements at Schwerin, Dresden, Hanover (1854), Berlin, Darmstadt, Vienna, etc. On June 7, 1862, he made his *début* in England at the Royal Italian Opera as Edgardo in 'Lucia,' and failed completely. He sang there again in the seasons of 1864 and 1865 with better results; and indeed obtained a certain popularity, more on account of his fine and powerful voice than from any artistic use he made of it. His principal attraction was the way he produced a C in alt direct from the chest instead of by the customary falsetto; he brought out the note with Stentorian vigour and great success, especially when he played Manrico or Arnold. Of his other parts may be named Stradella on the production of Flotow's opera of that name at the Royal Italian Opera, June 4, 1864, and Vasco de Gama on the production of 'L'Africaine' in England, July 22, 1865. He re-appeared in 1870 and again in 1877 at Her Majesty's. In 1869 he sang in Paris with very indifferent results, but has been successful in America both in German and Italian opera. Two of his most popular characters in Germany are George Brown ('Dame Blanche') and Chapelon ('Postillon'), especially the latter, in which he affords great delight to his audiences by the dexterous manner in which he cracks a coachman's whip in the Postilion's song. His son, Theodor, began life as a clockmaker; and at one period of his life was a tenor singer of the same calibre as his father. He died of consumption in Jan. 1871, aged 30. [A.C.]

WADE, Joseph Augustine, born in Dublin at the close of the last or beginning of the present century. Not only is the date of Wade's birth doubtful, but his parentage also. According to surviving members of his own family, he was of gentle blood, but Dr. Richard R. Madden (his schoolfellow), the generally trustworthy biographer of the 'United Irishmen,' tells us that his origin was humble, his father being a dairyman near Thomas Street, Dublin. A similar uncertainty surrounds the place of his maturer education. The tales of his presenting himself at the gate of the University of Dublin, and addressing the porter in Latin are wild fictions, for the books of the University (called Trinity College, Dublin) reveal the fact that Wade was never a member of the place. He is said to have entered the 'Irish Record Office' as a junior clerk, when little more than 16, but no record remains of the fact in the books of the office. Wade soon quitted Dublin, and married a lady of fortune, Miss Kelly of Garnavilla, near Athlone. The first recorded essay of his muse is the words and music of a song, 'Lovely Kate of Garnavilla.' His bliss was however but short-lived, for he grew weary of the young lady, returned to the Irish metropolis, and is said to have acquired considerable skill as an anatomist and surgeon, but the books of the Irish College of Surgeons contain no mention of his name. About this time he published, through Thomas Cooke & Co. in Dublin, a ballad, of which both words and music were his own, 'I have culled ev'ry flowret that blows'; and made the acquaintance of Sir J. Stevenson, who finding in him literary and melodial gifts, and—what was then extremely rare amongst amateurs—an extended knowledge of harmony and the theory of music, strongly advised Wade to apply for the University chair of music, dormant since 1774, when the Earl of Mornington, appointed in 1764, had resigned the office. It was necessary however to matriculate and become a member of the University, and the matter fell to the ground. After this, surgery was abandoned, and Wade became a poet-musician. At this time he was of mild and gentlemanlike manners, and appeared about 25 years of age: it is possible that it was now, and not during his boyhood, that he and William Rooke found employment in the Record Office in Dublin. However, his restless disposition induced him to migrate to London, where his talents soon brought him into notice. From intercourse with orchestral performers, he acquired sufficient confidence to undertake to conduct the Opera during Mr. Monck Mason's régime, a position he did not long retain. In fact, he made but a poor professor, the poverty of his orchestration being not more remarkable than the antiquated style of his melody. He had been engaged by the firm of Chappell to make himself generally useful;

but he made no use of his gifts as poet, musician, and scholar, and the house reaped little advantage from him. He frequented taverns, drank to excess, and has been known to drink all his companions under the table and finish the night with the landlord. His Irish wife having died childless, he seems to have formed some fresh matrimonial connexion, judging by an appeal made after his death for aid to his wife and destitute children. His downward progress was rapid, and for the last few years of his life he was unknown. He only once returned to his native city—in Dec. 1840, travelling with Lavenu's touring party. It included Liszt, Richardson the flautist, the Misses Steele and Bassano, John Parry, and J. P. Knight; two or three of Wade's concerted pieces were included in the concerts, at which however he did not appear, even as accompanyist. He wandered about for some weeks, visited one or two relatives, and returned to London, where he died, July 15, 1845, at his lodgings in the Strand.

There is little doubt that Wade was a man of remarkable gifts and acquirements. His personal appearance was much in his favour; he was witty and quick in perception, and had acquired some knowledge of the Latin classics, as well as of one or two modern languages, and also had a smattering of anatomy. His memory was retentive in the extreme. Above all, he possessed a gift for creating melody: add to this fair skill as a violinist, and a trifle of orchestral knowledge, and what might not Wade have accomplished but for incredible indolence and folly? It remains but to add a list of his works, with their approximate dates:—'The Prophecy,' an oratorio (Drury Lane 1824); 'The two Honses of Granada' (ib. 1826); 'The pupil of Da Vinci' (operetta by Mark Lemon); 'Polish Melodies' (words and music) 1831; 'Convent Belles' (with Hawes) 1833; 'A woodland life' (polacca interpolated in 'Der Freischütz' and sung by Braham); 'Meet me by moonlight alone' (sung by Vestris); the duet 'I've wandered in dreams,' and other vocal pieces. This last obtained a popularity equalling the preceding ballad, which had the good fortune to be further immortalised in the pages of Frazer's Magazine for October 1834, by the witty Father Prout, in French attire.

It should be said that Wade was associated with Mr. G. A. Macfarren as pianoforte arranger of the earlier issues of Mr. Wm. Chappell's National English Airs. [R.P.S.]

WAELRANT, HUBERT, one of the most distinguished of the second generation of the great Flemish masters, was born about 1518 at Tongerloo,[1] in the district of Kempenland (North Brabant). An old tradition relates that he went in his youth to Venice, and there studied under the guidance of his great fellow-countryman, Adrian Willaert; but this lacks confirmation, and may very possibly be as apocryphal as the similar story usually told with reference to Sweelinck's sojourn at Venice, and the lessons he had from Zarlino later on in the century. [See SWEELINCK.] Be this as it may, Waelrant is found in the year 1544 established in Antwerp, as a singer in the choir of the chapel of the Virgin at Notre Dame. Three years later he had a school of music there, where he introduced a new method of solmisation, that known as *bocedisation* or the *voces Belgicæ*.[2] [See SOLMISATION; VOCES BELGICÆ.] He is said now to have entered partnership with J. de Laet as a publisher of music; but this was more probably not until 1554.[3] The association lasted until 1567, when de Laet retired or died. Waelrant was twice married, first in 1551, and again before 1568; by his first wife he had six children. He died at Antwerp in his seventy-eighth year,[4] Nov. 19, 1595.

Among contemporaries Waelrant was held in very high repute, not only as a teacher of music, but more especially as a composer, chiefly of madrigals and motets. Guicciardini, in his 'Descrittione di tutti i Paesi bassi'[5] includes him in a list of the greatest living musicians of his time. His first musical works were 'Chansons' published by Phalesius at Louvain, 1553–1554, and 'Il primo Libro de Madrigali e Canzoni francesi a cinque voci; Anversa, Huberto Waelrant e J. Latio, 1558.' It is remarkable however that of the numerous volumes of music which he published—Psalms, 'Cantiones Sacræ,' 'Jardin musiqual,' etc.—only two (of the 'Jardin') include compositions by himself. He seems in fact to have preferred to publish either by Tylman Susato or Phalesius. Seven of the collections of the latter contain works by Waelrant. One of these was also edited by him under the following title, 'Symphonia angelica di diversi eccellentissimi Musici, a quattro, cinque, e sei voci: Nuovamente raccolta per Uberto Waelrant, 1565.'[6] [R.L.P.]

WAERT, DE. [See WERT, DE.]

WAGENSEIL, GEORG CHRISTOPH, born Jan. 15, 1715, in Vienna, where he died March 1, 1777.[7] He studied the clavier and organ with Wöger, and the science of composition with Fux and Palotta, the former of whom recommended him for a Court scholarship in 1736, and

[1] The discovery of Waelrant's birthplace is due to the researches of M. A. Goovaerts, Histoire et Bibliographie de la Typographie musicale dans les Pays-bas, pp. 38–40, Antwerp 1880. A confusion with a namesake had led to the opinion previously universally accepted, that the musician was a native of Antwerp: see Fétis, s.v., Mendel and Reissmann, Musikalisches Conversations-Lexikon, xi. 283, 2nd ed. 1880; and also E. vander Straeten, La Musique aux Pays-bas, iii. 201–204, 1875.

[2] See F. Sweertius, Athenæ Belgicæ p. 330, Antwerp 1628, folio; vander Straeten, i. 62, 1867; Mendel and Reissmann, xi. 284.

[3] Goovaerts, p. 42. [4] Sweertius, *l.c.*

[5] Page 42, ed. Antwerp, 1568 folio.

[6] For the complete bibliography see the Goovaerts, p. 203-277.

[7] He was thus in his 63rd year at the time of his death, and not 92 as Gerber states (vol. i.), and after him Fétis. Neither was he 85, as Burney supposed when he visited him in 1772.

as Court composer in 1739, a post which he retained till his death. He was also organist to the Dowager Empress Elizabeth Christine from 1741 to her death in 1750, and music-master to the Empress Maria Theresa and the Imperial Princesses, with a life-salary of 1500 florins. Among his pupils were Steffan, then Court Capellmeister, and Leopold Hoffmann, afterwards Capellmeister of the Cathedral. When Mozart, a little boy of 6, was playing before the Court in 1762, he enquired 'Is not Herr Wagenseil here? he knows all about it,' and when the latter came forward, he said, 'I am playing a concerto of yours; you must turn over for me.' In old age Wagenseil suffered from sciatica, which confined him to his room, and nearly lost the use of his left hand from gout. Nevertheless when Burney visited him he managed to play several of his compositions 'in a masterly manner, and with great fire.'[1] In his day he was a favourite composer for the clavier with both amateurs and artists. He modelled his church music after Hasse and Scarlatti, his dramatic music after Leo, and his instrumental after Rameau. Of the latter many pieces were engraved in Paris, London, Amsterdam, and Vienna. There are several MS. works of his in the Court Library, and in the Archives of the Gesellschaft der Musikfreunde in Vienna, both vocal (cantatas, Italian arias, etc,) and instrumental (trios, quartets, divertimenti, symphonies, etc.). Operas by him are also mentioned. Of permanent value are 'Suavis artificiose elaboratus, etc.' in 6 parts (Bamberg, 1740); 'Tre Divertimenti per Cembalo' (Vienna, 1761); 'Divertissement musical,' 6 sonatas for clavecin, op. 1 (Nuremberg, Haffner); and 4 nos., each containing 'VI Divertimenti da Cembalo,' dedicated to his pupils the Archduchesses Mariana, Marie Cristina, Elizabeth, and Amalia (all 1760), finely engraved on copper by Giorgio Nicolai for Agostino Bernardi the Viennese publisher. The theme of Handel's 'Harmonious Blacksmith' is often said to be taken from one of Wagenseil's pieces, but it has not yet been identified. [C.F.P.]

WAGNER, JOHANNA, niece of Richard Wagner, was born at Hanover, October 13, 1828, daughter of Albert Wagner, a dramatic tenor. He married Elise Gollmann, with a voice of the abnormal compass of three octaves and two notes, who in her very short career is said to have sung the parts of Tancredi and of the Queen of Night, with equal fulness of tone.

Richard Wagner and his brother Albert lived together in Würzburg during the whole of 1833. Johanna, then only five, sang everything she heard; and her uncle, in after years, would often quote her childish version of the words of operas. She appeared at six as Salome in the 'Donauweibchen.' In 1843 her uncle heard her sing the part of Myrrha in Winter's 'Unterbrochene Opferfest,' and in May 1844 obtained a temporary engagement for her at the Royal Opera at Dresden, where he was preparing the first performance of his 'Rienzi.' Though but sixteen she had such success as Irma in 'Maurer und Schlosser,' and Agathe in the 'Freischütz,' that she was not only engaged for three years, but the management paid the fine necessary to release her from her contract at the Ducal Theatre at Bernburg. She spent the summer with her uncle near Dresden, studying his Tannhäuser, scene by scene, as he composed it, and had the honour of creating the part of Elizabeth when only seventeen. Her uncle had intended the first performance to take place on her seventeenth birthday, but the illness of a singer postponed it until Oct. 21, 1845. However, when his friends assembled at his house for supper that night, Johanna found, hidden under her napkin, a little gold bracelet engraved with her name and the date, a proof of his satisfaction with her performance which will always be her greatest treasure. Such hopes were founded upon the talents of the young singer that the King of Saxony sent her to Paris to study under Garcia. She left Dresden Feb. 1, 1847, accompanied by her father, who until then had been her instructor. Returning in six months she appeared as Norma, singing in Italian, her uncle conducting. She now added to her répertoire Fidelio, Valentine, Adriano, Susanna, Reiza, Favorita, Donna Anna, Recha, Euryanthe, Ernani, Sextus, Weisse Dame, etc. Her uncle's part in the revolutionary troubles of 1849, and consequent exile, making it unpleasant for her to remain in Dresden, she accepted an engagement at Hamburg; there she created the first German Fides in the 'Prophète,' and sang it fifty times in succession. In 1850 she was permanently engaged at the Royal Opera House in Berlin, with an exceptional contract giving her six months leave each year. King Frederick William IV. and his Queen thoroughly appreciated her talent, and she frequently sang for them in private, accompanied by Meyerbeer, whose faithful friendship she enjoyed from the day he first heard her sing.

In 1852 she came to England, but owing to a lawsuit concerning her contract, she was precluded from singing at either of the opera-houses. In 1856 she appeared at Her Majesty's Theatre, as Tancredi, Lucrezia Borgia, and Romeo. Of the latter, Mr. Lumley, in his 'Reminiscences,' writes: —'Was it possible to listen and not feel every hostile feeling crushed? Gifted with a voice combining the resources of soprano and contralto in one—or rather with two voices (wrote one able critic); a well-accentuated style of declamation; endowed with a grace which made every attitude a pictorial study, no wonder that Mlle. Johanna Wagner took the house by storm.'

In 1859 she married Herr Landrath Jachmann, and two years later had the misfortune to lose her voice suddenly and completely. She then bravely entered upon a second artistic career, as an actress, her very exceptional gifts enabling her to do so with brilliant success. This lasted for eleven years, at the same Theatre at Berlin. Her new répertoire included Marie Stuart, Queen Elizabeth, Lady Macbeth, Antigone,

[1] Present 'State of Music in Germany,' p. 229.

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Phædra, Isabella (Bride of Messina), Maid of Orleans, Hermione, Medea, Sappho, etc. In 1870–71, at the request of Gräfinn von Roon, wife of the Minister for War, she joined the Red Cross Society, and spent nine months in tending the wounded in the State Hospitals at Berlin. In 1872 she took leave of the stage as Iphigenia, amidst many honours; the Emperor in person presenting her with the Gold Medal for Arts and Sciences. Meantime her voice had returned to a great extent, and on May 22, 1872, at her uncle's request, she went to Bayreuth, to take part in the performance of Beethoven's Ninth Symphony, which he gave to celebrate the laying of the first stone to his theatre there. She sang the solo alto part, as she had done on Palm Sunday twenty-six years before, at his performance of the same Symphony at Dresden. In 1876, at the opening at the Wagner Theatre at Bayreuth, she took the minor parts of Walküre and Norn, only regretting she was not able to serve her uncle in a greater part.

However, in 1882 a new sphere of artistic usefulness was opened to her. Baron von Perfall, Intendant of the Royal Opera at Munich, offered her the Professorship of Dramatic Singing, in the Royal School of Music there. This appointment she accepted (to quote her own words) 'in the hope of training young artists in the spirit and traditions of her uncle, to be worthy interpreters of his works.' [M.B.]

WAGNER, Wilhelm Richard, born May 22, 1813, at Leipzig; died Feb. 13, 1883, at Venice; interred Feb. 18, 1883, at Bayreuth.

The materials of the following article have been thus arranged: I. Biographical, personal. II. Literary. III. Musical. IV. Chronological Lists.

I. Wagner's ancestors were natives of Saxony, fairly well educated and fairly well to do. The grandfather, Gottlob Friedrich Wagner, who died in 1795, was *Accisassistent*, and later on *Kurfürstlich Sächsischer Generalacciseinnehmer* (Receiver-general of excise), in plain words *Thorschreiber* (clerk at the town-gates of Leipzig); he married in 1769 Johanna Sophia Eichel, daughter of Gottlob Friedrich Eichel, *Schulhalter* (keeper of a school). Of their children, two sons and a daughter, the eldest son, Carl Friedrich Wilhelm Wagner, born 1770 at Leipzig, was the father of the poet-composer. He is described as *Actuarius bei den Stadtgerichten* (clerk to the city police-courts); a ready linguist, whose command of French stood him in good stead during the occupation of Leipzig, when Davoust made him chief of police; fond of poetry, and of theatricals, in which he occasionally took an active part—as, for instance, in the private performance of Goethe's 'Die Mitschuldigen,' given by Leipzig dilettanti in Thomé's house, near the famous Auerbach's Keller, facing the Marktplatz. He married in 1798 Johanna Rosina Bertz (born at Weissenfels, died Feb. 1848), by whom between 1799 and 1811 he had nine children.

1. Albert Wagner, 1799–1874, studied medicine at the University of Leipsig; actor and singer at Würsburg and Dresden; finally stage manager at Berlin; father of Johanna Jachmann-Wagner the well-known singer.
2. Carl Gustav Wagner, 1801, died early.
3. Johanna Rosalie Wagner, distinguished actress (Frau Dr. Gotthard Oswald Marbach), 1803–1837.
4. Carl Julius Wagner, 1804, became a goldsmith, died at Dresden.
5. Luise Constanze Wagner (Frau Friedrich Brockhaus), 1805–1870.
6. Clara Wilhelmine Wagner (Frau Wolfram), a singer, 1807–1875.
7. Maria Theresia Wagner 1809, died 1814.
8. Wilhelmine Ottilie Wagner (Frau Professor Hermann Brockhaus[1]), 1811–1883.
9. Wilhelm Richard Wagner, May 22, 1813.

The last of these dates[2] is inscribed on a white marble slab between the first and second stories of a quaint old house, *Der weisse und rothe Löwe*, in the Brühl at Leipzig, now No. 88, where the poet-composer was born. After the battle of Leipzig, October 16, 18, and 19, 1813, an epidemic fever, attributed to the carnage, fell upon the town, and just five months after Richard's birth, on November 22, the 'Herr Actuarius' died of it. His widow was left in sad straits. The eldest son was but 14; she had no private means, and her pension was small. In 1815 she became the wife of Ludwig Geyer (born January 21, 1780, at Eisleben), actor, playwright, and amateur portrait-painter. He had formerly been a member of 'Seconda's troupe,' which used to give theatrical performances alternately at Dresden and Leipzig. At the time of the marriage he was a member of the Königl.-Sächs-Hoftheater, and accordingly the family removed to Dresden.[3] Richard Wagner frequently spoke of him with affectionate reverence, treasured his portrait by the side of that of his mother, and was delighted at the surprise performance of one of Geyer's little plays, 'Der Bethlehemitische Kindermord,' which was privately got up at Bayreuth in celebration of his 60th birthday, 1873. 'My schoolbooks at the Dresden Kreuzschule,' Wagner said to the writer, 'were marked Richard Geyer, and I was entered under that name.'

Geyer[4] wanted to make a painter of me, but I was very unhandy at drawing; I had learnt to play 'Ueb immer Treu und Redlichkeit' and the 'Jungfernkranz' (Freyschütz) which was then quite new. The day before his death (30th Sept., 1821) I had to play these to him in an adjoining room, and I heard him faintly saying to my mother, 'Do you think he might have a gift for music?'

In Dec. 1822 (æt. 9) Richard had begun to attend the Kreuzschule, a 'classical school.' He did well there, and became the favourite of Herr Sillig, the professor of Greek, to whose delight (æt. 13) he translated the first twelve books of the Odyssey out of school hours. His progress in Latin

[1] Hermann Brockhaus, the well-known orientalist and translator of Soma-deva, etc.

[2] At Wagner's birth Beethoven was 42 years old. Spohr 29, Weber 27, Marschner 17, Spontini 38, Rossini 21, Auber 29, Meyerbeer 22, Bellini 11, Berlioz 10, Mendelssohn and Chopin 4, Schumann 3, Liszt 2.

[3] There was also a child of the second marriage, Caecilie Geyer, who appears as Frau Avenarius in Wagner's correspondence.

[4] Autobiographische Skizze, 1842.

seems to have been comparatively slow, still his gifts attracted attention. 'I was considered good in *litteris*.' At German verses he was unusually quick. The boys were asked to write commemorative verses on the death of a schoolfellow, and after the removal of much bombast Richard's were printed (æt. 11). 'I was now bent upon becoming a poet; I sketched tragedies in Greek form in imitation of Apel's 'Polyeidos,' 'Die Aetolier,' etc. I attempted a metrical translation of Romeo's monologue, by way of learning English, etc.' German versions of Shakespeare were then, as now, much read. The boy's fancy was excited, and he secretly began a grand tragedy (æt. 14). It was made up of Hamlet and Lear, forty-two men died in the course of it, and some of them had to return as ghosts so as to keep the fifth act going. Weber's music also took hold of him. He knew the airs from Der Freyschütz by heart, and played the overture 'with atrocious fingering.'—'When Weber passed our house on his way to the theatre, I used to watch him with something akin to religious awe.'

It appears that Weber now and then stepped in to have a chat with the delicate-featured and intelligent Frau Geyer. 'Her sweet ways and lively disposition had a special charm for artists.' But the pleasant life at Dresden was not to last long. Geyer's salary had been a small one, and soon after his decease pecuniary troubles arose. Three of the grown-up children took to the theatre, and when the elder sister Rosalie got a good engagement as 'erste Liebhaberin' at Leipzig, the mother followed with the younger members of the family. Richard attended the Kreuzschule till the autumn of 1827, and entered the Nicolaischule at Leipzig early in the following year (æt. 15). The change proved unfortunate. He had sat in 'Secunda' at Dresden, and was now put back to 'Tertia'; his feelings were hurt, and he came to dislike the school and the masters. 'I grew negligent, and scamped the work; nothing interested me except my big tragedy.' At the Gewandhaus Concerts he first heard Beethoven's symphonies, and the impression upon him 'was overwhelming.' Music such as that to Egmont appeared to be the very thing needful for the tragedy. He found a copy of Logier's 'Thorough-bass' at a circulating library, and studied it assiduously; but somehow the 'System' could not be turned to account. At length a master was engaged, Gottlieb Müller, subsequently organist at Altenburg; Richard composed a quartet, a sonata, and an aria, under his guidance; but it does not appear how far Müller was really responsible for these pieces. The lessons did not last long. Müller thought his pupil wilful and eccentric, and in return was accounted a stupid pedant. The ferment in Richard's mind now took a literary direction. The writings of E. T. A. Hoffmann engrossed his attention, and it is curious to note that so early as in his 16th year he became acquainted with some of the subjects which he treated later on. Thus, Hoffmann's 'Serapions Brüder,' in vol. ii., contains a story about the legendary contest of 'Meistersinger' (Hoffman's misnomer for 'Minnesinger') at Wartburg (2nd Act of Tannhäuser); and sundry germs of Wagner's 'Meistersinger' are to be found in Hoffmann's 'Meister Martin der Küfer von Nürnberg.'—Ludwig Tieck's narrative poem 'Tannhäuser' was read at the same time.—A performance of Beethoven's Pastoral Symphony led to an attempt at a musical pastoral, the dramatic aspect of which was suggested by Goethe's 'Laune des Verliebten.'—In 1829-30 Richard attended the 'Thomasschule' with results little more satisfactory than at the 'Nicolai.' Practically his philological studies went no further; 'I chose to write overtures for grand orchestra, and to bluster about politics with young litterati like Heinrich Laube.' An overture (in B♭, 6-8) was performed under H. Dorn at the theatre between the acts of a play (1830, æt. 17). 'This was the culminating point of my absurdities. The public was fairly puzzled by the persistence of the drum-player, who had to give a tap *fortissimo* every four bars from beginning to end; people grew impatient, and finally thought the thing a joke.'[1]

When he matriculated at the University of Leipzig (1830), Wagner had the good luck to find a proper master, Theodor Weinlig, Cantor at the Thomasschule, an admirable musician and a kindly intelligent man, who at once gained his pupil's confidence and led him in the right direction. Wagner felt deeply indebted to Weinlig, and held his memory in great esteem. In 1877 he spoke at length about the lessons:—

> Weinlig had no special method, but he was clear-headed and practical. Indeed you cannot *teach* composition, you may show how music gradually came to be what it is, and thus guide a young man's judgment, but this is historical criticism, and cannot directly result in practice. All you can do is, to point to some working example, some particular piece, set a task in that direction, and correct the pupil's work. This is what Weinlig did with me. He chose a piece, generally something of Mozart's, drew attention to its construction, relative length and balance of sections, principal modulations, number and quality of themes, and general character of the movement. Then he set the task:—you shall write about so many bars, divide into so many sections with modulations to correspond so and so, the themes shall be so many, and of such and such a character. Similarly he would set contrapuntal exercises, canons, fugues—he analysed an example minutely and then gave simple directions how I was to go to work. But the true lesson consisted in his patient and careful inspection of what had been written. With infinite kindness he would put his finger on some defective bit and explain the why and wherefore of the alterations he thought desirable. I readily saw what he was aiming at, and soon managed to please him. He dismissed me, saying, you have learnt to stand on your own legs. My experience of young musicians these forty years has led me to think that music should be taught all round on such a simple plan. With singing, playing, composing, take it at whatever stage you like, there is nothing so good as a proper example, and careful correction of the pupil's attempts to follow that example. I made this the basis of my plan for the reorganisation of the Music-school at Munich, etc.[2]

The course with Weinlig lasted barely six

[1] Autobiographische Skizze.

[2] These and other words of Wagner's, printed in small type, and not otherwise authenticated, were uttered in conversation with the writer in the spring and summer of 1877, and are here first made public.

months. A Sonata in 4 movements B♭, op. 1, and a Polonaise for 4 hands in D, op. 2, were printed at Breitkopf & Härtel's—straightforward music, solid schoolwork, without a trace of Wagner. A Fantasia in F♯ minor, where Weinlig's controlling hand is less visible, remains in MS.

Whilst this musical work was going on, philology and æsthetics, for which his name was set down at the University, were neglected. He plunged into the gulf of German students' dissipations (curious details are given in the privately printed 'Lebenserinnerungen'), but soon felt disgusted, and worked all the more steadily at music. In the course of 1830 he made a pianoforte transcription of Beethoven's Ninth Symphony, which was offered to Messrs. Schott in a letter dated Oct. 6. In 1831, feeling sure of his competency to do such work, he addressed a letter in very modest terms to the Bureau de Musique (Peters) offering his services as 'corrector for the press and arranger.'[1] Dorn (in a contribution to Schumann's 'Neue Zeitschrift,' 1838, No. 7) gives a pleasant account of his enthusiasm for Beethoven in those early days. 'I doubt whether there ever was a young musician who knew Beethoven's works more thoroughly than Wagner in his 18th year. The master's overtures and larger instrumental compositions he had copied for himself in score. He went to sleep with the quartets, he sang the songs and whistled the concertos (for his pianoforte-playing was never of the best); in short he was possessed with a *furor teutonicus*, which, added to a good education and a rare mental activity, promised to bring forth rich fruit.' A 'Concert-overture mit Fuge' in C (MS.) was written in 1831; and another MS. Overture in D minor (Sept. 26, amended Nov. 4) was performed Dec. 25, 1831.

In 1832 (æt. 19) he wrote a Symphony in 4 movements (C major). 'Beethoven,' he says of it, 'and particular sections of Mozart's C major Symphony were my models, and in spite of sundry aberrations, I strove for clearness and power.' In the summer of this year, he took the scores of the Symphony and the Overture in C to the 'Music-town,' Vienna—probably with a view to some small post. He found Herold's 'Zampa' and Strauss's 'Potpourris' from 'Zampa' rampant there, and beat a hasty retreat. On the way home he stopped at Prague, and made the acquaintance of Dionys Weber, director of the Conservatorium, whose pupils rehearsed the Symphony. The score was then submitted to the Directors of the Gewandhaus Concerts at Leipzig. The managing director, Hofrath Rochlitz, editor of the 'Allgemeine Musicalische Zeitung,' an authority in musical matters, invited the composer to call. 'When I presented myself to him, the stately old gentleman raised his spectacles, saying, "You are a young man indeed! I expected an older and experienced composer." He proposed a trial performance at the meetings of a junior institution, the "Euterpe," and a fortnight afterwards (Jan. 10, 1833) my Symphony figured in the programme of a Gewandhaus Concert.' The sequel of the story of the work is as follows. In 1834-35, Wagner being on a visit to Leipzig, presented the score to Mendelssohn,[2] who was then conducting the Gewandhaus Concerts; or rather, he forced it upon him in the hope of getting a critical opinion, and perhaps another performance. Mendelssohn, though repeatedly meeting Wagner later on, never mentioned the score, and Wagner did not care to ask him about it. After Mendelssohn's decease the MS. appears to have been lost, and inquiries proved fruitless. In 1872 an old trunk was discovered at Dresden which had been left by Wagner during the disturbances of 1849. It contained musical odds and ends, together with a set of orchestral parts almost complete, which proved to be those of the missing Symphony in the handwriting of a Prague copyist of 1832. A new score was compiled from these parts, and after nearly half a century a private performance of the work was given by the orchestra of the Liceo Marcello at Venice on Christmas Eve 1882, Wagner conducting. Apart from its biographical interest the symphony has few claims to attention. In 1883, 'for the benefit of the curious,' Wagner quoted a fragment of the Andante, and then dismissed the whole as 'an old-fashioned *ouvrage de jeunesse*.'[3]

Whilst at Prague (summer of 1832) he wrote his first libretto for an opera, 'Die Hochzeit.' 'It was of tragic import. An infuriated lover climbs to the window of the bedroom of his beloved, who is his friend's bride. She is awaiting the arrival of the bridegroom. The bride wrestles with the madman, and precipitates him into the courtyard below. At the funeral rites the bride, with a wild cry, falls dead over the corpse.' On his return to Leipzig he began writing the music. There was a grand septet, which pleased Weinlig; but Wagner's sister Rosalie disapproved of the story, and the verses were destroyed. An autograph presentation copy to the 'Würzburger Musikverein' consisting of the introduction, chorus and septet (not sextet), 36 pages, is extant.

With the year 1833 (æt. 20) begins Wagner's career as a professional musician. The elder brother Albert, who had a high tenor voice, was engaged at the theatre of Würzburg as actor, singer, and stage-manager. Richard paid him a visit in the summer, and was glad to take the place of chorus-master with a pittance of ten florins per month. Albert's experience of theatrical matters proved useful; the Musikverein performed several of Richard's compositions; his duties at the theatre were light, and he had ample leisure to write the words and music to an opera in 3 acts, 'Die Feen.' The plot of this opera is constructed on the lines of 'Gozzi's 'La donna

[1] Herr Tappert, in his admirable brochure 'Richard Wagner, sein Leben und seine Werke,' gives the entire letter (Aug. 6, 1831).

[2] Details in 'Ges. Schriften,' vol. x. 'Bericht über die Wiederaufführung eines Jugendwerkes,' pp. 399-405.

[3] 'Bericht über die Wiederaufführung eines Jugendwerkes,' pp. 399-405.

[4] CARLO GOZZI (1722-1806) Venetian playwright; his pieces, based on fairy tales, were admired by Goethe, Schiller, Diamondi, etc. 'Re Turandotte' was translated and adapted for the Weimar stage by Schiller; Weber wrote music to it in 1809.

serpente, Fiaba teatrale in tre atti,' with a characteristic change in the *dénouement*. In Gozzi's play a fairy is ready to forgo her immortality for a mortal lover, but she can do so only under certain conditions. The lover shall not disown her, no matter how unworthy she may happen to appear. The fairy is turned into a snake, which the lover courageously kisses. Wagner alters this: the fairy is not changed into a snake, but into a stone, and she is disenchanted by the power of music. 'Beethoven, Weber, and Marschner were my models. The *ensemble* pieces contained a good deal that seemed satisfactory, and the finale of the second act especially promised to be effective.' Excerpts were tried at Würzburg in 1834. On his return to Leipzig Wagner offered the opera to Ringelhardt, the director of the theatre, who accepted but never performed it. The autograph score is now in the possession of the King of Bavaria.

In the spring of 1834 Wilhelmine Schroeder-Devrient appeared at Leipzig. Her performances both as actress and as singer gave a powerful impulse to Wagner's talents. Her rare gifts appear to have suggested to him that intimate union of music with the drama which he afterwards achieved. During six important years (1842–48 and 49), when she was engaged as principal singer and he as Kapellmeister at Dresden, he was in almost daily communication with her. As late as 1872 he stated that her example had constantly been before him: 'whenever I conceived a character I saw *her*.' In 1834 she sang the part of Romeo in Bellini's 'Montecchi e Capulotti.' The young enthusiast for Beethoven perceived the weakness of Bellini's music clearly enough, yet the impression Mme. Devrient made upon him was powerful and artistic. The Leipzig theatre next brought out Auber's 'La Muette de Portici' (Masaniello). To his astonishment Wagner found that the striking scenes and rapid action of this opera proved effective and entertaining from beginning to end, even without the aid of a great artist like Mme. Devrient. This set him thinking. He was ambitious, and longed for an immediate and palpable success;—could he not take hints from Bellini and Auber, and endeavour to combine the merits of their work? Heroic music in Beethoven's manner was the true ideal; but it seemed doubtful whether anything approaching it could be attained in connection with the stage.—The cases before him showed that effective music can certainly be produced on different lines and on a lower level; the desiderata, as far as he then saw them, were, to contrive a play with rapid and animated action; to compose music that would not be difficult to sing and would be likely to catch the ear of the public. His sole attempt in such a direction—'Das Liebesverbot,' an opera in two acts after Shakespeare's 'Measure for Measure' (the part of Isabella intended for Mme. Devrient)—has not had a fair chance before the footlights. He sketched the libretto during the summer holidays, and worked at the score in 1835 and 36. Details of the plot and the rather licentious tendency of the whole are described in his Ges. Schriften, vol. i. The music is curiously unlike his former models; and it is easy to trace the influence of 'La Muette,' and even of 'Il Pirata' and 'Norma.'

In the autumn of 1834 Wagner undertook the duties of Musikdirector at the Magdeburg theatre. The troupe of actors and singers, mostly young people, was not a bad one; they liked him, and the curious life behind and before the scenes afforded interest and amusement. At concerts under his direction the overture to 'Die Feen" and a new overture to Apel's play 'Columbus' (1835) were performed; he wrote music for the celebration of New Year's Day 1835, songs to a fantastic farce 'Der Berggeist,' etc., and came to be liked by the public as well as the artists. In the summer of 1835 he went on a tour to find new singers, and was promised 'a benefit performance' as a set-off against expenses. During this tour he again met Mme. Schroeder-Devrient when she appeared at Nürnberg as Fidelio, and as Emmeline in Weigl's 'Schweizerfamilie.' The theatre at Magdeburg was supported by a small subvention from the Court of Saxony, and managed by a committee. But in spite of such assistance and supervision the worthy Director, Herr Bethmann, was ever on the brink of bankruptcy. He had a habit of disappearing when pay-day came round, and the troupe was in a bad plight during the spring season of 1836. 'We meant to close,' writes Wagner, 'towards the end of April with my opera, and I worked hard to get score and parts finished in good time. But as early as March the leading members threatened to leave; for my sake they agreed to remain till the end of the month and to study my work. This, however, was not an easy task. No *Singspiel*,[1] but music after the manner of La Muette! Herr Bethmann represented that he would be put to sundry expenses for stage properties, etc., and claimed the first night for *his* benefit. I was to profit by the second.' There were twelve days left, and the preparations went on incessantly; rehearsals at the theatre, rehearsals at every private lodging; all Magdeburg excited; yet no man knew his part, and the *ensembles* were hopeless. At the general rehearsal Wagner's conducting, gesticulating and prompting, kept things together somehow. Not so at the performance (March 29, 1836)—a crowded house, and utter chaos. The repetition for the composer's benefit was duly announced, but collapsed ere the curtain could rise—few people in the auditorium, and a free fight behind the scenes![2]

Wagner had many debts and no means to pay. He repaired to Leipzig, hoping that the long connection of members of his family with the theatre there would smooth the way for 'Das Liebesverbot.' He was advised to offer the part of Marianne to the daughter of the director; but

[1] See SINGSPIEL, vol. iii. p. 516.

[2] For a droll account of the performance, see 'Bericht über eine erste Opernaufführung,' Ges. Schriften, vol. i.

Herr Ringelhardt, after perusing the libretto, stated that his paternal conscience would not permit him to sanction the appearance of his daughter 'in a piece of such frivolous tendency.' Wagner next applied to the Königstaedter Theater at Berlin—equally in vain. Penniless, he left Berlin for the Prussian town of Königsberg, where colleagues from Magdeburg—Frau Pollert the prima donna, and his special friend Wilhelmina or 'Minna' Planer, the actress (erste Liebhaberin)—had found engagements. With a view to the conductorship he arranged concerts at the Schauspielhaus, at one of which an overture of his, presumably 'Columbus,' was performed.—At length the appointment as conductor was promised; and he forthwith married Fräulein Planer (Nov. 24, 1836)—the third daughter of the 'Mechanicus' Gothilf Planer of Dresden. 'I wasted a year at Königsberg amid petty cares, worrying myself and others. An overture "Rule Britannia" is the only thing I wrote.' How to get out of this groove of mediocrity? He longed for Paris. In those days success in the operatic world began in France. Had not Meyerbeer recently cleared 300,000 francs by 'Les Huguenots'? Wagner sent sketches for an opera in four acts—'Die hohe Braut,' after a novel of Heinrich König's—to Scribe the librettist, hoping thus to approach the Parisian Opéra.[1] Of course Scribe took no notice.—About Michaelmas the Director at Königsberg followed Herr Bethmann's example, and declared himself bankrupt.

Wagner eagerly grasped at a chance which presented itself from the Russian side of the Baltic. A theatre was about to be started under Karl v. Holtei at Riga. On the recommendation of Dorn, who had gone thither some years before, Wagner was chosen 'First Musikdirector,' and his wife, and her sister, Therese Planer, were engaged for the 'Schauspiel.' As compared with Magdeburg or Königsberg, Riga was a wealthy place, and the salaries were liberal. Wagner found all that was needful to attain good performances, and set to work energetically. During the winter season he conducted orchestral concerts; his overtures 'Columbus' and 'Rule Britannia' were played; he wrote various arias for the vocalists; and the text to a comic opera in two acts, 'Die glückliche Bärenfamilie.'[2] Dec. 11th is the date of a 'Benefizvorstellung von Bellini's Norma, für Herrn Musikdirector Wagner.'—During the summer of 1838 he rehearsed Méhul's 'Joseph' 'with great love and enthusiasm for the work'—and completed the book of 'Rienzi.'

When in the autumn I began the music to Rienzi, my sole care was to do justice to the subject. I had so laid it out that a first performance would be impossible at a second-rate theatre. I had Paris in view.—The thought of conscious triviality, even for a single bar, was intolerable. The character of Rienzi, ardent, aspiring, amid barbarous surroundings, interested me. I approached it by way of the grand opera; still my first care was to depict it in accordance with my feelings.[3]

In the spring of 1839, at the termination of his contract, the first two acts were finished. He returned to Königsberg (July 1839), paid his debts, repaired to the port of Pillau, and took berths, on board a sailing vessel bound for London, for himself, his little wife, and a huge Newfoundland dog, *en route* for Paris. 'I shall never forget the voyage: it lasted three weeks and a half, and was rich in disasters. Three times we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the 'Flying Dutchman' (he had read it in Heine's *Salon*) 'was confirmed by the sailors, and the circumstances gave it a distinct and characteristic colour in my mind. We stopped eight days in London to recover from the trying effects of the voyage. I was interested above all things in the aspect of the town and the Houses of Parliament; of the theatres I saw nothing.'[4]

At Boulogne he made the acquaintance of Meyerbeer, and remained four weeks to cultivate it. How far the music to 'Rienzi' pleased Meyerbeer does not appear, and the saying attributed to him that 'Rienzi' is the best opera-book extant is not sufficiently authenticated. Meyerbeer provided Wagner with letters of introduction to the Directors of the Opéra and the Théâtre de la Renaissance, to Schlesinger the music-publisher and proprietor of the 'Revue et Gazette Musicale,' and to M. Gouin his agent, *'l'alter ego* du grand maître.' Assertions in German journals that Wagner was then or at a later period under pecuniary obligations to Meyerbeer are groundless, and have been publicly contradicted. The true relations of the two men will be described further on.

PARIS. Wagner arrived in Paris in September 1839, and remained till April 7, 1842 (æt. 26-29). His hopes and plans were not realised; yet, for the growth of his power as an artist this was an important and eventful time.

Except for the sake of my poor wife, whose patience was sorely tried, I have no reason to regret the adventure. At two distinct periods we felt the pinch of poverty severely—actually suffered from cold and hunger. I did a good deal of work, mere drudgery for the most part, but I also studied and wrote assiduously, and the performances of Beethoven at the Conservatoire were invaluable to me.

They found lodgings in an out-of-the-way quarter, Rue de la Tonnellerie, 'au fond d'un appartement garni d'assez triste apparence,' in an old house which claims to have been the birthplace of Molière. Patronised and introduced by Meyerbeer, Wagner was received

[1] In 1842 these sketches were carried out in light verse to oblige Capellmeister Reissiger, Wagner's colleague at Dresden. In 1848 the opera, entitled (Blanca und Giuseppe, or) 'Die Franzosen in Nizza,' in 4 acts, and with sundry alterations enforced by the Austrian censorship, music by Kapellmeister J. F. Kittl, was performed at Prague with considerable and lasting success.

[2] L. Nohl found the MS. at Riga in 1872, together with sketches for bits of the music—'à la Adam.' These are quoted in Neue Zeitschrift (1884, p. 244).

[3] See 'Eine Mittheilung an meine Freunde.'

[4] They lodged for a night at the Hoop and Horseshoe, 10 Queen Street, Tower Hill, still existing: then stayed at the King's Arms boarding house, Great Compton Street, Soho: from which place the dog disappeared, and turned up again after a couple of days, to his master's frantic joy. Wagner's accurate memory for localities was puzzled when he wandered about Soho with the writer in 1877 and failed to find the old house. Mr. J. Cyriax, who has zealously traced every step of Wagner's in London, 1839, 55, and 77, states that the premises have been pulled down.

with marked politeness. 'Léon Pillet, Director of the Opéra, at that time called 'Académie royale de musique' [see vol. i. p. 6] lui tend les bras, Schlesinger lui fait mille offres de service, Habeneck (Conductor at the Opéra and the Conservatoire) le traite d'égal à égal.' But he soon found that fine speeches meant anything rather than help or goodwill. In fact, Meyerbeer's intervention seems to have told against, rather than for him. 'Do you know what makes me suspicious of this young man?' said Heine; 'it is that Meyerbeer recommends him.'[1] When told of Wagner's antecedents and his sanguine hopes of success, Heine devoutly folded his hands in admiration of a German's faith.—There was no chance whatever for 'Rienzi' at the Opéra. 'Quand il lui détaille les merveilles de son *Rienzi*, le directeur de l'académie enveloppe sa phrase laudative d'épithètes plus réservées: quand il insiste et demande une audition à jour fixe, son interlocuteur recule visiblement, et redouble d'aménités oratoires pour éviter un engagement formel.' A writer for the 'Variétés' undertook a translation of the libretto of 'Das Liebesverbot' for the Théâtre de la Renaissance. Three numbers were tried and found acceptable. 'Wagner quitte à la hâte la rue de la Tonnellerie, trop éloignée de ce monde d'artistes avec lequel il va se trouver journellement en contact. Il achète des meubles et s'établit triomphalement rue du Helder.' On the very day of his removal M. Joli the Director failed, and the doors of the theatre were closed. Wagner attempted to gain a footing at one of the Boulevard theatres. There was a talk of his setting a vaudeville of Dumanoir's, 'La Descente de la Courtille,' and a beginning was made. 'Malheureusement, les choristes du théâtre ne s'étaient pas aguerris encore à cette époque avec la musique de *La Belle Hélène*, et, après quelques répétitions dérisoires, on déclara celle du jeune Allemand parfaitement inexécutable. On en conserva seulement une chanson: "Allons à la Courtille!" qui eut son heure de célébrité.'[2] Wagner offered himself as a 'choriste' at a still smaller Boulevard theatre. 'I came off worse than Berlioz when he was in a similar predicament. The conductor who tested my capabilities discovered that I could not sing at all, and pronounced me a hopeless case all round.'

He tried song-writing with a view to the Salons. A French version of Heine's 'Die beiden Grenadiere' was made for him, and he set it, introducing the 'Marseillaise' at the close (1839)—a rather difficult and not altogether satisfactory composition, refused by professional singers with sufficient reason. It appears strange, however, that neither singers nor publishers would have anything to do with three other simple and lovely songs to French words: the delicious little, Berceuse, 'Dors, mon enfant,' Ronsard's 'Mignonne,' and Victor Hugo's 'Attente.' These were, literally, too good for the market. For 'Mignonne' Wagner in the end got a few francs when the song was printed in the music pages of a French periodical. Subsequently (1841-42) it appeared together with 'Attente' and 'Dors, mon enfant,' in the 'Beilagen' to Lewald's 'Europa.' April 1, 1841, is the date of a touching letter to the editor of 'Europa,' to whom Wagner submits the three songs, requesting speedy payment of the 'maximum' fee paid for such contributions, since prices are known to vary from 5 to 9 florins (about 10-18s.), 'Ein Schelm, wer sich besser giebt, als er ist: mich hat man hier so zugerichtet!'

On Feb. 4, 1840, the score of a superb orchestral piece, published 15 years later as 'Eine Faust Ouvertüre,' was finished. This is the first work that has the true stamp of Wagner. It was conceived after a rehearsal of Beethoven's Ninth Symphony at the Conservatoire in the winter of 1839 (æt. 26), and is in some sense a piece of autobiography written in music. As originally planned it was to form the first movement of a Faust Symphony.—After a trial performance at Dresden, July 22, 1844, it was laid aside till 1855, when a revised version was published bearing a motto from Goethe's 'Faust'—

> Und so ist mir das Dasein eine Last,
> Der Tod erwünscht, das Leben mir verhasst!

It is a masterpiece of construction and instrumentation. The influence of Beethoven is apparent in the concise power of the themes, and the plain direct manner in which they are set forth, yet the work is Wagner's own from beginning to end.

Performances in Paris were not so good as he had anticipated. 'The Académie savours of mediocrity; the *mise en scène* and decorations are better than the singing.—At the Opéra Comique the representations have a completeness and a physiognomy of their own such as we know nothing of in Germany, but the music written for that theatre is perhaps the worst that has yet been produced in these days of decadence. The miserable quadrille rhythms which now (1842) rattle across the stage have banished the grace of Méhul, Isouard, Boieldieu, and *young* Auber. For a musician there is but one thing worth attention—the orchestral concerts at the Conservatoire; but these stand alone, and nothing springs from them.' His remarks about the stars at the Opéra—Duprez, Dorus-Gras, Rubini 'with his sempiternal shake'—are rarely without a sting.—The facile success of virtuosi annoyed him.—Liszt, with whom he was to be so closely connected in after days, and who was then at the height of his fame as a virtuoso, appeared quite antipathetic. Wagner called once only at Liszt's lodgings, and left them in a state of irritation. 'Take Liszt to a better world and he will treat the assembly of angels to a Fantaisie sur le Diable.'—Paris at the time harboured many Germans—artists, savants, literati—in needy

[1] On the authority of Theodor Hagen, late editor of the New York Musikzeitung. No other well-authenticated utterance of Heine's regarding Wagner has come to light. The so-called letter to Laube which recently appeared in 'Das Orchester' (Dresden), and was reprinted by Herr Kastner in 'Parsifal,' is not a letter at all, but a concoction made up of Laube's words.

[2] Gasperini, 'R. Wagner,' p. 27. The chanson has not been traced.

circumstances for the most part, but warm-hearted and impulsive. In such circles Wagner found congenial associates. 'I met with many proofs of true friendship in Paris'—and the words may be taken to explain how it was that he and his 'bildhübsche kleine Frau'[1] did not actually starve during that first winter. The dog was stolen before they left the Rue de la Tonnellerie.

Having no immediate prospects, he set to work to complete the music to 'Rienzi,' and for its ultimate performance cast his eye on Dresden, where his name might be supposed to have some little weight. On Nov. 19 the score was completed, and on Dec. 4 he dispatched it to Herr v. Lüttichau, the Intendant. In the meantime, to keep the wolf from the door, he did all manner of odd work for Schlesinger, reading proofs, arranging rubbish for various instruments — the cornet-à-piston among the number—making *partitions de piano* of operas, etc. In 1841 he began to write for the 'Gazette Musicale.' A clever novelette, 'Une visite à Beethoven,' 'fut très remarqué par Berlioz, qui en parla avec éloge dans le *Journal des Débats*.' Such things improved his position in the estimation of musicians, and preserved his self-respect. But the pay was small and partly absorbed by the expenses of translation; for Wagner, like most Germans, knew enough French for every-day purposes, but could not write the language effectively. His contributions to the Gazette were — to give their German titles: — 'Der Virtuos und der Künstler,' 'Der Künstler und die Oeffentlichkeit,' 'Ein glücklicher Abend,' 'Der Freyschütz,' 'Eine Pilgerfahrt zu Beethoven,' 'Das Ende eines deutschen Musikers in Paris.' The original German of the two latter has been preserved in the 'Dresdener Abendzeitung' of Theodor Hell (Hofrath Winkler) for 1841; the other articles have been translated back into German by Frau Cosima Wagner. Further articles written in Paris which the author thought worth reprinting are:—Rossini's 'Stabat Mater,' dated Dec. 15, 1841, and signed H. Valentino (Schumann's 'Neue Zeitschrift für Musik'), 'Le Freyschütz,' 'Bericht nach Deutschland' (Ges. Schrift. vol. i.),[2] 'Ueber die Ouvertüre' (ditto, do.). A series of gossiping articles in Lewald's 'Europa,' signed V. Freudenfeuer, and styled 'Pariser Amusements' and 'Pariser Fatalitäten für Deutsche,' also the correspondence written for the Dresden Abendzeitung—'Nachrichten aus dem Gebiete der Künste und Wissenschaften,' have been cancelled—with the one exception of an article on Halévy's 'Reine de Chypre,' Dec. 31, 1841 (Ges. Schrift. vol. i.).

On Feb. 4, 1841, Wagner's overture 'Columbus' was performed at the annual concert to which the publisher Schlesinger used to invite the subscribers to the Gazette musicale. This, by the way, was the only performance of one of Wagner's works at Paris during his first residence there. Score and parts disappeared at that time, and have not yet been found.

When Meyerbeer returned in the summer of 1840, Wagner was in great distress. Meyerbeer again introduced him to the Director of the Opéra, M. Pillet. This time it was a personal introduction, and the reception accordingly was still more polite and encouraging. On Meyerbeer's advice Wagner submitted detailed sketches for the libretto to an opera, 'Der fliegende Holländer,' with the proposal that a French text-book should be prepared for him to set to music. Wagner had come to an understanding about the treatment of the story with Heine, who had a claim to be consulted, inasmuch as it was Heine who had recently related it and had suggested a new and touching dénouement which Wagner wished to adopt. In Heine's 'Memoiren des Herrn von Schnabelewopski,' the imaginary hero witnesses the beginning and end of a play about the 'Ahasuerus of the ocean' at some theatre at Amsterdam, and reports that in the course of that performance the salvation of the doomed captain was brought about by the devotion of a woman 'faithful unto death.'[3] Matters at the Opéra apparently progressed just as Wagner desired. His sketches were accepted, and the names of various *arrangeurs* were mentioned. Meyerbeer again left Paris, and soon after his departure M. Pillet astonished Wagner by telling him that he had taken a liking to 'Le Vaisseau-Fantôme,' and was therefore anxious to dispose of it in favour of a composer to whom he had long ago promised a good libretto. Wagner refused to listen to any such proposition, and demanded his manuscript back. But this again did not suit M. Pillet, and so the matter remained in abeyance, Wagner consoling himself with the hope that Meyerbeer would ultimately set it straight. In the spring of 1841 Wagner, pressed by creditors, sub-let his rooms in the Rue du Helder, and took lodgings in the suburbs, at Meudon. Accidentally he heard that the plans for the 'Holländer' had been handed to M. Paul Foucher for versification, and that if he did not choose to give his consent to what was going on, he might be left in the cold altogether. Protests proved useless, and in the end M. Pillet paid £20 by way of compensation![4]

Wagner lost no time in completing his own poem and setting it to music. In seven weeks the score of the entire opera, except the overture, was finished. But £20, even at Meudon, cannot last for ever. Before Wagner could find leisure to write the overture he had to do two months more of journeyman work (Partitions de piano of Halévy's 'Guitarrero,' 'La Reine de Chypre,' etc.). 'I did it all cheerfully enough, corresponded with the artists at Dresden, and looked forward to my deliverance. I offered the book

[1] So described by Friedrich Pecht, the painter.

[2] According to Kastner, this was a contribution to the 'Augsburger Abendzeitung'—on Wolzogen's authority it should be *Dresdner* Abendzeitung, 1841.

[3] It was however not a Dutch play at Amsterdam, but, as Dr. Francis Hueffer has shown, an English play of Fitzball's at the Adelphi in London which Heine witnessed in 1827, and which furnished him with the outlines of the story. Still the ingenious dénouement is Heine's own.

[4] 'Le Vaisseau-Fantome,' libretto by Foucher and Revoil, on Wagner's plan, but with sundry interpolations of the conventional sort, music by Pierre Louis Philippe Dietsch (chorusmaster and subsequently conductor at the Opéra, born 1808 at Dijon, died 1865 at Paris), was performed Nov. 9, 1842.

of the Holländer to the managers at Munich and Leipzig; they refused it as unfit for Germany. I had fondly hoped it would touch chords that respond quickest with Germans!' At Berlin a word from Meyerbeer sufficed to get it 'accepted,' but without prospect of immediate performance.

After the composition of the 'Holländer' he cast about for other subjects. During a course of historical reading he met with the story of the conquest of Apulia and Sicily by Manfred, son of the Emperor Friedrich II. The picturesque semi-oriental circumstances of the story attracted him, and he sketched a libretto, 'Die Sarazener,' in which a prophetess, Manfred's half-sister by an Arabian mother, kindles the enthusiasm of the Saracens and leads to victory and to Manfred's coronation. Mme. Devrient, to whom some years later he submitted the fully developed plan, objected to the *dénouement*, and it was dropped altogether.

By a lucky chance, the popular version (Volksbuch) of the story of Tannhäuser now came into his hands and took possession of his fancy. It has already been said that he was familiar with the subject; in early youth he had read Tieck's rhymed 'Erzählung' of Tannhäuser, and Hoffmann's novel 'Der Sängerkrieg'; he was also aware that Weber had planned an opera on the legend of Tannhäuser. 'When I re-read Tieck's altogether modern poem, I saw clearly why its mystical coquetry and frivolous catholicism had formerly repelled me. The Volksbuch and the plain Tannhäuser-Lied[1] present the figure of Tannhäuser in far clearer and simpler outlines.' He was especially struck by the connection of Tannhäuser with the contest of Minnesänger at Warthurg, which the Volksbuch establishes in a loose sort of way. Thereupon, he endeavoured to trace the story of the 'Sängerkrieg' to its source. A German philologist of his acquaintance happened to possess a copy of the mediaeval German poem. It interested him greatly, and he was tempted to pursue the subject further.—One of the MS. copies of the 'Warthurgkrieg'[2] introduces the poem of 'Loherangrin.'[3] Wagner was thus led to the study of Wolfram von Eschenbach's 'Parzival' and 'Titurel'; 'and thus an entirely new world of poetical matter suddenly opened before me.'—

Dresden (1842–49, æt. 29–36). Before the ensemble rehearsals for 'Rienzi' began in July, Wagner made an excursion to the Bohemian hills, and at Teplitz completed the sketches for the book of 'Tannhäuser.' 'Rienzi' had found friends in the person of Herr Fischer the chorusmaster, and of Josef Tichatschek the tenor, who felt sure that his 'trumpet tones' would tell in the title-rôle. Mme. Schroeder-Devrient, in spite of her *contours tant soit peu maternels*,[4] would make the most of Adriano. There was ample opportunity for novel scenic effects, dumb show, and the display of choral masses. The chorus-master and the stage-manager were ready to make special efforts; Reissiger, the conductor, was well disposed, and had a good orchestra; in short, the night of Oct. 20, 1842, proved a memorable one. The performance began at 6, and came to an end just before midnight, amid immense applause. 'We ought all to have gone to bed,' relates a witness, 'but we did nothing of the kind.' Early next morning Wagner appeared in the band-room to make excisions. In the afternoon he re-appeared to see whether they had been properly indicated in the parts; the copyist excused himself on the plea that the singers objected! 'Ich lasse mir nichts streichen,' said Tichatschek, 'es war zu himmlisch!' During the next ten days two repetitions were given to crowded houses at increased prices. When Reissiger, after the third performance, offered Wagner the bâton, the enthusiasm redoubled. Wagner was the hero of the day. By and by Rienzi came to occupy two evenings: acts 1 and 2—and 3, 4, 5. The attraction at Dresden has continued more or less ever since. But it was five years before the work was performed at Berlin, Oct. 26, 1847; it was produced at Hamburg, 1844; at Königsberg, 1845; at Munich and Cassel, 1870; at Vienna, 1871.

Nov. 26, 1842, a soirée[5] was given at the Gewandhaus, Leipzig, by Sophie Schroeder, the tragedian (Mme. Devrient's mother), at which Tichatschek sang Rienzi's prayer and Mme. Devrient the air of Adriano. Wagner's literary friend Laube ('Der sich gar nichts daraus machte wie etwas klang') mistook a duet from Marschner's 'Templer und Jüdin' for another extract from 'Rienzi,' and reported that the three pieces 'were rather dry and poor in thought.' Laube was about to assume the editorship of the 'Zeitung für die elegante Welt,' and asked Wagner for materials towards a biographical article. This was the origin of the 'Autobiographische Skizze,' repeatedly quoted above, and reprinted in vol. i. of Wagner's collected writings. It was printed verbatim in the 5th and 6th numbers of that journal, Feb. 1 and 8, 1843, and was accompanied by a portrait 'after Kietz.'

The managers of the Dresden theatre were now eager to bring out 'Der fliegende Holländer.' The opera was hastily prepared, and Wagner conducted the first performance on Jan. 2, 1843 (Senta, Madame Schroeder-Devrient). 'I had aimed at presenting the action in its simplest traits, and at avoiding needless details and everything that might flavour of intrigue; the incidents of the story were to tell their own tale.' The public had expected a second 'Rienzi,' and were disappointed. It was by no means a failure, nor was it a *succès d'estime*: some

[1] For the original 'Tannhäuserlied' see Uhland's 'Alte hoch- und nieder-deutsche Volkslieder,' Bk. v. p. 797.

[2] See Simrock's edition of 'Der Wartburgkrieg' (1858) and his version into modern German of Wolfram von Eschenbach's 'Parzival und Titurel' (xvi. Lobengrin, 3rd edit. 1857).

[3] Printed by Görres in 1813, and in 1858 again edited by Rückert.

[4] Berlioz, Mémoires, 274.

[5] Mendelssohn (who conducted his overture to 'Ruy Blas') wrote about it to his mother, Nov. 28.

were deeply touched, others simply astonished. Schumann's Zeitschrift reported that Mme. Devrient's Senta 'was the most original representation she has perhaps ever given.' Wagner's own words tend to show that she made too much of her part; the rest, especially the representative of the Holländer, Mitterwurzer, too little, and that in spite of applause and recalls the performance was unsatisfactory. The work was repeated in due course, and never quite disappeared from the répertoire.[1] The poem was submitted to Spohr, who pronounced it 'a little masterpiece,' and asked for the music, which he conducted at Cassel June 5, 1843. Wagner wrote a warm letter of thanks, and a pleasant correspondence ensued. Altogether Spohr appears to have been the only eminent musician of an earlier generation who cordially held out his hand to young Wagner. Spohr's 'Selbstbiographie' (ii. 272) contains extracts from a letter to his friend Lüder, written whilst the rehearsals were going on: 'Der fliegende Holländer interests me in the highest degree. The opera is imaginative, of noble invention, well written for the voices, immensely difficult, rather overdone as regards instrumentation, but full of novel effects; at the theatre it is sure to prove clear and intelligible. . . . I have come to the conclusion that among composers for the stage *pro tem* Wagner is the most gifted.'

The 'Holländer' was originally meant to be performed in one Act, as a 'dramatic Ballade.' A reference to the score will show that the division into three Acts is made by means of crude cuts, and new starts equally crude. The first reading should be restored.

When 'Rienzi' was produced, the death of Capellmeister Morlacchi (1841) and of Musikdirector Rastrelli (1842) had left two vacancies at Dresden. The names of Schindelmeisser, Gläser, and Wagner were put forward as candidates. Wagner appears at first to have tried for the lesser post of Musikdirector, with a salary of 1200 thalers (£180). But Herr von Lüttichau the 'Intendant' supported him, and in the end he was appointed Hofcapellmeister with a salary of 1500 thalers (£225).[2] Jan. 10, 1843, he gave the customary 'trial performance' by rehearsing and conducting Weber's 'Euryanthe'; and, whilst the rival candidate, Schindelmeisser, was busy with Spontini's 'La Vestale,' he repaired to Berlin to press forward 'Rienzi' and the 'Holländer.' But it appeared that the managers of the Royal Prussian Opera did not care to risk a performance of either work just then, their acceptance of Wagner's libretti having been a mere act of politeness towards Meyerbeer. Before the end of January Wagner's appointment at Dresden was ratified by the authorities. The ceremony of installation took place on Feb. 2—the day after Berlioz's arrival—and it was the first of Wagner's official acts to assist Berlioz at the rehearsals for his concerts.[3]

Wagner had scruples as to whether he would prove the right man for the place. With every appearance of reason his wife and friends urged that no one in his circumstances could afford to slight a permanent appointment with a fixed salary. No doubt he would have been the right man if the 'Königliche sächsische Hof-Operntheater' had in reality been what it professed to be—an institution subsidised for the sake of art. But the words 'Operatic Theatre, Royal and subsidised' or otherwise, and 'Art for Art's sake,' convey widely divergent notions. Wagner had experience enough to know as much. He held his peace, however, and accepted—'froh und freudig ward ich königlicher Kapellmeister.' The duties were heavy: performances every evening all the year round—at least three plays, and generally three, sometimes four operas per week—besides the music at the Hofkirche and occasional concerts at Court. The Musik-director led at the plays, and looked after the church-music on week-days; the two Kapellmeisters conducted at church on Sundays and festivals, and each was responsible for certain operas. During his seven years' service Wagner rehearsed and conducted Euryanthe, Freyschütz, Don Juan, Zauberflöte, Clemenza di Tito, Fidelio; Spontini's La Vestale, Spohr's Jessonda, Marschner's Hans Heiling and Adolf von Nassau, Winter's Unterbrochenes Opferfest, Mendelssohn's Sommernachtstraum and Antigone, Gluck's Armida, etc. He made a special arrangement of Iphigenie in Aulis, performed Feb. 22, 1847, in which he revised the text, retouched the instrumentation, condensed certain bits, added sundry connecting links, and changed the close. The arrangement has been published, and is now generally accepted. At the 'Pensionsconcerte' given by the 'Hofcapelle' his reading of Beethoven's Symphonies, Eroica, C minor, A major, and F major, and particularly of the Choral Symphony, attracted much attention. 'It was worth while to make the journey from Leipzig merely to hear the recitative of the contrabasses,' said Niels Gade, concerning the last.

Wagner had not much to do with the music at the Hofkirche, but he detested the routine work there. The Catholic Court chose to have none but Catholics in the choir, women's voices were excluded, and the soprano and alto parts were taken by boys. All told, the choir consisted of 24 or 26—14 men and 10 or 12 boys. The accompaniments were played by a full orchestra, on festive occasions as many as 50 performers, including trumpets and trombones! 'The echoes and reverberations in the building were deafening. I wanted to relieve the hard-worked members of the orchestra, add female voices, and introduce true Catholic church-music *a capella*. As a specimen I prepared Palestrina's Stabat Mater, and suggested other pieces, but my efforts failed.'[4]

[1] On May 22, 1843, it was given at Riga; in 1844 at Berlin.

[2] At court theatres in Germany the title Hof-Capellmeister usually implies an appointment for life, with a retiring pension in proportion to salary and duration of service.

[3] See Berlioz's letter to D'Ortigue Feb. 28, 1843 (Correspondence and Memoires), Lettre à Ernst.

[4] In conversation with the writer.

There was an odd relic of bygone days there, a *musico*, a great fat *soprano*. I used to delight in his extreme conceit and silliness. On holidays and festivals he refused to sing unless some aria was especially set apart for him. It was quite wonderful to hear the ancient colossus trill that florid stuff of Hasse's: a huge pudding, with a voice like a cracked cornet à piston. But he had a virtue for which we may well envy him; he could sing as much in one breath as any normal singer I ever met with in two.[1]

Wagner became leader of the 'Liedertafel' (a choir of male voices established 1839) and was chosen conductor of the 'Männergesangfest' which took place in July 1843, and for which he wrote 'Das Liebesmahl der Apostel'—eine hihlische Scene. This work requires three separate choirs of male voices, which begin *à capella* and are ultimately supported hy the full orchestra. It is dedicated to Frau Charlotte Weinlig, 'der Wittwe seines unvergesslichen Lehrers.'

In 1844 the remains of C. M. v. Weber were exhumed and hrought from London to Dresden. Wagner had taken an active part in the movement; and the musical arrangements for the solemn reception of the body and the interment, Dec. 14, were carried out under his direction.

Meantime Tannhäuser was completed (April 13, 1844; first revision, Dec. 23; further revision of close. Sept. 4, 1846). He had worked at it ardnously, and finished it with the greatest care; so much so that he ventured to have the full score lithographed from his manuscript. In July 1845 he forwarded a copy to Carl Gaillard at Berlin with a long and interesting [2]letter:—'Pianoforte arrangement, etc., has already been prepared, so that on the day after the first performance I shall be quite free. I mean to he lazy for a year or so, to make use of my library and produce nothing .... If a dramatic work is to he significant and original it must result from a step in advance in the life and culture of the artist; hut such a step cannot he mado every few months!' He desired to rest and read; hut he returned from Teplitz after the summer holidays with sketches for 'Die Meistersinger' and 'Lohengrin.' The first performance of 'Tannhäuser' took place at Dresden Oct. 19, 1845. It was not an unqualified success—even the executants confessed themselves bewildered. Tichatschek sang the part of Tannhäuser, Mme. Devrient that of Venus, Johanna Wagner (Richard Wagner's niece) that of Elizabeth, Mitterwurzer that of Wolfram. The scene in the Vennsberg fell flat. 'You are a man of genius,' said Mme. Devrient, 'hut yon write such eccentric stuff, it is hardly possihle to sing it.' The second act, with the march, fared best; the third act, with the 'pointless and empty recitation of Tannhäuser' (*i. e.* the story of the pilgrimage to Rome which now holds people spellbound) was pronounced a bore. Critics discovered that Wagner had no melody, no form; 'this sort of music acts on the nerves.' 'A distressing, harassing suhject'—'art ought to be cheerful and consoling'—'why should not Tannhäuser marry Elizaheth?' The Intendant explained to Wagner that his predecessor, 'the late Kapellmeister' Weber, had managed matters better, 'since he understood how to let his operas end satisfactorily!' The puhlic was fairly puzzled. 'A feeling of complete isolation overcame me,' writes Wagner, 'It was not my vanity—I had knowingly deceived myself, and now I felt numbed. I saw a single possihility before me: *induce the public to understand and participate in my aims as an artist.*' And this is the root of his subsequent literary and theoretical efforts.

Liszt conducted the overture to Tannhaüser at Weimar Nov. 12, 1848, and produced the entire work Feb. 16, 1849. Other leading theatres followed at intervals—Wiesbaden 1852, Munich 1855, Berlin 1856, Vienna ('Thalia theater' and 'Theater in der Josefstadt' 1857), 'Hofoperntheater' Nov. 19, 1859; Paris March 13, 1861.

Spohr hrought out 'Tannhäuser' in 1853.[3] 'The opera,' he wrote, 'contains much that is new and beautiful, also several ugly attacks on one's ears ... [4]A good deal that I disliked at first I have got accustomed to on repeated hearing—only the absence of definite rhythms (das Rhythmuslose) and the frequent lack of rounded periods (Mangel an abgerundeten Perioden) continue to disturb me,' etc. Mendelssohn witnessed a performance, and said to Wagner 'that a canonical answer in the adagio of the second finale had given him pleasure.' Moritz Hauptmann (Weinlig's successor at the Thomasschule) pronounced the Overture 'quite atrocious (ganz grässlich), incredibly awkward, long and tedious.'[5] Schumann (who settled in Dresden in the autumn of 1844) wrote to Heinrich Dorn, Jan. 7, 1846, 'I wish you could see Tannhäuser; it contains deeper, more original, and altogether an hundredfold better things than his previous operas—at the same time a good deal that is musically trivial. On the whole, Wagner may become of great importance and significance to the stage, and I am sure he is possessed of the needful courage. Technical matters, instrumentation, I find altogether remarkahle, beyond comparison better than formerly. Already he has finished a new text-book, Lohengrin.'[6]

About 1845–46 pecuniary troubles again began to press upon Wagner. The success of 'Rienzi' had naturally led him to hope that his operas would soon find their way to the leading theatres. To facilitate this he had entered into an agreement with a firm of music-puhlishers (C. F. Meser, Dresden) to print the pianoforte scores of Rienzi and the Holländer. The pianoforte arrangement and the full score of Tannhäuser were now

[1] Inquiries at Dresden show that this *Soprano*, Mose Tarquinio, was a member of the 'Königl. Sächss. musical. Kapelle' till April 30, 1845; also that Angelo Ciccarelli, another *musico*, acted as instructor to the choirboys, as der Wagner. (This is due to the kindness of Herr Moritz Fürstenau, custos of the Royal Library of Music at Dresden.)

[2] Quoted by Tappert in Musicalisches Wochenblatt, 1877, p. 611.

[3] Selbstbiographie, II. 356.

[4] Letter to Hauptmann, ibid.

[5] Letter to Spohr, April 21, 1846.

[6] It is curious to compare with these just and generous words the following extracts from a letter of Schumann's written some years later (1853) and quoted by Herr Kastner (Richard Wagner Katalog). 'Wagner is, if I am to put it concisely, not a good musician (kein guter Musiker); he is wanting in the proper sense for form and for beauty of sound.... Apart from the performance the music is poor (gering) quite amateurish, empty, and repelling (gehaltlos und widerwärtig), etc.

added to these. The conditions of the contract have not been made public; the results, however, proved disastrous. Issued at high prices, and by publishers whose business relations were not very extensive, the editions did not sell well, and Wagner became liable for a considerable sum. His professional duties, too, began to grow irksome. He had gradually drifted into the position of an agitator and a party leader. The more gifted among his musical colleagues admired and liked him, but to the majority his excitable temperament was antipathetic; and his restless activity was found inconvenient. No one disputed his personal ascendancy, yet he was made to feel the effects of jealousy and ill-will. The press did its best to confuse matters, and to spread damaging gossip. The accredited critic at Dresden, Reissiger's friend J. Schladebach, was the champion of existing usages, which he chose to call classical traditions. A person of some education and an experienced writer, Schladebach cannot be accused of having treated Wagner unfairly, as journalism goes. At first he was inclined to be rather patronising; in course of time he took care to minimise whatever might tell in Wagner's favour and to accentuate everything that looked like a departure from the beaten tracks. Unfortunately he was the principal Dresden correspondent of the musical and literary journals of Leipzig, Berlin, etc. Thus the effect of his reports was more detrimental to Wagner's prospects than perhaps he intended it to be. Managers of theatres and German musicians generally took their cue from the journals, and in the end Wagner came to be regarded as an eccentric and unruly personage difficult to deal with. The libretti and scores he submitted were hardly glanced at; in sundry cases indeed the parcels were returned unopened!

Except the performance of Gluck's Iphigenia in Aulis,[1] arranged by Wagner, and of Beethoven's Choral Symphony, which was repeated at the Pensionsconcert, there was nothing remarkable in the musical doings of 1847.—Wagner led a more retired life than heretofore, and worked steadily at Lohengrin. On the 28th August the introduction was written, and the instrumentation of the entire work completed during the winter and early spring. He knew that he had made a considerable step in advance since Tannhäuser, but he was also conscious of having moved still further away from the standards of contemporary taste. It is enough to state that whilst he was writing Lohengrin, the repertoire at Dresden consisted in a large measure of Donizetti. A letter written early in 1847 exhibits an almost apologetic tone: 'I am inclined rather to doubt my powers than to overrate them, and I must look upon my present undertakings as experiments towards determining whether or not *the opera is possible*.' The management at Dresden did not care for such experiments, and indefinitely put off the production of Lohengrin; so that the finale to the first act, which was performed on the 300th anniversary of the Kapelle, Sept. 22, 1848, was all he heard of the work.

At Berlin Tannhäuser had been refused as 'too epic,' whatever that may mean. After six years' delay preparations were begun there for Rienzi, and the King of Prussia's birthday, Oct. 5, 1847, was fixed for the first performance. When Wagner arrived to superintend rehearsals he was received in a singularly lukewarm manner; personal attacks and injurious insinuations appeared in the local journals, and it soon became evident that Rienzi was foredoomed. The management discovered that political catchwords, 'liberty,' 'fraternity,' and the like, could be culled from the libretto; another opera was chosen for the royal fête, and Rienzi postponed till October 26, when the court did not attend, and 'General-Musikdirector Meyerbeer thought fit to leave town.' A large miscellaneous audience applauded vigorously, but the success proved ephemeral and Wagner's hopes of bettering his pecuniary position were disappointed.

In 1848 the universal distress and political discontent told upon musical matters at Dresden as it did elsewhere. The repertoire showed signs of rapid deterioration. Flotow's 'Martha' attracted the public. With the exception of three subscription concerts given by the orchestra, at the first of which, in January, Wagner conducted Bach's 8-part motet 'Singet dem Herrn ein neues Lied,' nothing of interest was performed. Towards the end of March, when the instrumentation of Lohengrin was finished, his restless mind had already begun to brood upon new subjects. Sketches for 'Jesus von Nazareth' —a tentative effort in the direction of Parsifal —were laid aside, as he failed to find a satisfactory mode of treating the subject. For the last time the conflicting claims of History and of Legend presented themselves—Friedrich der Rothbart on the one side, and Siegfried on the other. The former subject would have been particularly opportune at a time when the name of the great emperor was in everybody's mouth; but Wagner's historical studies regarding Barbarossa had no other result than a curious essay treating of that vague borderland which separates historical fact from mythical tradition, entitled *Die Wibelungen, Weltgeschichte aus der Sage*. It was written in 1848, and printed in 1850.[2] To students for whom the growth of a great man's mind is almost as interesting as the ultimate result, this essay presents many points of interest; to others it cannot be attractive, except as evidence of Wagner's peculiar earnestness of purpose and his delight in hard work.

He decided to dramatise the myths of the Nibelungen, and made his first grip at the subject in a prose version (1848) 'Der Nibelungen-Mythus als Entwurf zu einem Drama.'[3] This was immediately followed by 'Siegfried's Tod,'[4] in three acts and a prologue (autumn, 1848), written in alliterative verse, and subsequently

[1] For details concerning Wagner's reading of the overture, and for a description of his 'arrangement' of the entire opera, see Ges. Schrift. v. 143, and Glasenapp, p. 226.

[2] Ges. Schrift. ii. [3] Ibid. [4] Ibid.

incorporated with many additions and emendations in 'Götterdämmerung.' Sundry germs of the music, too, were conceived at this early period.

Wagner entertained hopes that the general desire for political reform might lead to a better state of things in musical and theatrical matters. Accordingly he wrote out an elaborate plan for the organisation of a 'national theatre.' His objects were:—thorough reform of the theatre at Dresden; amalgamation of the existing art institutions of Saxony, with head-quarters at Dresden; increase of efficiency and reduction of expenditure. Supported throughout by detailed statements of facts and figures, his proposals appear eminently practical, and might have been carried out entire or in part with obvious advantage. The new liberal Minister of the Interior, Herr Oberländer, sympathised with Wagner, but had little hope of surmounting the initiatory difficulty, viz. to detach the finances of the theatre from those of the court, and get an annual grant of public money in place of the subsidies from the king's privy purse. Derisory pencil notes on the margin of the manuscript showed that it had been read by certain people at court, but no action was taken by the Ministry; and the political catastrophe of May 1849 ere long put an end to all projects of reform, social or artistic.[1]

Wagner was less concerned with politics proper than is generally supposed. The speech—one of two—which he delivered in the 'Vaterlandsverein,' a political club, June 14, 1848, and which was then reported in full in the 'Dresden Anzeiger,' has been unearthed and reprinted by Herr Tappert (R. W. p. 33–42). Its tone is moderate enough; and it had no further consequences than a reprimand from the police authorities, who thought it undesirable that a 'königlicher Kapellmeister' should speak in such a place. In May 1849, when the court of Saxony fled, and Prussian troops were despatched to coerce the rioters at Dresden, Wagner was much excited; but the tale of his having carried a red flag, and fought on the barricades, is not corroborated by the 'acts of accusation' preserved in the Saxon police records. Alarming rumours, however, reached him that a warrant for his arrest was being prepared, and he thought it prudent to get out of the way and await the turn of events. He went quietly to Weimar, where Liszt was busy with Tannhäuser. On the 19th May, in course of a rehearsal, news came from Dresden that orders for Wagner's arrest as a 'politically-dangerous individual' had been issued. There was no time to lose; Liszt procured a passport, and escorted Wagner as far as Eisenach on the way to Paris.

Exile (1849–61, æt. 36–48). 'It is impossible to describe my delight, after I had got over the immediate painful impressions, when I felt free at last—free from the world of torturing and ever-unsatisfied wishes, free from the annoying surroundings that had called forth such wishes.'

The hopes which Liszt indulged, that Wagner might now be able to gain a footing in Paris, proved futile. Wagner's desire to publish a series of articles in a French periodical 'on the prospects of art under the revolution' met with no response. Paris, said the editor of the Journal des Débats, would laugh at any attempt to discuss the notions of a German musician about the relation of art to politics.—Music altogether was at a low ebb in France, and no one cared to risk the production of a tragic opera.

In June, 1849, Wagner went to Zurich, where several of his Dresden friends had found refuge, and where his wife joined him. In Oct. 1849, he became a citizen of Zurich. The first years of his residence there are marked by a long spell of literary work: 'Die Kunst und die Revolution,' 1849; 'Das Kunstwerk der Zukunft,' 'Kunst und Klima,' 'Das Judenthum in der Musik,' 1850; 'Ueber die Goethe Stiftung,' 'Ein Theater in Zurich,' 'Erinnerungen an Spontini,' 1851; 'Ueber die Aufführung des Tannhäuser,' 'Bemerkungen zur Aufführung der Oper Der fliegende Holländer,' 'Oper und Drama,' 1852. 'My mental state,' writes Wagner, looking back upon these books and essays, 'resembled a struggle.[2] I tried to express, theoretically, that which under the incongruity of my artistic aims as contrasted with the tendencies of public art, especially of the opera, I could not properly put forward by means of direct artistic production.'—An account of the main contents of these writings belongs to Part II of this article, and it will suffice here to touch upon a few minor points which are of biographical interest.

Too many side issues have been raised with regard to 'Das Judenthum in der Musik,' an article which first appeared in the Neue Zeitschrift under the pseudonym K. Freigedank. It is a far less intemperate and injudicious production than might be supposed from the *succès de scandale* it met with when Wagner signed and republished it with additions nineteen years later. In spite of his belief to the contrary, it did not at first attract much attention; the Zeitschrift, then edited by Franz Brendel, had only a few hundred subscribers, and no other German journal, as far as the writer is aware, reproduced it. The only immediate effect was a vindictive feeling in musical circles against Brendel. Eleven masters at the Leipzig Conservatorium, where Brendel was engaged as lecturer on the History of Music, signed a letter[3] requesting him either to give up his post or to divulge the name of the writer. Brendel refused to accept either alternative. Wagner's authorship, however, was suspected, and the attitude of many professional journalists towards him grew bitterly hostile. When he issued the augmented edition in 1869 dozens of articles and pamphlets appeared in reply; yet none of these attempted to deal with the artistic questions

[1] Extracts, 'Sittliche Stellung der Musik zum Staat,' 'Zahl der Theatervorstellungen,' 'Die katholische Kirchenmusik,' were communicated by Theod. Uhlig to the Neue Zeitschrift für Musik, vol. xxiv., and the entire document is given in Ges. Schriften, vol. ii.

[2] 'The Music of the Future,' p. 32.

[3] Written by Julius Rietz, and printed in Moscheles' Leben, ii. 217.

he had raised. The actual contents of the article were ignored; but Wagner was persistently reproached with having attempted a disgraceful defamation of rival composers 'because of their Hebrew origin'! It remains significant that amongst his staunchest and most intelligent friends there were then, and there are still, many of Jewish descent, who may have wished he had let the subject alone, but who nevertheless see no reason to disagree with him in the main. The noise in the newspapers had an odd result: other writings of his, hitherto a drug on the market, suddenly began to sell, and have continued to do so.

With regard to the fierce attack upon Meyerbeer in 'Oper und Drama,' it should not be overlooked that Wagner's strictures concern Meyerbeer the musician, not Meyerbeer the man. The following extracts from a private letter of 1847 comprise everything Wagner thought fit to state publicly later on.

> I am on a pleasant footing with Meyerbeer, and have every reason to value him as a kind and amiable man. But if I attempt to express all that is repellent in the incoherency and empty striving after outward effect in the operatic music of the day, I arrive at the conception 'Meyerbeer.'
>
> Whoever mistakes his way in the direction of triviality has to do penance towards his better self, but whoever consciously seeks triviality is lost.

Did Wagner really act as an ungrateful and ill-conditioned person towards Meyerbeer? The two men never were friends in the true sense of the word. The time they actually spent together can hardly amount to a hundred hours. 1839-42 at Boulogne and Paris, Meyerbeer the senior by 22 years, was the patron, and Wagner the client; and for the next decade this state of things apparently continued. Meyerbeer had spoken well of Wagner, and in return it was expected that Wagner should make himself useful as a partisan. But this Wagner would not and could not do; the broadest hints produced no effect upon him.—When Wagner sought Meyerbeer's acquaintance the latter was surrounded by a host of literary adherents; willing champions in the press, with whom his agent and his publisher could manœuvre as they pleased. But the support of real musicians was wanting. Masters like Spohr and Marschner, Mendelssohn and Schumann, pronounced Meyerbeer's music an ingeniously contrived sham, and would have nothing to do with it; they attributed a good deal of the success of 'Robert,' etc. to Meyerbeer's business talents and to the exertions of his literary 'bureau.'[1] Thus to secure the services of a promising young musician was a matter of some moment, and Wagner was regarded as the right sort of man to enlist. What did Meyerbeer do by way of patronage? He wrote a letter introducing Wagner to M. Pillet, fully aware that there was not a ghost of a chance for an unknown German at the 'Opéra.' To foist Wagner, with his 'Liebesverbot,' upon Antenor Joly and the Théâtre de la Renaissance, was, in the eyes of Parisians, little better than a practical joke; twice or thrice in the year that rotten concern had failed and risen again: 'mon théâtre est mort, vive mon théâtre,' was M. Joly's motto. Meyerbeer introduced Wagner to his publisher Schlesinger. And this is all that came to pass at Paris—unless the fact be taken into account that Scribe imitated an important scene from Rienzi in Le Prophète[2] without acknowledgment. At Dresden a letter from Meyerbeer to Herr v. Lüttichau, dated March 18, 1841,[3] turned the scales in favour of Rienzi, and both Rienzi and the Holländer were accepted (but not performed) on his recommendation at Berlin. After the surprising success of Rienzi, open hostility was shown by certain sections of the press. As time went on, Wagner traced some queer attacks to their source, and came upon members of Meyerbeer's 'hurean'! No one who is aware of the large and complicated interests at stake with regard to the success or failure of a grand opera, will be surprised at the existence of press scandals, and it is of course impossible to say at present whether or not Meyerbeer was personally concerned. Wagner certainly thought he was, but chose to remain silent. It was not until 1850-52 that Meyerbeer's people came to know in their turn whom they were dealing with. By this time when Le Prophète was pitted in Germany against Lohengrin, the words 'friendship' or 'personal obligation' cannot have conveyed the usual meaning to Wagner's mind; yet there is little that savours of revenge or recrimination in 'Oper und Drama' and 'Das Judenthum.' Serious questions of art are treated, and Meyerbeer's works are quoted as glaring examples of operatic good and evil.

Besides the vast mass of theoretical and critical writing, Wagner got through much other work during the first two years at Zurich. He completed the prose version of a drama in three acts 'Wieland der Schmiedt' (meant to be carried out in French verse with a view to performance in Paris), conducted orchestral concerts, superintended the performances at the Stadttheater (where his young disciples, Carl Ritter and H. von Bülow acted as conductors),[4] lectured on the musical drama (reading the poem of Siegfried's Tod by way of illustration), and kept up a lively correspondence with German friends.

The first performance of Lohengrin took place under Liszt at Weimar, Aug. 28, 1850. The date chosen was that of Goethe's birth and of the inauguration of the statue to Herder; Liszt had invited musical and literary friends from all parts of Europe, and the work, performed (for once) without cuts, made a powerful impression. From that memorable night dates the success of the Wagner movement in Germany.[5] The reception of Lohengrin by the musical profession, the press, and the general public, resembled that of Tannhäuser described above. It is not worth while to give details here. The following words

1 Concerning the 'bureau' see H. Laube's 'Erinnerungen.'

2 See Oper und Drama, I, in Ges. Schriften, iii. 373, etc.

3 Printed in Tappert, p. 20.

4 [See BÜLOW, vol. i. p. 20.]

5 On Liszt's relations to Wagner [see LISZT, vol. ii. p. 148.]

of Wagner's are strictly applicable, not only to Lohengrin, but to the first performances of every subsequent work of his: 'Musicians had no objection to my dabbling in poetry, poets admitted my musical attainments; I have frequently been able to rouse the public; professional critics have always disparaged me.' Lohengrin was given at Wiesbaden, 1853: at Leipzig, Schwerin, Frankfurt, Darmstadt, Breslau, Stettin, 1854; at Cologne, Hamburg, Riga, Prague, 1855; Munich, Vienna, 1858; Berlin, Dresden, 1859. The full score, and the Clavierauszug (by Th. Uhlig) were sold for a few hundred thalers to Breitkopf & Härtel, and published in 1852.

Wagner fitly closed the literary work of this period with the publication of a letter to the editor of the Neue Zeitschrift 'Ueber musicalische Kritik,' and of 'Eine Mittheilung an meine Freunde' (1852). Written simultaneously with 'Oper und Drama,' the latter production forms the preface to three operatic poems ('Holländer,' 'Tannhäuser,' and 'Lohengrin'); it is a fascinating piece of psychological autobiography, indispensable for a right knowledge of his character.

His magnum opus, 'Der Ring des Nibelungen' now occupied him entirely.

When I tried to dramatise the most important moment of the mythos of the Nibelungen in Siegfried's Tod, I found it necessary to indicate a vast number of antecedent facts so as to point the main incidents in the proper light. But I could only *narrate* these subordinate matters—whereas I felt it imperative that they should be embodied in the action. Thus I came to write Siegfried. But here again the same difficulty troubled me. Finally I wrote Die Walküre and Das Rheingold, and thus contrived to incorporate all that was needful to make the action tell its own tale.[1]

The poem was privately printed early in 1853. 'During a sleepless night at an inn at Spezzia the music to 'Das Rheingold' occurred to me; straightway I turned homeward and set to work.'[2] He advanced with astonishing rapidity. In May 1854 the score of 'Das Rheingold' was finished. In June he began 'Die Walküre,' and completed the composition all but the instrumentation during the winter 1854-55. The full score was finished in 1856. The first sketches of the music to 'Siegfried' belong to the autumn of 1854. In the spring of 1857 the full score of Act I of Siegfried, and of the larger part of Act II, was finished.

Up to this point there has been but few interruptions to the work, viz. rehearsals and performances of Tannhäuser at Zurich, Feb. 1855; an attack of erysipelas, May 1856; a prolonged visit from Liszt[3] (at St. Gallen, Nov. 3, 1856, Wagner conducted the Eroica, and Liszt his Poèmes symphoniques, Orphée, and Les Préludes); and the eight concerts of the Philharmonic Society in London, March to June 1855.

In Jan. 1855, Mr. Anderson, one of the directors of the London Philharmonic Society, arrived at Zurich to invite Wagner to conduct the coming seasons' concerts. The society, it appeared, was at its wits' end for a conductor of reputation—Spohr could not come, Berlioz was re-engaged by the New Philharmonic, and it had occurred to the directors that Wagner might possibly be the man they were in want of. Mr. Davison, of the 'Times' and the 'Musical World,' and Mr. Chorley, of the 'Athenæum,' thought otherwise. Wagner arrived in London towards the end of February. The dates of the concerts he conducted are:—March 12 and 26, April 16 and 30, May 14 and 28, June 11 and 25, 1855.

A magnificent orchestra as far as the principal members go. Superb tone—the leaders had the finest instruments I ever heard—a strong esprit de corps—but no distinct style. The fact is the Philharmonic people—orchestra and audience—consumed more music than they could possibly digest. As a rule an hour's music takes several hours' rehearsal—how can any conductor with a few morning hours at his disposal be supposed to do justice to monster programmes such as the Directors put before me? two symphonies, two overtures, a concerto, and two or three vocal pieces at each concert! The Directors continuously referred me to what they chose to call the Mendelssohn traditions. But I suspect Mendelssohn had simply acquiesced in the traditional ways of the society. One morning when we began to rehearse the Leonora overture I was surprised; everything appeared dull, slovenly, inaccurate, as though the players were weary and had not slept for a week. Was this to be tolerated from the famous Philharmonic Orchestra? I stopped and addressed them in French, saying I knew what they could do and I expected them to do it. Some understood and translated—they were taken aback, but they knew I was right and took it goodhumouredly. We began again and the rehearsal passed off well. I have every reason to believe that the majority of the artists really got to like me before I left London.

Among the pieces he conducted were Beethoven's 3rd, 4th, 5th, 6th, 7th, 8th, and 9th Symphonies; Overture Leonora, no. 3, the 2nd PF. Concerto in B♭ and the Violin Concerto; Mozart's Symphonies in E♭ and C, and Overture Zauberflöte; Weber's Overtures Oberon, Freyschütz, Euryanthe, Ruler of the Spirits, and Preciosa; Mendelssohn's 'Italian' and 'Scotch' Symphonies, the Overtures 'Isles of Fingal,' and 'A Midsummer Night's Dream,' and the Violin Concerto; Spohr's Symphony in C minor, Potter's in G minor;[4] the Overture to Tannhäuser (twice), and a selection from Lohengrin (Introduction, Bridal procession, Wedding music, and Epithalamium). He occupied rooms at 31 Milton Street, Dorset Square, and at 22 Portland Terrace, Regent's Park, at which latter address a large portion of the instrumentation to 'Die Walküre' was completed. Karl Klindworth,[5] who had settled in London the previous year, and with whom Wagner became intimate, now began his pianoforte scores of the Nibelungen.

Whilst at work upon Die Walküre (1854) the stories of 'Tristan und Isolde' and of 'Parsifal' had already taken possession of Wagner's mind, and the plan for Tristan was sketched. In the summer of 1857 he resolved to put aside Die Nibelungen and to proceed with Tristan. Various causes contributed to this resolution. He was tired 'of heaping one silent score upon the other,' tired of the monotony of the task too—if he lived to finish it, how should his colossal

[1] The same thing is said more explicitly in 'Eine Mittheilung an meine Freunde.'

[2] Letter to Arrigo Boito, Nov. 7, 1871.

[3] In a private letter to Dr. Gille of Jena referring to a subsequent visit (Lucerne, 1857) Liszt writes: 'I am with Wagner all day long—his Nibelungen music is a glorious new world which I have long wished to know. Some day the coolest persons will grow enthusiastic about it.' And again (1875, letter to Herr Gobbi of Pesth), 'The Ring of the Nibelungen rises above and dominates our entire art-epoch, as Mont Blanc dominates the surrounding mountains.'

[4] Chas. Lucas conducted his own symphony at the fourth concert.

[5] [See KLINDWORTH, vol. ii. p. 64.]

work ever be performed? He longed to hear something of his own, he had moreover pecuniary needs, which made it desirable that he should again write something that stood a chance of performance. Finally a curious incident concluded the matter. A *soi disant* agent of the Emperor of Brazil called: would Wagner compose an opera for an Italian troupe at Rio Janeiro? would he state his own terms, and promise to conduct the work himself? Much astonished, Wagner hesitated to give a decisive answer; but he forthwith began the poem to Tristan![1]

Wagner looked upon 'Tristan' as an accessory to the Nibelungen, inasmuch as it presents certain aspects of the mythical matter for which in the main work there was no room. He was proud of the poem, proud of the music:

> I readily submit this work to the severest test based on my theoretical principles. Not that I constructed it after a system—for I entirely forgot all theory—but because I here moved with entire freedom, independent of theoretical misgivings, so that even whilst I was writing I became conscious how far I had gone beyond my system.[2] There can be no greater pleasure than an artist's perfect abandonment whilst composing—I have admitted no repetition of words in the music of Tristan—the entire extent of the music is as it were prescribed in the tissue of the verse—that is to say the melody (*i.e.* the vocal melody) is already contained in the poem, of which again the symphonic music forms the substratum.[3]

The poem was finished early in 1857; in the winter of the same year the full score of the first act was forwarded to Breitkopf & Härtel to be engraved. The second act was written at Venice, where Wagner, with the permission of the Austrian authorities, had taken up his residence, and is dated Venice, March 2, 1859; the third, Lyons, August 1859. In connection with Tristan, attention must be called to the strong and lasting impression made upon Wagner's mind by the philosophical writings of Schopenhauer. Tristan represents the emotional kernel of Schopenhauer's view of life as reflected in the mind of a poet and a musician. Even in Die Meistersinger (Hans Sachs's monologue, Act III) there are traces of Schopenhauer, and the spirit of his Buddhistic quietism pervades Parsifal. The publication of Schopenhauer's 'Parerga und Paralipomena' in 1851 took the intellectual public of Germany by surprise, and roused a spirit of indignation against the official representatives of 'Philosophy' at the Universities and their journals, who had secreted Schopenhauer's 'Die Welt als Wille und Vorstellung' (1818 and 1844). The little colony of refugees at Zurich was among the first to hail Schopenhauer's genius as a moralist. Wagner accepted his metaphysical doctrine, and in 1854 forwarded to Schopenhauer at Frankfurt a copy of Der Ring des Nibelungen as a token of 'thanks and veneration.' Wagner adhered to Schopenhauer's teaching to the end, and has even further developed some of its most characteristic and perhaps questionable phases.[4] It will be seen in the sequel that Wagner had more trouble in connection with the performance of Tristan than with any other of his works. At first the difficulty was to get permission to return to Germany; even the solicitations of the Grand Dukes of Weimar and of Baden in his favour had no effect upon the court at Dresden. Projects for producing Tristan at Strasshurg and Karlsruhe came to nothing.

Paris. In September 1859 (æt. 46) Wagner again went to Paris, with a faint hope of producing his new work there with the help of German artists, or perhaps getting Tannhäuser or Lohengrin performed in French. M. Carvalho, director of the Théâtre-Lyrique, seemed inclined to risk Tannhäuser. 'Il avait témoigné à Wagner le désir de connaitre sa partition.[5] Un soir, en arrivant chez lui Rue Matignon j'entends un vacarme inusité. Wagner etait au piano; il se débattait avec le formidable finale du second acte; il chantait, il criait, il se démenait, il jouait des mains, des poignets, du coude. M. Carvalho restait impassible, attendant avec une patience digne de l'antique que le sabbat fût fini. La partition achevée M. Carvalho balbutia quelques paroles de politesse, tourna les talons et disparut.' Determined to bring some of his music forward, Wagner made arrangements for three orchestral and choral concerts at the Théâtre Impérial Italien,[6] Jan. 25, Feb. 1 and 8, 1860. The programme, consisting of the overture to Der Holländer, 4 pieces from Tannhäuser, the prelude to Tristan, and 3 numbers from Lohengrin, was thrice repeated. 'De nombreuses répétitions furent faites à la salle Herz, à la salle Beethoven, où H. de Bülow conduisait les chœurs.' 'Un parti très-ardent, très-actif, s'était formé autour de Wagner; les ennemis ne s'endormaient pas davantage, et il était évident que la bataille serait acharnée.' The performances conducted by Wagner made a great sensation—'Wagner avait réussi à passionner Paris, à déchainer la presse'—but the expenses had been inordinate, and there was a deficit of something like £400. which he had to meet with part of the honorarium paid by Messrs. Schott for the copyright of Der Ring des Nibelungen. Two similar programmes were conducted by him at the Brussels Opera house in March 1860, also, it would seem, with unsatisfactory results.

Unexpected events, however, sprang from the exertions at Paris. 'Sur les instances pressantes de Mme. de Metternich, l'empereur avait ordoané la mise à l'étude de Tannhäuser à l'opéra.' A substantial success seemed at last within Wagner's reach. Preparations on a vast scale were begun. Edmond Roche and Ch. Nuitter translated the text; the management met every wish of Wagner's; sumptuous scenery and stage properties were prepared; Wagner was invited to choose his own singers, and to have as many rehearsals as he might think fit. He chose Niemann for Tannhauser, Mlle.

[1] The offer from Rio appears to have been genuine; the Emperor of Brazil subsequently became a patron of the theatre at Bayreuth and witnessed a performance of The Ring there.

[2] 'The Music of the Future,' pp. 36, 37. [3] Ibid.

[4] See 'Beethoven,' particularly the supplement to the English translation; also 'Religion und Kunst,' 1880-81.

[5] Gasperini, p. 53.

[6] This was the old Salle Ventadour, at which, as the Théâtre de la Renaissance, 'Das Liebesverbot' was to have been given twenty years previously. It is now a Bureau d'escompte. [See VENTADOUR.]

Saxe for Elisabeth, Mlle. Tedesco for Venus, Mlle. Reboux for the shepherd, Cazaux for the 'Landgraf,' and Morelli for Wolfram. The number of rehearsals, according to the official record, was 164:—73 at the pianoforte, 45 choral, 27 with the vocalists on the stage hut without orchestra, 4 for scenic changes, and 14 full, with orchestra.[1] The total costs appear to have amounted to something like £8000. Wagner entirely rewrote the opening scene in the Venusberg, and made a number of minor changes. On the advice of M. Villot (curateur des musées impériaux), he also published 'Quatre poëmes d'opéras traduits en prose française, précédés d'une lettre sur la musique,' giving a *résumé* of his aims and opinions.[2] After numerous interruptions, misunderstandings and quarrels, including a complete rupture with the conductor Dietsch—the quondam chorusmaster and composer of 'Le Vaisseau fantôme,' who proved incompetent, and whom Wagner could not get rid of—the performances began March 13, 1861. 'Une cabale très-active, très-puissante, très-determinée, s'était organisée de bonne heure. Un certain nombre d'abonnés de l'opéra, qui savaient que la pièce *n'avait pas de ballet*,' etc.—The scandal need not be repeated here.—After the third performance Wagner withdrew his work.

The less said the better as to the complicated causes of the disaster. But it was a blow to me: everybody concerned had been paid per month; my share was to consist in the usual honorarium after each performance, and this was now cut short.[3] So I left Paris with a load of debt, not knowing where to turn.—Apart from such things, however, my recollections of this distracting year are by no means unpleasant.

On Wednesday evenings the little house[4] he inhabited with his wife in the rue Newton, near the Arc-de-Triomphe, welcomed many remarkable Parisians,—'c'est ainsi,' reports Gasperini, 'que j'ai vue M. Villot (to whom Wagner dedicated his 'Music of the Future'), Emile Ollivier, Mme. Ollivier (Liszt's daughter), Jules Ferry, Léon Leroy; et Berlioz, et Champfleury, et Lorbac, et Baudelaire, etc.'[5]

Princess Metternichs' enthusiasm had a further result: whilst at work upon the additions to Tannhäuser, permission arrived for Wagner 'to re-enter German states other than Saxony.' It was not till March 1862 (*i.e.* after thirteen years) that the ban was completely raised; and he got leave, in truly paternal phrase, 'to return to the kingdom of Saxony without fear of punishment.'

Return to Germany, 1861 (æt. 48).—The disaster in Paris produced a strong reaction. Wagner was received with enthusiasm wherever he appeared. Yet the three years to come until 1864, when he was suddenly called to Munich, must be counted among the most distressing of his entire career. His hopes and prospects lay in a successful performance of Tristan, and all his efforts to bring about such a performance failed. At Vienna, after 57 rehearsals, Tristan was definitely shelved, owing to the incompetence, physical or otherwise, of the tenor Ander; at Karlsruhe, Prague and Weimar, the negotiations did not even lead to rehearsals. He found it impossible to make both ends meet, and had to seek a precarious subsistence by giving concerts. A few words will explain this strange state of things at a time when his works were so unmistakeably popular. The customary honorarium on the first performance of an opera in Germany varied from 10 to 50 or 60 Louis d'or (£8 to £48) according to the rank and size of the theatre. On every subsequent repetition the author's share consisted either of some little sum agreed upon or of a small percentage on the receipts—generally five per cent. occasionally seven—never more than ten per cent. As most German towns possess a theatre, a successful opera on its first round may produce a considerable amount; but afterwards the yield is small. It is impossible to run the same piece night after night at a court or town theatre, the prices of admission are always low, and the system of subscription per season or per annum tends to reduce the number of performances allowed to any single work.

My operas were to be heard right and left; but I could not live on the proceeds. At Dresden Tannhäuser and the Holländer had grown into favour; yet I was told that I had no claim with regard to them, since they were produced during my Capellmeistership, and a Hofcapellmeister in Saxony is bound to furnish an opera once a year! When the Dresden people wanted Tristan I refused to let them have it unless they agreed to pay for Tannhäuser. Accordingly they thought they could dispense with Tristan. Afterwards, when the public insisted upon Die Meistersinger, I got the better of them.

On May 15, 1861, Wagner heard Lohengrin for the first time at Vienna. Liszt and a large circle of musicians welcomed him at the Tonkünstler Versammlung at Weimar in August. His long-cherished plan of writing a comic opera was now taken up. He elaborated the sketch for 'Die Meistersinger von Nürnberg,' which dates from 1845, and was intended to be a comic pendant to the contest of Minnesingers in Tannhäuser. The poem was finished during a temporary stay at Paris in the winter of 1861-62. Messrs. Schott of Mayence secured the copyright of the new work, and the poem was printed in 1862 for private circulation.[6] Wagner settled opposite Mayence at Biebrich-am-Rhein to proceed with the music. On the 1st November of the same year (1862) he appeared at a concert given by Wendelin Weissheimer in the Gewandhaus at Leipzig, to conduct the overture to Die Meistersinger.—The writer, who was present, distinctly remembers the half-empty room, the almost complete absence of professional musicians, the wonderful performance, and the enthusiastic demand for a repetition, in which the members of the orchestra took part as much as the audience.

1 'Les 164 répétitions et les 3 réprésentations du Tannhäuser à Paris,' par Ch. Nuitter. (See 'Bayreuther Festblätter' for 1884.)

2 See the English translation: 'The Music of the Future.'

3 The customary remuneration for each performance of a new opera at Paris was 500 francs, so that 1500 francs would have been Wagner's share for the three evenings; but it had been arranged that for the first 20 performances half of the remuneration was to be paid to the translators of the libretto: thus 750 francs was the sum Wagner received for something like a year's work.

4 Now demolished.

5 Ch. Baudelaire's article in the 'Revue Européenne,' augmented and reprinted as a pamphlet, April 1861, 'Richard Wagner et Tannhauser,' is a masterpiece.

6 The final version differs considerably from this.

That curious concert at Leipzig was the first of a long series of such absurd undertakings to which my straitened means led me. At other towns the public at least appeared *en masse*, and I could record an artistic success; but it was not till I went to Russia that the pecuniary results were worth mentioning.

Dates of such concerts, at which he conducted Beethoven Symphonies, fragments of the Nibelungen and Die Meistersinger, etc., are Dec. 26, 1862, and first weeks in Jan. 1863, Vienna; Feb. 8, Prague; Feb. 19, March 6, 8, St. Petersburg; March, Moscow; July 23, 28, Pesth; Nov. 14, 19, Karlsruhe, and a few days later Löwenberg; Dec. 7, Breslau. At the end of Dec. 1863, at a concert of Carl Tausig's, he astonished the Viennese public with the true traditional reading of the overture to 'Der Freyschütz.'[1]

In his 50th year (whilst living at Penzing near Vienna at work upon Die Meistersinger) Wagner published the poem to Der Ring des Nibelungen, 'as a literary product.' 'I can hardly expect to find leisure to complete the music, and I have dismissed all hope that I may live to see it performed.' His private affairs went from bad to worse. In the spring of 1864 his power of resistance was almost broken; he determined to give up his public career, and accepted an invitation to a country home in Switzerland.

MUNICH and LUCERNE, 1864-1872 (æt. 51-56). The poem of Der Ring des Nibelungen, with its preface, must have got into the hands of the young King Ludwig II. of Bavaria. The King was acquainted with Beethoven's Symphonies, and in his 16th year had heard Lohengrin. One of the first acts of his reign was to despatch a private secretary to find Wagner, with the message, 'Come here and finish your work.' Wagner had already left Vienna in despair—had passed through Munich on his way to Zurich—and for some reason had turned about to Stuttgart. The secretary tracked and there found him. In May the Augsburger Allgemeine Zeitung brought the news that King Ludwig had allowed to the composer Richard Wagner a 'Sustentationsgehalt von 1200 Gulden aus der Kabinetscasse' (a stipend of about £100, from the privy purse). Here was relief at last. Wagner's hopes revived, his enthusiasm returned and redoubled.

My creditors were quieted, I could go on with my work,—and this noble young man's trust made me happy. There have been many troubles since—not of my making nor of his—but in spite of them I am free to this day—and by his grace.' (1877.)

Cabals without end were speedily formed against Wagner—some indeed of a singularly disgraceful character; and he found it impossible to reside at Munich, although the King's favour and protection remained unaltered.[2] There can be no doubt that the Nibelungen Ring would not have been completed, and that the idea of Bayreuth would not have come to any practical result (the exertions of the Wagner Societies notwithstanding) if it had not been for the steady support of the royal good wishes and the royal purse. It must suffice here to indicate the dates and events which are biographically interesting.

Wagner was naturalised as a Bavarian subject in 1864. He settled in Munich, and composed the 'Huldigungsmarsch' for a military band;[3] at the King's request he wrote an essay, 'Ueber Staat und Religion,' and the report concerning a 'German music school to be established at Munich (March 31, 1865). In the autumn of 1864 he was formally commissioned to complete the Nibelungen; and, further to ease his pecuniary affairs, the stipend was increased,[4] and a little house in the outskirts of Munich, 'bevor den Propyläen' was placed at his disposal.[5] Dec. 4, 1864, the Holländer was given for the first time at Munich; Dec. 11, Jan. 1, and Feb. 1, 1865, Wagner conducted concerts there. In Jan. 1865 his friend Semper the architect, was consulted by the King about a theatre to be erected for the Nibelungen. With a view to the performance of Tristan, von Bülow was called to Munich, and under his direction, Wagner supervising, the work was performed, exactly as Wagner wrote it, on June 10, 1865, and repeated June 13 and 19 and July 1—Tristan, Ludwig Schnorr v. Carolsfeld;[6] Isolde, Frau Schnorr. In July 1865 the old Conservatorium was closed by the King's orders, and a commission began to deliberate as to the means of carrying out Wagner's proposals for a new 'music school.' But nothing tangible came of this; owing, it would seem, to ill-will on the part of Franz Lachner and other Munich musicians, and also, as was alleged, to the insufficiency of the available funds.[7] In December 1865 Wagner left Munich and settled, after a short stay at Vevey and Geneva, at Triebschen near Lucerne, where he remained with little change until he removed to Bayreuth in April 1872. At Triebschen, the Meistersinger was completed (full score finished Oct. 20, 1867), twenty-two years after the first sketches! (see *ante*). Hans Richter arrived there in Oct. 1866 to copy the score, and the sheets were at once sent off to Mayence to be engraved.

The 'Meistersinger' was performed at Munich, under von Bülow (H. Richter chorusmaster), Wagner personally supervising everything, on June 21, 1868—Eva, Frl. Mallinger; Magdelena, Frau Dietz; Hans Sachs, Betz; Walther, Nachbauer; David, Schlosser; Beckmesser, Hölzel—a perfect performance; the best that has hitherto been given of any work of the master's, Parsifal at Bayreuth not excepted.

Before Wagner had quite done with the Meistersinger he published a series of articles in the 'Süddeutsche Presse' (one of the chief editors of which was his former Dresden colleague Musikdirektor Aug. Roeckel) entitled 'Deutsche Kunst und Deutsche Politik.'

During the quiet residence at Triebschen, the unfinished portion of The Ring progressed

1 See 'Ueber das Dirigiren,' and Glasenapp, ii. p. 113.

2 See Glasenapp, ii. chap. 3, for true details regarding the extraordinary means employed to oust Wagner.

3 Not published in that form.

4 The exact amount has not been made public.

5 It was returned to the K. Kabinetscasse in 1866.

6 Schnorr died suddenly at Dresden on July 21, 1865, and Tristan was again 'Impossible' until Herr and Frau Vogl sang it in June 1869.

7 The present Conservatorium, opened under v. Bülow in 1867, is practically the old institution, and does not carry out Wagner's ideas.

steadily. Early in 1869 the instrumentation of the third Act of Siegfried was completed, and the composition of the Vorspiel and first Act of Götterdämmerung finished, June 1870.

Aug. 25, 1870, is the date of Wagner's marriage to Cosima von Bülow *née* Liszt; his first wife, Minna Wagner, having died Jan. 25, 1866; after close upon 25 years of married life she had retired to Dresden in 1861.

1869 he published 'Ueber das Dirigiren' in the Neue Zeitschrift für Musik. 'Beethoven' appeared in September 1870, during the Franco-Prussian War. The King's plan to build a special theatre for the Nibelungen Ring at Munich being abandoned,[1] Wagner fixed upon Bayreuth.

Bayreuth (1872). The municipality of this little Franconian town did its best to further Wagner's objects; he left Triebschen and settled there in April, and on his 60th birthday May 22, 1872, he was able to celebrate the foundation of his theatre with a magnificent performance of Beethoven's Choral Symphony and his own Kaisermarsch. A large portion of the funds was got together by private subscription. The sum originally estimated, 300,000 thalers (£45,000), was to be raised in accordance with Carl Tausig's plan upon 1000 'Patronatsscheine,' *i.e.* 1000 certificates of patronage, each entitling the holder to a seat at the three complete performances contemplated. [See Tausig, vol. iv. p. 64.] A considerable number of these were taken up before Tausig's death; then Emil Heckel of Mannheim suggested 'Wagner Societies,' and started one himself. It appeared at once that all over Germany there were numbers of people who were ready to contribute their share of work and money, but to whom individually the 300 thalers asked for by Tausig would have been impossible. Societies sprang up on all sides—not only in German towns, but in the most unexpected quarters—St. Petersburg, Warsaw, New York, Amsterdam, Brussels, Paris, Stockholm, Cairo, Milan, London,[2] etc.

In connection with the efforts of the societies, Wagner conducted concerts at Mannheim, Vienna, Hamburg, Schwerin, Berlin, Cologne, etc. In Nov. 1874 the instrumentation of Götterdämmerung was completed; and preliminary rehearsals with the vocalists had already produced satisfactory results. The ensemble rehearsals, with full orchestra, in the summer of 1875 under Hans Richter (Wagner always present) left no doubt as to the possibility of a performance in exact accordance with the master's intentions. The scenery and stage-machinery promised well, and the effects of sonority in the auditorium proved excellent.

It had at first been a matter of some doubt whether the invisible orchestra would answer for the more subtle effects of orchestration; but it turned out eventually that all details were perfectly audible; and, moreover, that certain shortcomings of our customary orchestra-arrangements had been removed. Flutes, oboes, clarinets, and bassoons were heard more distinctly, and the explosive blare which ordinarily seems inseparable from a sudden *forte* of trumpets and trombones, was less apparent. It may be well here to record the disposition of the Nibelungen orchestra:—conductor (quite invisible from the auditorium) facing the orchestra and the stage; to left of him, 1st violins; to right, 2nd violins; violas near violins; violoncellos and basses flanking to left and right; in the middle of the orchestra, somewhat nearer the stage, the wood-winds; behind these again, partially under the stage, the brass and percussion instruments. Total, exclusive of conductor, 114.

A notion of the auditorium may be gained by fancying a wedge, the thin end of which is supposed to touch the back of the stage, the thick end the back of the auditorium; the seats arranged in a slight curve, each row further from the stage raised a little above the one in front of it, and the several seats so placed that every person seated can look at the stage between the heads of two persons before him; all seats directly facing the stage; no side boxes or side galleries, no prompter's box. Total number of seats 1,500; a little over 1,000 for the patrons, the rest, about 500, for distribution gratis to young musicians, etc.

In November and December 1875 Wagner superintended rehearsals of Tannhäuser and Lohengrin at Vienna, which were performed, 'without cuts,' on Nov. 22 and Dec. 15. Tristan, also under his supervision, was given at Berlin on March 20, 1876.

At last, 28 years after its first conception—on Aug. 13, 14, 16, 17, again from 20–23, and from 27–30, 1876—Der Ring des Nibelungen was performed entire at Bayreuth. Wotan, Betz; Loge, Vogel; Alberich, Hill; Mime, Schlosser; Fricka, Frau Grün; Donner and Gunther, Gura; Erda and Waltraute, Frau Jaïde; Siegmund, Niemann; Sieglinde, Frl. Schefzky; Brünnhilde, Frau Materna; Siegfried, Unger; Hagen, Siehr; Gutrune, Frl. Weckerlin; Rheintöchter, Frl. Lili and Marie Lehman and Frl. Lammert. Leader of strings, Wilhelmj; Conductor, Hans Richter. From a musical point of view the performances were correct throughout—in many instances of surpassing excellence; sundry shortcomings on the stage were owing more to want of money than to anything else. In spite of the sacrifices readily made by each and all of the artists concerned, there was a heavy deficit, £7500, the responsibility for which pressed upon Wagner. He had hoped to be able to repeat the performances in the following summer; this proved impossible, and his efforts to discharge the debts of the theatre failed for the most part. The largest of these efforts, the so-called Wagner Festival at the Albert Hall in London, 1877, came near to involving him in further difficulties.

London, May 1877. Herr Wilhelmj believed that a series of concerts on a large scale under Wagner's personal supervision would pay; but the sequel proved all too clearly that

[1] Rheingold and Walküre were performed at the Munich Hoftheater in 1869 and 70 respectively.

[2] The London Wagner Society's Orchestral Concerts took place Feb. 19, 27, May 9, Nov. 14, Dec. 12, 1873; and Jan. 23, Feb. 13, March 13, May 13, 1874.

his acqnaintance with the ins and outs of musical matters in London was superficial.[1] Messrs. Hodge and Essex of Argyll Street acted as 'entrepreneurs.' The Albert Hall was chosen, and six prodigious programmes were advertised for the 7th, 9th, 12th, 14th, 16th and 19th May. Copious extracts, of his own making, from all his works were to represent and illustrate Wagner as poet and composer: selections from Rienzi, the Holländer, Tannhäuser, Lohengrin, Meistersinger, Tristan, in the first part of the programmes; and from Der Ring des Nibelungen in the second part. An orchestra of 170 (wood-winds double) and several of the singers who had taken leading parts at Bayreuth (Frau Materna, Frau Grün, Herren Hill, Schlosser, Unger), besides sundry subordinates, were engaged; Wagner himself was to conduct the first half of each programme, and Hans Richter the second. The expenditure for advertisements and salaries to vocalists was lavish; the attendance, though always large, nothing like what had been anticipated; the result of the six concerts, a difficulty in making both ends meet. Thereupon the 'undertakers' were persuaded to try again: that is, to give two further concerts (May 28 and 29) with a minimum of expenditure all round, reduced prices, and programmes made up of the most telling pieces. This saved the venture, and enabled Wagner to forward a little over £700 to Bayreuth. After his departure, and without his knowledge, an attempt was made to get up a testimonial. A considerable sum was speedily subscribed, but before it reached him 'another way out of the difficulty had been found'—viz. that the honorarium and *tantièmes* to come from performances of The Ring at Munich should be set aside to cover the debt of the Bayreuth theatre—and the promoters of the testimonial had the satisfaction of returning the contributions with a warm letter of thanks from Wagner 'to his English friends.'[2] During this third residence in London (April 30 to June 4) Wagner resided at 12 Orme Square, Bayswater.

'Erinnerungen,' he wrote from Ems on June 29, 'so weit sie sich nicht auf die Ausübung meiner kleinen Kunstfertigkeiten beziehen, herrlich.' The expression 'kleine Kunstfertigkeiten' (little artistic attainments) was a hint at his conducting at the Albert Hall, which had been a good deal commented upon. Was Wagner really a great conductor? There can be no doubt that he was; particularly with regard to the works of Weber and Beethoven. His perfect sympathy with these led him to find the true tempi as it were by intuition.[3] He was thoroughly at home in the orchestra, though he had never learnt to play upon any orchestral instrument. He had an exquisite sense for beauty of tone, nuances of tempo, precision and proportion of rhythm. His beat was distinct, and his extraordinary power of communicating his enthusiasm to the executants never failed. The writer was present at one of the *great* occasions when he appeared as conductor—the rehearsals and performance of the Ninth Symphony at Bayreuth, May 22, 1872—and felt that for spirit, and perfection of phrasing, it was the finest musical performance within the whole range of his experience.[4] But at the Albert Hall Wagner did not do himself justice. His strength was already on the wane. The rehearsals fatigued him, and he was frequently faint in the evening. His memory played him tricks, and his beat was nervous. Still there were moments when his great gifts appeared as of old. Those who witnessed his conducting of the 'Kaisermarsch' at the first rehearsal he attended (May 5) will never forget the superb effect.

Wagner brought the manuscript of the poem of 'Parsifal' with him to London, and read it for the first time entire to a circle of friends at Orme Square (May 17). It was published in Dec. 1877.

A plan for a sort of school for the performance of classical orchestral music, together with classical operas, and ultimately of his own works at Bayreuth, came to nothing. Greatly against his wish he was obliged to permit Der Ring des Nibelungen to take its chance at the German theatres. The first number of 'Bayreuther Blatter,' a monthly periodical edited by Herr von Wolzogen and published by and for the Wagner Verein, appeared in January 1878. Wagner, whilst at work upon Parsifal, found time to contribute a delightful series of essays: 'Was ist Deutsch?' 'Modern'; 'Publikum und Popularität'; 'Das Publikum in Zeit und Raum' 1878; 'Wollen wir hoffen?' 'Ueber das Dichten und Komponiren'; 'Ueber das Opern-Dichten und Komponiren im Besonderen'; 'Ueber die Anwendung der Musik auf das Drama,' 1879. —A more elaborate work, a sort of comment upon the ethical and religious doctrine of Parsifal, 'Religion und Kunst,' with its sequel, 'Was nützt diese Erkenntniss?' 'Erkenne dich selbst,' and 'Heldenthum und Christenthum' (1880–81), he did not live to finish—a fragment only of the concluding part was written in 1883. It is given under the heading 'Ueber das Weibliche im Menschlichen,' in a posthumous publication, 'Entwürfe, Gedanken, Fragmente, aus nachgelassene Papieren zusammengestellt' (Leipzig, Sept. 1885), pp. 125–129.

Wagner began the music to Parsifal in his sixty-fifth year. The sketch of the first act was completed early in the spring of 1878, and the greater part of the second act by the middle of June (completed on Oct. 11); the third act was begun after Christmas, and completed

[1] The writer, whose name has been mentioned in Glasenapp's Biography and elsewhere in connection with this 'London episode,' desires to state that he had *nothing whatever* to do with the planning of the 'festival,' nor with the business arrangements. All he did was to attend to the completion of the orchestra with regard to the 'extra' wind instruments, and at Wagner's request to conduct the preliminary rehearsals.

[2] (Aug. 22, 1877.) 'Strange things happen in the realms of music,' wrote a surprised subscriber.

[3] See the striking testimony of the veteran violoncellist Dotzauer and of Weber's widow as to Der Freyschütz, in 'Ueber das Dirigiren.'

[4] For interesting particulars concerning it see R. Porges's 'Ueber die Aufführung der neunten Symphonie unter R. Wagner in Bayreuth.'

April 1879. Towards the end of the year his old enemy erysipelas re-appeared in a severe form, and he sought refuge in Southern Italy. The instrumentation to 'Parsifal' was continued (the Vorspiel had already been performed privately, by the Meiningen orchestra under Wagner, at Bayreuth, Christmas, 1878), and was finished during the next winter's sojourn in the south, at Palermo, Jan. 13, 1882.

In July and August, 1882—six years after Der Ring des Nibelungen—16 performances of 'Parsifal,' everything under Wagner's supervision, were given; the artists alternating—Parsifal, Winkelmann, Gudehus, Jäger; Kundry, Frau Materna, Frl. Brandt, Frl. Malten; Gurnemanz, Scaria, Siehr; Amfortas, Reichman, Fuchs; Klingsor, Hill, Degele, Plank. Conductors, H. Levi and Franz Fischer. The work was repeated in 1883 and 1884, and is announced to be given again in the summer of 1886.

During the residence at Venice (Palazzo Vendramini on the Grand Canal) in the autumn and winter of 1882-83, the state of Wagner's health was not satisfactory, though no unusual symptoms appeared. He wrote for the Bayreuther Blätter; and was strong enough to rehearse and conduct a private performance of his Symphony in C (mentioned above, p. 348) at the Liceo Marcello on Christmas Eve.—Late in the afternoon of Feb. 13, 1883, the great heart suddenly ceased to beat.—On Feb. 18 the body was laid in the little ivy-covered vault he had built long ago nt Bayreuth in a retired spot of the garden at the rear of his house 'Wahnfried.'

Apart from a host of letters, and the 'Lebenserinnerungen,' an autobiography covering fully two-thirds of his life, there are no MS. literary remains of importance. Reports of his having read or recited scenes from the poem to a Buddhistic drama 'Die Sieger,' or 'Die Büsser,' intended to follow Parsifal, rest upon vague hearsay. The fact is simply that in 1856-57 he came across a story in Burnouf's 'Introduction à l'histoire du Buddhismo' which interested him, and that he took note of the leading incidents with a view to dramatic treatment; but the plan was never matured, and what little of it had taken shape in his mind was incorporated in Parsifal. For a short sketch of 'Die Sieger,' dated 'Zürich, 16 Mai, 1856,' see 'Richard Wagner—Entwürfe, Gedanken, Fragmente' (Leipzig 1885), pp. 97, 98. Cancelled articles. and unpublished musical works of early date will be found enumerated in the chronological lists, p. 373*a*.

Wagner disliked sitting for his portrait, so that of the numerous likenesses current, few are at first hand. Two excellent paintings exist: one, by Prof. Lenbach (with the old German cap), is now at Bayreuth; the other, by Mr. Hubert Herkomer (1877), is at the German Athenæum, London (replica at Bayreuth). A bust (æt. 28) by Kietz, of Dresden (a pupil of Delaroche's whom Wagner met in Paris in 1840-41), is also of interest (at Bayreuth); the portrait sketch for it was reproduced in the 'Zeitung für die elegante Welt,' 1842, where it accompanied the 'Autobiographische Skizze,' (See ante, p. 353.) The best photographs are (1) a large half-length published in the revised edition of the 'Clavierauszug' of Tannhäuser (Berlin, Fürstner); (2) full-length profile (rare), æt. 52. seated at a table reading, a dog at his feet (Munich, Hanfstängl); (3) carte and cabinet sizes (æt. 64), (Elliot & Fry, London, 1877).

Like Beethoven, Wagner was slightly under middle height, well built, quick in movement, speech, and gesture. His carriage was usually erect, his aspect commanding, and he made the impression of being somewhat taller than he actually was. After the political disturbances of 1849, when he was 'wanted' by the Saxon police, the following 'Signalement' was issued. 'Wagner is 37 to 38 years old, of middle height, has brown hair, wears glasses; open forehead; eyebrows brown; eyes grey-blue; nose and mouth well proportioned; chin round. Particulars: in moving and speaking he is hasty. Clothing: surtout of dark green buckskin, trousers of black cloth, velvet waistcoat, silk neckerchief, the usual felt hat and boots.' Like Beethoven, too, he at once made the impression of an original and powerful individuality. The fascination of his talk and his ways increased on acquaintance. When roused to speak of something that interested him he *looked* what he meant, and his rich voice gave a musical effect to his words. His presence in any circle apparently dwarfed his surroundings. His instinctive irrepressible energy, self-assertion, and incessant productivity went hand in hand with simple kindness, sympathy, and extreme sensitiveness. Children liked to be near him. He had no pronounced manners, in the sense of anything that can be taught or acquired by imitation. Always unconventional, his demeanour showed great refinement. His habits in private life are best described as those of a gentleman. He liked domestic comforts, had an artist's fondness for rich colour, harmonious decoration, out-of-the-way furniture, well-bound books and music, etc. The good things of this world distinctly attracted him, but nothing could be further from the truth than the reports about his ways and tastes current in German newspapers. The noble and kindly man as his friends knew him, and the aggressive critic and reformer addressing the public, were as two distinct individuals. Towards the public and the world of actors, singers, musicians, his habitual attitude was one of defiance. He appeared on the point of losing his temper, showed impatience and irritation, and seemed to delight in tearing men and things to pieces. His violence often stood in the way of his being heard; indeed he has not yet been heard properly, either on questions of art so near and dear to him, or on questions further off regarding things political, social, or religious. It has been said with much truth that wherever Wagner was brought to a stand a social problem lies buried; hitherto, however, it is only his vehement protestations that have attracted attention, whilst most of the problems, social or religious,

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remain unsolved. Regarding the state of music and the theatre in Germany, those who had access to the facts can account for a large part of his excitement and irritation. One has but to remember that from his eighteenth year onwards his life was mixed up with that most equivocal institution the German *Operntheater*. As a professional conductor, and subsequently as the recipient of *tantièmes* (percentage on the receipts)—for a long time his sole source of income—he could not afford to break the connection. Here the idealist, the passionate poet, there the opera and the operetta. How could the most disastrous misunderstandings fail to arise? The composer of 'Tristan' confronted by the *Intendant* of some *Hoftheater*, fresh from a performance of Herr v. Flotow's 'Martha'! A comic picture, but unfortunately a typical one, implying untold suffering on Wagner's part. Moreover he, the most irritable of men, impatient and fretting in his false position, was for years the object of personal attacks in the press, the 'best abused' man in Europe, the object of wilful misrepresentation and calumny—'it was like having to walk against the wind with sand and grit and foul odours blowing in one's face.'[1]

All his life long Wagner was a great reader. 'Whatever is worth reading is worth re-reading,' he said. Thus, though never a systematic student, or even a good linguist (which as regards Greek he greatly regretted),[2] he nevertheless became thoroughly familiar with all he cared for, and his range was a very wide one. He retained whatever touched him sympathetically, and could always depend upon his memory. The classics he habitually read in translations. With Shakespeare (in German of course) he was as familiar as with Beethoven. To hear him read an act or a scene was a delight never to be forgotten. The effect, to use his own words about Shakespeare, was that of 'an improvisation of the highest poetical value.' When in particularly good spirits, he would take up a comic scene and render it with the exuberant merriment of a child. A list of the principal books in the extensive and very choice library at Bayreuth would give a fair idea of his literary tastes, for he kept nothing by him that was not in some way connected with his intellectual existence. The handiest shelves held Sanscrit, Greek, and Roman classics; Italian writers, from Dante to Leopardi; Spanish, English, French dramatists; philosophers from Plato to Kant and Schopenhauer. A remarkably complete collection of French and German mediæval poems and stories, Norse Sagas, etc., together with the labours of German and French philologists in those departments, occupied a conspicuous position; history and fiction old and new were well represented; translations of Scott, Carlyle, etc., etc.

In a Dictionary of Music it would be out of place to speak of Wagner's power as a poet or as a writer on matters foreign to music. All that can be done is to point out the leading features of his practice and theory as a musical dramatist. We may begin with his theoretical productions, premising merely that in his case, as in that of other men who have had new things to say, and found new ways of saying them, Practice goes before Theory; artistic instincts lead the way, and criticism acts in support and defence.

II. Broadly stated, Wagner's aim is *Reform of the Opera from the standpoint of Beethoven's music.*

Can the modern spirit produce a theatre that shall stand in relation to modern culture as the theatre of Athens stood to the culture of Greece? This is the central question, the multifaced problem he set himself to solve.—Whether he touches upon minor points connected with it; speaks of the mode of performance of a play or an opera; proposes measures of reform in the organisation of existing theatres; discusses the growth of operatic music up to Mozart and Weber, or of instrumental music up to Beethoven; treats of the efforts of Schiller and Goethe to discover an ideal form for their dramatic poems: whether he sweeps round the problem in wide circles, comparing modern, social, and religious institutions with ancient, and seeking free breathing space for his artistic ideals, he arrives at results tending in the same direction—his final answer is in the affirmative. Starting from the vantage of symphonic music, he asserts that we *may* hope to rise to the level of Greek tragedy: our theatre *can* be made to embody our ideal of life. From the Opera at its best a Drama can be evolved that shall express the vast issues and complex relations of modern life and thought, as the Greek stage expressed the life and thought of Greece.

The theatre is the centre of popular culture. For good or for evil it exerts the chief influence—from it the arts, as far as they affect the people, take their cue. Practically its power is unlimited. But who wields this power? for what ends, and for whom is it wielded? Wagner's experience in Germany and in Paris furnished an answer. He had found corruption in every direction. In front of the scenes, the stolid German Philistine, or the bored Parisian *roué* clamouring for novelty, athirst for excitement; behind the scenes, confusion and anarchy, sham enthusiasm, labour without aim or faith—the pretence, art; the true end, money. Looking from the German stage to the German public, from the public to the nation, the case appeared hopeless, unless some violent change should upset the social fabric.—A hasty, and as it proved, mistaken diagnosis of the political situation in Germany in 1849 led Wagner to become a *revolutionnaire* for art's sake. Leaving the politics of the day to take care of themselves, he endeavoured to set forth his artistic ideals. In 'Die Kunst und die Revolution' (Art and Revolution) he points to the theatre of Æschylus and Sophocles, searches for the causes of its decline, and finds them identical with the causes that led to the decline

[1] Consult Herr Tappert's 'Ein Wagner Lexikon-Wörterbuch der Unhöflichkeit,' etc. (Leipzig 1877) for an astonishing record of the length such things can go to in Germany.

[2] See Brief an Fr. Nietzsche, Ges. Schriften, vol. 9.

of the ancient state itself. An attempt is then made to discover the principles of a new social organisation that might bring about a condition of things in which proper relations between art and public life might be expected to revive.

This pamphlet was followed by an elaborate treatise, 'Das Kunstwerk der Zukunft' (The Artwork of the Future), which occupied him for several months. The first edition (1850) begins with a dedicatory letter to Ludwig Feuerbach (since cancelled), in which the author returns enthusiastic thanks for the instruction afforded by that philosopher's works.[1] Unfortunately Wagner was tempted to adopt Feuerbach's terminology, and to use it in a sense of his own. The result is bewildering, and the book, though rich in matter, warm in style, and well worth reading, is in every respect, difficult. The main argument, as far as art is concerned, might be sketched as follows:—Poetry, mimetics, and music were united in the drama of the Greeks; the drama disappeared with the downfall of the Athenian State; the union of the arts was dissolved, each had an existence of its own, and at times sank to the level of a mere pastime. Attempts made during the renaissance, and since, to reunite the arts, were more or less abortive, though the technique and the width of range of most of the arts increased. In our day each 'separate branch of art' has reached its limits of growth, and cannot overstep them without incurring the risk of becoming incomprehensible, fantastic, absurd. At this point each art demands to be joined to a sister art—poetry to music, mimetics to both; each will be ready to forego egotistical pretensions for the sake of an 'artistic whole,' and the *musical* drama may become for future generations what the drama of Greece was to the Greeks.

Wagner's next work, 'Opera and Drama' (his principal critical and theoretical production) contains little of the revolutionary and pseudo-philosophical ferment. It was originally issued in three parts: 1. containing a quasi-historical criticism of the opera; 2. a survey of the spoken drama; 3. an attempt to unite the results obtained, and to construct the theory of the musical drama. To us who have witnessed the Nibelungen and Tristan, the entire book is easy reading; even the third and concluding part is readily intelligible and of very great interest. A generation ago, however, the case was different; especially with regard to the third, and in the author's eyes the most important part, which consists, in the main, of abstract statements about the new departure in art, the relation of verse to music, the function of the orchestra, etc.—Wagner could not illustrate and support his assertions by concrete examples; he thus laid himself open to misunderstanding, and was misunderstood indeed! Part the Second abounds in acute observations on the elements of the dramatist's art, with copious references to Shakespeare, Schiller, and Goethe. It seems to have attracted the attention of students of literature here and there, but on the whole it fell flat. The First part, however, caused a disturbance in the musical world such as had not occurred since the paper war between the Gluckists and Piccinists. It is sufficiently evident now that it was not the propositions seriously put forward, nor the brilliant literary powers displayed, that attracted attention. People were, or pretended to be, scandalised by the references to living composers, the biting satire, the fierce attack on Meyerbeer, etc. But Wagner's name was henceforth in everybody's mouth.

The course of musical history has already in so large a measure confirmed and endorsed Wagner's opinions regarding the opera, that a short résumé will answer the present purpose. The *thesis* of 'Oper und Drama' is as follows:—In the opera the means of expression (*music*) have been taken for the sole aim and end,—while the true aim (*the drama*) has been neglected for the sake of particular musical forms.—The dramatic cantata of Italy is the root of the opera. The scenic arrangements and the action formed the pretext for the singing of arias, *i.e.* people's songs artistically arranged. The composer's task consisted in writing arias of the accepted type to suit his subject or to suit this or that vocalist. When the ballet was added to the conglomerate of airs, it was the composer's business to reproduce the popular dance-forms. The airs were strung together by means of recitatives, mostly conventional. The ballet tunes were simply placed side by side. Gluck's reform in the main consisted in his energetic efforts to place his music in more direct *rapport* with the action. He modified the melody in accordance with the inflections and accents of the language employed. He put a stop to the exhibition of mere vocal dexterity, and forced his singers to become the spokesmen of his dramatic intentions. But as regards the *form* of his musical pieces (and this is the cardinal point) he left the opera as he found it. The entire work remains a congeries of recitatives, arias, choruses, dance-tunes, just as before. Gluck's librettists furnished words for airs, etc., in which the action was not lost sight of; but it was considered to be of secondary importance. Gluck's great successors, Méhul, Cherubini, Spontini, cultivated the dramatic musical ensemble, and thus got rid of the incessant monologue which the arias of the elder opera had necessitated. This was an important step forward, and in essential matters the development of the opera is therewith at an end. For, although Mozart produced richer and more beautiful music than Gluck, there can be no doubt that the factors of Mozart's opera are essentially those of Gluck's. Subsequently, in the hands of Weber and Spohr, Rossini, Bellini, Auber, Meyerbeer, etc., the history of the opera is the history of the transformation of 'operatic melody.'

Subject and form in the spoken drama are investigated in the Second Part. With regard to subject Wagner traces two distinct factors;

[1] Wagner came across a copy of Feuerbach's 'Das Wesen der Religion' in the writer's library: 'Solch confuses Zeug liesst sich leicht in jüngeren Jahren—ist an-und-auf-regend—ich habe lang daran gezehrt; jetzt (1877) wär mirs aber unverdaulich.'

first the mediæval romance and its offspring the modern novel; secondly the Greek drama, or rather the formal essence thereof as given by Aristotle in his Poetics. He points to the plays of Shakespeare as being for the most part dramatised stories, and to those of Racine as constructed on the lines of Aristotle. In the course of the argument, the works of Schiller and Goethe are examined, and the conclusion is arrived at that historical subjects present special difficulties to the dramatist. 'The modern stage appeals to our sensuous perceptions rather than to the imagination.' Thus, Schiller was overburdened with the mass of historical facts in his Wallenstein; whereas 'Shakespeare, appealing to the spectator's imagination, would have represented the entire thirty years war in the time occupied by Schiller's trilogy.' An interesting parallel is drawn between the rhetorical art of Racine and Gluck's opera. Racine puts forward the motives for action, and the effects of it, without the action proper. 'Gluck's instincts prompted him to translate Racine's *tirade* into the *aria*.' In view of the difficulties experienced by Goethe and Schiller in their efforts to fuse dramatic matter and poetic form, Wagner asserts that mythical subjects are best for an ideal drama, and that music is the ideal language in which such subjects are best presented. In the Third part he shows that it is only the wonderfully rich development of music in our time, totally unknown to earlier centuries, which could have brought about the possibility of a musical drama such as he has in view. The conclusions arrived at in 'Oper und Drama' are again discussed in his lecture 'On the destiny of the Opera,' where particular stress is laid on the fact that music is the informing element of the new drama. Further statements regarding the main heads of the argument of the concluding part of 'Oper und Drama,' and of the lecture 'Ueber die Bestimmung der Oper,' will be found incorporated later on in this article, where details as to Wagner's method and practice as playwright and musician are given.

Nineteen years after his 'Oper und Drama' Wagner published 'Beethoven' (1870). This work contains his contributions towards the metaphysics of music, if indeed such can be said to exist. It is based on Schopenhauer's view of music;[1] which that philosopher candidly admitted to be incapable of proof, though it satisfied him. Wagner accepts it and supplements it with quotations from Schopenhauer's 'Essay on Visions and matters connected therewith,'[2] which contains equally problematic matter. Apart, however, from metaphysics, the work is an 'exposition of the author's thoughts on the significance of Beethoven's music.' It should be read attentively.

One of the finest of his minor publications, and to a professional musician perhaps the most instructive, is 'Ueber das Dirigiren' (On Conducting), a treatise on *style*; giving his views as to the true way of rendering classical music, with minute directions how to do it and how not to do it, together with many examples in musical type from the instrumental works of Beethoven, Weber, Mozart, etc.[3]

'Zum Vortrag der 9ten Symphonie,' is of great interest to students of instrumentation.

The general reader will be interested in Wagner's smaller essays and articles: 'Zukunftsmusik,' 'Ueber die Bestimmung der Oper,' 'Ueber das Dichten und Komponiren,' 'Ueber das Opern-Dichten und Komponiren im Besonderen,'—and especially in his graphic 'Erinnerungen,' recollections of contemporaries, Spohr, Spontini, Rossini, Auber. Three of the latter are excerpts from his 'Lebenserinnerungen'—apparently improvisations, showing the master-hand in every touch, valuable for their width of range and exquisite fidelity. Intending readers had better begin with these and 'Ueber das Dirigiren.'

III. Regarding Wagner's weight and value as a musician it is enough to state that his technical powers, in every direction in which a dramatic composer can have occasion to show them, were phenomenal. He does not make use of Bach's forms, nor of Beethoven's; but this has little if anything to do with the matter. Surely Bach would salute the composer of 'Die Meistersinger' as a contrapuntist, and the poet-composer of the 'Eroica' and the 'Pastorale' would greet the author of 'Siegfried' and of 'Siegfrieds Tod.' Wagner is best compared with Beethoven. Take Schumann's saying, 'you must produce bold, original and beautiful melodies,' as a starting-point, and supplement it with 'you must also produce bold and beautiful harmonies, modulations, contrapuntal combinations, effects of instrumentation.' Let excerpts be made under these heads from Beethoven's mature works, and a similar number of examples be culled from 'Die Meistersinger,' 'Tristan,' and the 'Nibelungen'—could it be doubtful that the aspect of such lists would be that of a series of equivalents? and as for originality, who can study the score of 'Tristan' and find it other than original from the first bar to the last?

Wagner's musical predilections may, perhaps, be best shown by a reference to the works that were his constant companions, and by a record of a few of his private sayings. Everyday friends, household words with him, were Beethoven's Quartets, Sonatas, and Symphonies; Bach's 'Wohltemperirtes Clavier'; Mozart's 'Zauberflöte,' 'Entführung,' 'Figaro,' and 'Don Juan'; Weber's 'Freyschütz,' and 'Euryanthe'; and Mozart's Symphonies in Eb, G minor, and C. He was always ready to point out the beauties of these works, and inexhaustible in supporting his assertions with quotations from them.

Give me Beethoven's quartets and sonatas for intimate communion, his overtures and symphonies for public performance. I look for homogeneity of materials, and equipoise of means and ends. Mozart's music and Mozart's orchestra are a perfect match:

[1] 'Die Welt als Wille und Vorstellung' (1818), vol. i. § 52. Ibid. vol. ii. chap. 39.

[2] 'Parerga und Paralipomena,' Berlin 1851. (See the appendix to the English translation of 'Beethoven.')

[3] See the English translation 'On Conducting.' London, 1855.

an equally perfect balance exists between Palestrina's choir and Palestrina's counterpoint; and I find a similar correspondence between Chopin's piano and some of his Etudes and Preludes.—I do not care for the 'Ladies'-Chopin,' there is too much of the Parisian salon in that; but he has given us many things which are above the salon.

Schumann's peculiar treatment of the pianoforte grates on my ear: there is too much blur; you cannot produce his pieces unless it be *mit obligatem pedal*. What a relief to hear a sonata of Beethoven's!—In early days I thought more would come of Schumann. His Zeitschrift was brilliant, and his pianoforte works showed great originality. There was much ferment, but also much real power, and many bits are quite unique and perfect. I think highly, too, of many of his songs, though they are not as great as Schubert's. He took pains with his declamation—no small merit a generation ago. Later on I saw a good deal of him at Dresden; but then already his head was tired, his powers on the wane. He consulted me about the text to 'Genoveva,' which he was arranging from Tieck's and Hebbel's plays, yet he would not take my advice—he seemed to fear some trick.

Mendelssohn's overture, 'The Hebrides,' was a prime favourite of Wagner's, and he often asked for it at the piano.[1]

Mendelssohn was a landscape-painter of the first order, and the 'Hebriden' Overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail like sea-winds over the seas. 'Meeresstille und glückliche Fahrt' also is beautiful; and I am very fond of the first movement of the Scotch Symphony. No one can blame a composer for using national melodies when he treats them so artistically as Mendelssohn has done in the Scherzo of this Symphony. His second themes, his slow movements generally, where the human element comes in, are weaker. As regards the overture to 'A Midsummer Night's Dream,' it must be taken into account that he wrote it at seventeen; and how finished the form is already! etc.

Schubert has produced model songs, but that is no reason for us to accept his pianoforte sonatas or his ensemble pieces as really solid work, no more than we need accept Weber's songs, his Pianoforte Quartet, or the Trio with a flute, because of his wonderful operas. Schumann's enthusiasm for Schubert's trios and the like was a mystery to Mendelssohn. I remember Mendelssohn speaking to me of the note of Viennese bonhommie (bürgerliche Behäbigkeit) which runs through those things of Schubert's. Curiously enough Liszt still likes to play Schubert. I cannot account for it; that Divertissement à la Hongroise verges on triviality, no matter how it is played.

I am not a learned musician; I never had occasion to pursue antiquarian researches; and periods of transition did not interest me much. I went straight from Palestrina to Bach, from Bach to Gluck and Mozart—or, if you choose, along the same path backwards. It suited me personally to rest content with the acquaintance of the principal men, the heroes and their main works.—For aught I know this may have had its drawbacks; any way, my mind has never been stuffed with 'music in general.' Being no learned person I have not been able to write to order. Unless the subject absorbs me completely I cannot produce twenty bars worth listening to.

The latter part of this was said after a performance of the 'Centennial, Philadelphia, march' at the Albert Hall (1877), and that march was the case in point.

In instrumental music I am a *Réactionnaire*, a conservative. I dislike everything that requires a verbal explanation beyond the actual sounds. For instance, the middle of Berlioz's touching scène d'amour in his 'Romeo and Juliet' is meant by him to reproduce in musical phrases the lines about the lark and the nightingale in Shakspeare's balcony-scene, but it does nothing of the sort—it is not intelligible as music. Berlioz added to, altered, and spoilt his work. This so-called *Symphonie dramatique* of Berlioz's as it now stands is neither fish nor flesh—strictly speaking it is no symphony at all. There is no unity of matter, no unity of style. The choral recitatives, the songs and other vocal pieces have little to do with the instrumental movements. The operatic finale, Père Laurent especially, is a failure. Yet there are beautiful things right and left. The *convoi funèbre* is very touching, and a masterly piece. So, by the way, is the offertoire of the Requiem. The opening theme of the *scène d'amour* is heavenly; the garden scene and fete at the Capulets' enormously clever: indeed Berlioz was *diabolically clever* (verflucht pfiffig). I made a minute study of his instrumentation as early as 1840, at Paris, and have often taken up his scores since. I profited greatly, both as regards what to do and what to leave undone.

'Whenever a composer of instrumental music loses touch of tonality he is lost.' To illustrate this (Bayreuther Blätter, 1879),[2] Wagner quotes a dozen bars from Lohengrin, Scene 2, bars 9 to 12, and then eight bars, 'mit züchtigem Gebahren' to 'Er soll mein Streiter sein,' as an example of very far-fetched modulation, which in conjunction with the dramatic situation is readily intelligible, whereas in a work of pure instrumental music it might appear as a blemish.

When occasion offered I could venture to depict strange, and even terrible things in music, because the action rendered such things comprehensible: but music apart from the drama cannot risk this, for fear of becoming grotesque. I am afraid my scores will be of little use to composers of instrumental music; they cannot bear condensation, still less dilution; they are likely to prove misleading, and had better be left alone. I would say to young people, who wish to write for the stage, Do not, as long as you are young, attempt dramas—write 'Singspiele.'[3]

It has already been said that Wagner looks at the drama from the standpoint of Beethoven's music. Bearing this in mind it is easy to see where and how he would apply his lever to lift and upset the opera, and what his ideal of a *musical* drama would be. In early days the choice of subject troubled him much. Eventually he decided that mythical and legendary matter was better for music than historical; because the emotional elements of a mythical story are always of a simple nature and can be readily detached from any side issue; and because it is only the heart of a story, its emotional essence, that is suggestive to a musician. The mythical subject chosen (say the story of Volsungs and Niblungs, or Tristan and Isolde), the first and hardest thing to do is to condense the story, disentangle its threads and weave them up anew. None but those who are familiar with the sources of Wagner's dramas can have any idea of the amount of work and wisdom that goes to the fusing and welding of the materials. When this formidable preliminary task is finished, the dramatis personæ stand forth clearly, and the playwright's task begins. In planning acts and scenes, Wagner never for a moment loses sight of the stage; the actual performance is always present to his mind. No walking gentlemen shall explain matters in general, nothing shall be done in the background, and subsequently accounted for across the footlights. Whatever happens during the progress of the play shall be intelligible then and there.

[1] Herr v. Wolzogen (Erinnerungen an Richard Wagner) gives a capital résumé of his sayings on such occasions.

[2] Ges. Schriften, vol. 8, p. 248.

[3] [See SINGSPIEL III. 516.]

The dialogue in each scene shall exhibit the inner motives of the characters. Scene by scene the progress of the story shall be shown to be the result of these motives; and a decisive event, a turning-point in the story, shall mark the close of each act.—The play being sketched, the leading motives of the dialogue fixed, Wagner turns to the verse. Here the full extent of the divergence of his drama from the paths of the opera becomes apparent. He takes no account of musical forms as the opera has them—recitative, aria, duet, ensemble, etc. If only the verse be emotional and strongly rhythmical, music can be trusted to absorb and glorify it. With Wagner as with Æschylus the verse is conceived and executed in the orgiastic spirit of musical sound. There is no need of, indeed there is no room for, subtleties of diction, intricate correspondence of rhyme and metre; music can supply all that, and much more. Whilst working on The Ring he found that alliterative verse as it exists in the poems of the elder Edda, in Beowulf, etc., was best suited to his subject, and that such verse could be written in German without offering violence to the language. In Tristan and Parsifal he makes use of a combination of alliteration, assonance, and rhyme. Firm and concise, abounding in strong accents, the lines seem to demand music; indeed musical emphasis and prolongation of sound render them more readily intelligible and more impressive.

The poem finished, Wagner begins the music, or rather begins to *write* the music, for it is obvious that whereas in his case playwright and musician are one, the musical conception will go hand in hand with the poetic, will perhaps even precede it. Together with the first conception of the characters and situations at a very early stage in the growth of the work, certain musical phrases suggest themselves. These phrases, themes, 'Leitmotive,'[1] are the musician's equivalents for the dominant emotions or characteristics of the dramatis personæ. Together with other musical germs of kindred origin they are the *subjects*—in a technical sense the themes—which the dramatic symphonist manipulates, using the full resources of Beethoven's orchestra, and adding thereto whatever the dramatic action may suggest. The pictures and actions on the stage are as visions induced by the symphonic music. The orchestra prepares for and floats the action, enforces details, recalls bygones, is, as it were, the artistic conscience of the whole performance.

Wagner's treatment of the voice, his vocal melody, has undergone many a change. First he tried to find melodies effective from a vocalist's point of view; then, in the Holländer, a [illegible]ed more consciously in Tannhäuser the melodic [illegible]ebb and flow is regulated by the action; in Lo[illegible]hengrin the emotions expressed, as much as an [illegible]y peculiarity of melody, attract attention, [illegible]h whilst characteristic harmony and instrumentat[illegible]ion enforce the melodic outlines. In the later works the vocal melody often springs direct fr[illegible]om the words; it is frequently independent of the orchestra, in some cases indeed it is but an intensified version of the actual sounds of the G[illegible]erman language.

From the blatant and at times almost vulgar style of Rienzi there is a steady and truly astonishing increase in power and concentration, subtlety and delicacy. The Nibelungen, Tristan, and subsequent works abound in harmonic, melodic, and rhythmical combinations of great beauty and striking originality. The innovations in harmony and melody peculiar to Wagner are mainly due to the free use of chromatics. Besides bold chromatic and enharmonic progressions, he constantly employs chromatic anticipatory, changing, and passing notes, which have a melodic significance only. For purposes of analysis such chromatic notes should be eliminated—the harmonic framework will then stand forth clearly, and prove perfectly consistent. To take a couple of examples already quoted: the opening bars of the prelude to 'Tristan'—given under LEIT-MOTIF, vol. ii. p. 117—if the G♯ in bar 2 and the A♯ in bar 3 be eliminated from the treble part, the progression appears thus:

a - h
d♯ - d♮
B - g♯
f - E.

In the two bars from Act ii. of 'Tristan'—given under HARMONY, vol. i. p. 684—the two chromatic notes of the upper parts are sustained as suspensions into the next chord, etc.; similar examples might be cited by the dozen. In the article HARMONY attention is drawn to the complicated use of suspensions and passing notes 'which follow from the principles of Bach in polyphony as applied to Harmony'; and the opening bars of the *Vorspiel* to the Meistersinger are there cited as an example of the manner in which suspensions are taken 'in any form or position which can in the first place be possibly prepared by passing notes, or in the second place be possibly resolved even by causing a fresh discord, so long as ultimate resolution into concord is feasible in an intelligible manner.' [See vol. i. p. 682-83.]—The greater part of Wagner's chromatic or enharmonic progressions will be found to be based upon correct diatonic progressions in minor or major. Exceptionally, the chromatic progression of parts upwards or downwards, or in contrary motion (Tristan, PF. arrt. p. 25, lines 1, 2, etc.), forms a sufficient link between apparently contradictory chords. The exigencies and suggestions of the dramatic action fully account for sudden and far-fetched modulations, enharmonic changes, rhythmical elisions (as when a beat or a

[1] [See the article LEIT-MOTIF, vol. ii. p. 118.] The term is Herr v. Wolzogen's, not Wagner's, and should be used cautiously. At Bayreuth, in the summer of 1877, after warmly praising Herr v. Wolzogen's 'Thematische Leitfäden' for the interesting information they afford, and for the patience displayed in the attempts at thematic analysis, Wagner added: 'To a musician this naming and tracing of themes is not particularly significant. If dilettanti are thus induced to study a pianoforte arrangement a little more attentively, I can have no objection, but that does not concern us musicians (für uns Musiker ist das aber nichts). It may be worth while to look at the complex combinations of themes in some of my scores, to see how music can be applied to the drama,—this, however, is a matter for private study.'

chord is dropped, the phrase being intelligible though not logically complete, Tristan, p. 150, bar 3 to 4 *et seq.*), interrupted cadences,[1] expansion or condensation of time (Tristan, PF. arrt., pp. 210–12, and 226–28), sequences of chromatically altered chords and other peculiarities (Siegfried, PF. arrt. p. 65 *et seq.*). In pure instrumental music such eccentric and apparently extravagant things would not have sufficient *raison d'être*; but in their right place they require no apology, nor do they present special difficulties from the point of view of musical grammar. Indeed Wagner as he advanced grew more and more careful with regard to diction, and it is not too much to say that among the hundreds of unusual and complex combinations in Tristan, Siegfried, the Götterdämmerung and Parsifal, it would be difficult to point to a single crude one.

Wagner is a supreme master of instrumentation, of orchestral colour. His orchestra differs from Beethoven's in the *quality* of tone emitted; over and above effects of richness obtained by the more elaborate treatment of the inner part of the string quartet, the frequent subdivision of violins, violas, violoncellos, the use of chromatics in horn and trumpet parts, etc., there is a peculiar charm in the very sound of Wagner's wood-winds and brass. It is fuller than Beethoven's, yet singularly pure. And the reason for this is not far to seek. Wagner rarely employs instruments unknown to Beethoven, but he completes each group or family of wind instruments with a view to getting full chords from each group. Thus the two clarinets of Beethoven's orchestra are supplemented by a third clarinet and a bass-clarinet if need be; the two oboes by a third oboe or a corno-inglese (alto oboe); the two bassoons by a third bassoon and a contra-fagotto; the two trumpets by a third trumpet and a bass trumpet, etc. The results got by the use of these additional instruments are of greater significance than at first appears, since each set of instruments can thus produce complete chords, and can be employed in full harmony without mixture of *timbre* unless the composer so chooses.

To account for the exceptional array of extra instruments in the scores of the Nibelungen it is enough to say that they are used as special means for special ends. Thus at the opening of the Rheingold the question is what sound will best prepare for and accord with dim twilight and waves of moving water? The soft notes of horns might be a musician's answer; but to produce the full smooth wavelike motion upon the notes of a single chord, the usual two or four horns are not sufficient. Wagner takes eight, and the unique and beautiful effect is secured. Again, in the next scene, the waves change to clouds; from misty mountain heights the gods behold Walhall in the glow of the morning sun. Here subdued solemn sound is required. How to get it? Use brass instruments *piano*. But the trumpets, trombones, and tuba of Wagner's usual orchestra cannot produce enough of it; he therefore supplements them by other instruments of their family; a bass trumpet, two tenor and two bass tubas, a contrabass trombone, and contrabass tuba; then the full band of thirteen brass instruments is ready for one of the simplest and noblest effects of sonority in existence. At the close of the Rheingold, Donner with his thunder hammer clears the air of mist and storm-clouds; a rainbow spans the valley of the Rhine, and over the glistening bridge the gods pass to Walhall. What additional sounds shall accompany the glimmer and glitter of this scene? The silvery notes of harps might do it: but the sounds of a single harp would appear trivial, or would hardly be audible against the full chant of the orchestra. Wagner takes six harps, writes a separate part for each, and the desired effect is forthcoming.

In the Ring, in Tristan, the Meistersinger, and Parsifal, the notation of all that pertains to execution, tempi, gradations of sonority, etc., has been carried out in the most complete manner possible. The composer's care and patience are truly extraordinary. Nothing is left to chance. If the conductor and the executants strictly follow the indications given in the scores, a correct performance cannot fail to ensue. The tempo and the character of each movement, and every modification of tempo or character, are indicated in unmistakeable German (for instance, in Rheingold, p. 1, 'Ruhig heitere Bewegung,' which in the conventional Italian terms would have been 'Allegretto piacevole,' or something equally misleading); doubtful changes of time; cases where the notation would seem to suggest a change of tempo, whereas only a change of metre occurs, while the musical pulsation, the actual beat, remains the same—are indicated by equivalents in notes and elucidatory words. Thus in Tristan, p. 69, where 2–2 changes to 6–8, the latter is marked ♩. = 𝅗𝅥; that is to say, the dotted crotchets shall now be taken at the rate of the preceding minims.[2] The number of strings necessary to balance the wind instruments employed is given—in the Nibelungen it is 16 first violins, 16 seconds, 12 violas, 12 cellos, and 8 contra-basses. When the violins or other strings are divided, the number of desks that shall take each part is shown. To secure specially delicate effects the number of single instruments required out of the total is indicated, etc., etc.

It remains to add a few words as to the quality of the average performances of Wagner's works. Of late years his name has appeared more frequently on the play-bills in Germany than that of any other composer. Performances of his early and even of his later works have been surprisingly numerous, and, it must be said, surprisingly faulty. Putting aside shortcomings with regard to stage management, properties, machinery, incomplete chorus and orchestra, insufficient rehearsals, etc.—all of which can be

[1] [See the remarks on the quotation from Tristan, 'Mir lacht das Abenteuer,' under INTERRUPTED CADENCE, vol. ii. p. 11.]

[2] Many a disastrous *quid pro quo* might be avoided if this simple method of noting the relation of one tempo to another were adopted. [See the article TEMPO, vol. iii. p. 75.]

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set to rights without much real difficulty—a glaring evil remains, an evil so great that it seems to threaten the very life of Wagner's art. Among innumerable performances, not one in a hundred is free from the most barbarous and senseless cuts; in many instances mere shams and shabby makeshifts are offered to the public! If an aria be omitted in an opera of Mozart's (take the first act of 'Nozze di Figaro' for instance), the audience will lose so many bars of beautiful music, and one of the characters will in so far appear at a disadvantage. Cut an equivalent number of bars in the *Finale* of the same opera, and the case is already different—the balance of an entire section appears marred, the action disturbed, the sequence of musical effects crude. But in a musical drama constructed on Wagner's lines the damage done by such a cut will be still greater, because the scenic arrangements, the words, action, music, are inextricably interweven; mutilate any portion of the music and the continuity is lost, the psychological thread connecting scene with scene torn asunder, the equilibrium of the entire structure destroyed. How can the result be other than a sense of incongruity, vagueness, eccentricity, and consequent irritation and weariness on the part of the audience? All manner of lame excuses, 'preposterous demands on the public time,' 'strain on the singers' voices,' etc., have been put forward; but there is no valid excuse for imitating and perpetuating the mistakes of slovenliness and incompetency. It is easy to discover the origin of any particular cut—the true cause will invariably be found to lie in the caprice of this or that conductor or singer at some leading theatre whose example is blindly followed. Then the text-books are printed with the cuts, and before long something like an authoritative tradition comes to be established. Latterly things have been carried so far that if leading executants from all parts of Europe were brought together and asked to perform any one of the master's works in its integrity they could not do it. They would have to study the cuts, the orchestra and chorus parts would have to be filled in, and rehearsals begun afresh.

'If I had a chance,' said Wagner in 1877, 'to get up the Meistersinger with an intelligent company of young people, I would first ask them to read and act the play; then only would I proceed with the music in the usual way. I am certain we should thus arrive at a satisfactory performance in a very short time.' The desiderata are simple enough. Keep the work apart from the ordinary répertoire, clear the stage for at least a week, and during that time let every one concerned give his attention to the task in hand and to nothing else; give the work entire, and aim at reproducing the score exactly as it stands.—Individual conductors and singers who see the existing evils and suffer from them protest now and then; but they are powerless, and Wagner's own appeals to the artistic or intellectual conscience of the operatic world appear to have been addressed to an unknown quantity. It would seem that there is no hope unless the pressure of public opinion can be brought to bear upon all those concerned.

IV. Chronological Lists.

FOR THE STAGE.

Die Hochzeit: fragment of an opera; introduction, chorus, and septet.[1] Unpublished; autograph copy of the score, 36 pages, dated March 1, 1833, was presented by Wagner to the Musikverein of Würzburg.

Die Feen: romantische Oper, in three acts; 1833. Never performed; the overture only was played at Magdeburg 1834. Unpublished; original score in possession of the King of Bavaria.

Das Liebesverbot: music composed 1835 and 36. Performed once only, at Magdeburg, March 29, 1836. Original score in the possession of the King of Bavaria. A song from the opera, 'Carnevalslied,' was printed in Lewald's 'Europa,' 1837, p. 240, and pirated at Braunschweig and Hanover

Rienzi, der letzte der Tribunen, grosse tragische Oper, in 5 acts. Music begun at Riga in 1838. Acts 1 and 2 finished 1839 at Riga and Mitau; Acts 3, 4, and 5 at Paris, 1840. First performed at Dresden, Oct. 20, 1842.

Der fliegende Holländer: romantische Oper, in 3 acts. Music written at Meudon, Paris, 1841. First performed at Dresden, Jan. 2, 1843.

Tannhäuser, und der Sängerkrieg auf Wartburg: romantische Oper, in 3 acts. Poem written at Dresden, 1843; score completed, 1844–45. First performed at Dresden, Oct. 19, 1845.

Lohengrin, romantische Oper, in 3 acts. Poem written at Dresden 1845; music begun Sept. 9, 1846. Introduction written August 28, 1847; instrumentation of the entire work completed during the ensuing winter and spring. First performed August 28, 1850, at Weimar.

Das Rheingold. Part 1. of 'Der Ring des Nibelungen.' Poem of 'Der Ring' begun at Dresden 1848, executed in reverse order (Siegfrieds Tod, Siegfried, Walküre, Rheingold); finished at Zürich 1851-52. Music to Das Rheingold begun in the autumn of 1853 at Spezzia; score finished in May 1854. First performed at Munich Sept. 22, 1869, PF. score published 1861; full do. 1873.

Die Walküre. Part II. of 'Der Ring des Nibelungen.' In 3 acts. Score finished at Zürich 1856. First performed, June 26, 1870, at Munich. PF. score published 1865; full do. 1873.

Tristan und Isolde: in 3 acts. Poem written at Zürich 1857; music begun 1857. Score of Act 1 finished in the autumn of 1857 at Zürich; Act 2, March 1859 at Venice; Act 3, August 1859 at Lucerne. First performed June 10, 1865, at Munich. PF. and full score published 1860.

Siegfried. Part III. of 'Der Ring des Nibelungen,' in 3 acts. Music begun at Zürich, before Tristan. Act 1 finished April 1857; part of Act 2, up to the 'Waldweben' written in 1857; Act 2 completed at Munich June 21, 1865; Act 3 completed early in 1869. First performed August 16, 1876, at Bayreuth. PF. score published 1871; full do. 1876.

Die Meistersinger von Nürnberg: in 3 acts. Sketch 1845; poem begun winter 1861-62 at Paris, printed as MS. 1862; music begun 1862; score finished Oct. 20, 1867. First performed June 21, 1868, at Munich. PF. score published 1867; full do. 1868.

Götterdämmerung. Part IV. of 'Der Ring des Nibelungen.' (The first sketches to Siegfried's Tod date June 1848.) Music begun 1870 at Lucerne. Sketch of introduction and Act 1 completed Jan. 20, 1871. Sketch of full score finished at Bayreuth June 22, 1872. Instrumentation completed Nov. 1874. First performed August 17, 1876, at Bayreuth. PF. score published 1875; full do. 1876.

Parsifal: Ein Bühnenweihfestspiel, in 3 acts (the first sketches of Charfreitagszauber, belong to the year 1857, Zürich). Poem written at Bayreuth 1876-77; sketch of music begun at Bayreuth 1877; completed April 25, 1879. Instrumentation finished Jan. 13, 1882 at Palermo. First performed July 26, 1882, at Bayreuth. PF. score published 1882; full do. 1884.

ORCHESTRAL AND CHORAL WORKS.

Overture Bb (6-8). Unpublished. Performed 1830 at Leipzig. Score apparently lost.

Overture D minor (4-4). Unpublished. Performed Dec. 25, 1831, at Leipzig. Score at Bayreuth.

Overture in C. ('Konzert-ouverture—ziemlich fugirt'). Unpublished. Written 1831, performed April 30, 1833, at Leipzig, and May 22, 1873 at Bayreuth.

Overture 'Polonia.' C major (4-4). Unpublished. Written 1832 at Leipzig. Score at Bayreuth.

Symphony in C. Unpublished. Written 1832 at Leipzig and performed at Prague, summer, 1832; Dec. 1832 at the Euterpe, and Jan. 10, 1833, at the Gewandhaus, Leipzig; Dec. 24, 1882, at Venice.

New Year's Cantata. Introduction and two choral pieces. Unpublished. Performed at Magdeburg on New Year's Eve, 1834-5, and at Bayreuth, May 22, 1873.

Overture 'Columbus.' Unpublished. Written and twice performed at Magdeburg 1835; repeated at Riga 1838, and at Paris, Feb. 4, 1841 (after the last performance score and parts disappeared and have not been heard of since).

[1] Not sextet.

Incidental music—songs—to a 'Zauberposse,' by Gleich, 'Der Bergeist, oder Die drei Wünsche.' Magdeburg, 1834. (Unpublished. MS. probably lost.)
Overture 'Rule Britannia.' Unpublished. Written at Königsberg, 1836. Score was sent to the London Philharmonic Society in 1840. (Apparently lost.)
'Eine Faust Ouvertüre.' Written in Paris, 1839-40; first performed, July 22, 1844, at Dresden; rewritten 1855.
Huldigungsmarsch. Written 1864. Published 1869. The original score, for a military band, remains in MS. The published version for the usual full orchestra, was begun by Wagner and finished by Raff.
Siegfried Idyll. Written 1870. Published 1877.
Kaisermarsch, 1871.
Grosser Festmarsch (Centennial Exhibition, Philadelphia), 1876.
Das Liebesmahl der Apostel. Eine biblische Scene für Männerchor und grosses Orchester. 1843.
Gelegenheits Cantate. For unveiling of bronze statue representing King Friedrich August at Dresden, June 7, 1843. Unpublished.
Gruss an den König. 1844. Published, (*a*) for 4 male voices; (*b*) as a song with PF.
An Weber's Grabe. (*a*) Trauermarsch for wind instruments on motives from Euryanthe; (*b*) Double quartet for voices, 1844. Score of *b*, published 1 *c*.

PIANOFORTE PIECES.

Sonata, Bb. Written 1831. Published 1832.
Polonaise, D. Four hands. Written 1831. Published 1832.
Fantasie F♯ minor. Unpublished. Written 1831.
Album-Sonate, for Frau Mathilde Wesendonck, in Eb. Written 1853. Published 1877.
Ein Albumblatt, for Fürstin Metternich, in C. Written 1861. Published 1871.
Albumblatt, for Frau Betty Schott, in Eb. Written Jan. 1, 1875. Published 1876.

SONGS.

'Carnevalslied' from 'Das Liebesverbot,' 1835-36. Reprinted at Brunswick, 1885.
'Dors mon enfant'; 'Mignonne'; 'Attente.' Paris 1839-40. Appeared as 'Musikbeilagen' to Lewald's 'Europa,' 1841 and 42. Republished with a German translation 1871.
Les deux Grenadiers. (Heine's 'Die beiden Grenadiere.') Paris, 1839. Dedicated to Heine. Music fits the French Version.
Der Tannenbaum. 1840. Published 1871.
Kraft-Liedchen (1871), a little humorous vote of thanks to Herr Kraft of Leipzig. Printed in Müller v. der Werra's Reichscommersbuch.
Fünf Gedichte. 1. Der Engel; 2. Stehe still; 3. Im Treibhaus (Studie zu Tristan und Isolde); 4. Schmerzen; 5. Träume (Studie zu Tristan und Isolde). 1862. English by Francis Hueffer.

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Mozart. Don Juan—revised dialogue and recitatives—performed at Zürich, 1850. Unpublished.
Palestrina. Stabat Mater, mit Vortragsbezeichnungen eingerichtet. Score published 1877.
Allegro zu der Arie des Aubrey, in dem Vampyr von Marschner (in F min.). Score, 142 bars of additional text and music, instead of the 58 bars of the original, dated Würzburg, Sept. 23, 1833, in the possession of Herr W. Tappert, Berlin.
Beethoven. Ninth Symphony, Clavierauszug. 1830. Unpublished.
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" Elisir d'amore. PF. score.
Halévy. La Reine de Chypre. PF. score, Paris 1841.
" Le Guittarero. PF. score. Paris 1841.

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Pasticcio von Canto Spianato, Nov. 1834. (Bay. Bl. 1884, pp. 337-342).
'Die glückliche Bärenfamilie'; a libretto for a comic opera, after a story in the Arabian Nights. 1839 (MS.).
Pariser Amusements.
Berlioz. May 5, 1841. (Bay. Bl. 1884, pp. 65-68).
Pariser Fatalitäten für Deutsche. Signed V. Freudenfeuer. Appeared 1841 in Lewald's 'Europa.'
'Bianca e Giuseppe,' oder 'Die Franzosen in Nizza.' Libretto for an opera after H. S. König's novel, 'Die hohe Braut.' Sketch sent to Scribe in 1838. Put into verse for Capellmeister Reissiger, at Dresden; subsequently set to music by J. F. Kittl, and performed at Prague 1848.
'Die Sarazener'; detailed plan for the libretto to a tragic opera (1841).
'Friedrich Rothbart'; sketch for a Drama. MS. 1844.
'Rede gehalten im Vaterlands-Verein zu Dresden, 14 June, 1848. (Tappert, pp. 33-42).
'Theaterreform,' Dresdener Anzeiger, 16 Jan. 1849. (Tappert, pp. 44-47).
'Gräfin Egmont.' Ballet von Rota. An article in the Oesterreichische Zeitung, signed P. C. (Peter Cornelius), but partly written by Wagner.
Grabschrift für Carl Tausig. 1873.
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Ueber die Ouvertüre.
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Epilogischer Bericht über die Umstände und Schicksale, welche die Ausführung des Bühnenfestspieles 'Der Ring des Nibelungen' bis zur Veröffentlichung der Dichtung desselben begleiteten.

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Ein Brief an Hector Berlioz.
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Bericht über die Aufführung des 'Tannhäuser' in Paris (Brieflich).
Die Meistersinger von Nürnberg.
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Bericht an Seine Majestät den König Ludwig II von Bayern über eine in München zu errichtende deutsche Musikschule.
Meine Erinnerungen an Ludwig Schnorr von Carolsfeld.
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Ueber das Dirigiren. (1869).
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Vol. X.

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Tristan und Isolde. Translated by H. and F. Corder, London, 1882.

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Richard Wagner's The Music of the Future. Translated by E. Dannreuther. London, 1873.

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[E.D.]

WAINWRIGHT, JOHN, a native of Stockport, Cheshire, settled in Manchester about the middle of last century, and on May 12, 1767, was appointed organist and singing man of the Collegiate Church, now the Cathedral. He composed anthems, chants, and psalm-tunes, a collection of which he published in 1797. He died Jan. 1768.

His son, ROBERT, Mus. Doc., born 1748, accumulated the degrees of Mus. Bac. and Mus. Doc. at Oxford, April 29, 1774. On March 1, 1775, he was appointed organist of St. Peter's, Liverpool. He was also organist of the Collegi-

ate Church, Manchester. He composed services and anthems, and an oratorio, 'The Fall of Egypt,' performed at Liverpool in 1780 and 1801. He died July 15, 1782.

Another son, RICHARD, born 1758, was organist of St. Ann's, Manchester. In Sept. 1782 he was chosen to succeed his brother, Robert, as organist of St. Peter's, Liverpool, which he afterwards quitted for the organistship of St. James, Toxteth Park, Liverpool, but in 1813 resumed his place at St. Peter's. He published a collection of hymn-tunes of his composition. His glee, 'Life's a humper,' was very popular. He died Aug. 20, 1825. His execution was remarkable—more remarkable perhaps than his taste. It was of him that Schnetzler the organ-builder exclaimed, 'He run about the keys like one cat; he will nut gif my pipes time to shpeak.'

A third son, WILLIAM, was a singing man at the Collegiate Church, Manchester, and also a performer on the double bass, besides carrying on the business of music-selling in Manchester, in partnership with Sudlow. He died July 2, 1797. [W.H.H.]

WAITS, THE. A name given, from time immemorial, to the little bands of rustic Musicians who sing and play Carols, by night, in country places, at Christmas-time; and still very commonly applied to their less unsophisticated representatives, in larger towns, and even in London. The word is a very old one, and Bailey (Etym. Dict., 1790) defines it thus—'A sort of Musick, or Musicians [either of *waiting*, because they attend on Magistrates, Officers, etc., in Pomps, and Processions; or, of *guet*, a Watch, or *guetter*, to watch, Fr., because they keep a Sort of Watch a-Nights].' Mr. Skeat (Etym. Dict.) says that 'Wait' is identical with 'watch' and 'wake,' and that 'a wait' is one who is *awake* for the purpose of playing at night.'

The title of 'The Waits' has also been given, for reasons which no one has hitherto been able to ascertain, to a little Fa-la, for four voices, by Jeremy Savile, a Composer who appears to have been popular about the time of the Restoration, but is now known only by some Songs printed in Playford's 'Select Musicall Ayres and Dialogues,' in 1653, and the piece in question, which first appeared in 1667, in Playford's 'Musical Companion'—a new edition, with extensive additions, and a subsidiary title, of Hilton's 'Catch that catch can.'

The Madrigal Society concludes all its meetings with Savile's Fa-la; and the custom has been adopted by the Bristol Madrigal Society, and many other provincial associations of like character. The oldest mode of performance on record was that of singing the Music four times through; first *f*, then *p*, then *pp*, and lastly *ff*, always, of course, without accompaniment. Mr. T. Oliphant wrote some words to it, to avoid the monotony of the continuous Fa-la,—

> Let us all sing, merrily sing,
> Till echo around us responsive shall ring.

These words are now adopted by most Madrigal Societies; and, by advice of Mr. Oliphant, the piece is usually sung three times, instead of four. [W.S.R.]

WALDHORN (that is, Forest horn), CORNO DI CACCIA. The old 'French horn,' without valves, for which Beethoven wrote. The valve horn, necessary for the passages of modern writers, beginning with Schumann, is fast superseding it, and the French horn will soon be as much a thing of the past as a harpsichord; but its tones, and the contrast of its open and closed notes (adding another to the many *human* characteristics of the instrument)—as in the Allegretto of the Seventh Symphony or the Adagio of the Ninth—can never be replaced, and the want of them will always be a distinct and cruel loss to orchestral music. [G.]

WALDMÄDCHEN, DAS (DAS STUMME W. or DAS MÄDCHEN IM SPESSARTSWALDE). An opera in 2 acts; words by Ritter von Steinsburg, music by Weber. His second dramatic work; composed in 1800; produced at Freiberg, Nov. 24, 1800—not at Chemnitz in October. It was used up in SILVANA DAS WALDMÄDCHEN, his sixth opera, 1810, and only three fragments are known. Silvana was produced in English (as 'Sylvana') at the Surrey Theatre, under Elliston's management, Sept. 2, 1828. It has been again revived, with a revised libretto by Herr Pasqué, and with 'musical amplifications,' at Hamburg and Lübeck in the spring of 1885. [G.]

WALDSTEIN, COUNT. One of Beethoven's earliest friends, immortalised by the dedication of the PF. Sonata in C, op. 53, now usually known as the 'Waldstein Sonata.' Ferdinand Ernst Gabriel was the youngest of the four sons of Emmanuel Philipp, Graf Waldstein und Wartemberg von Dux. He was born Mar. 24, 1762, just eight years before Beethoven, and his father died in 1775, leaving the property to the eldest son Joseph Carl Emmanool. Ferdinand when of age (24 according to the German law) entered the 'German order' (Deutscher Orden) as a career; in 1812 however he obtained a dispensation from his vows and married, but, like all his brothers, died childless—Aug. 29, 1823—and thus with this generation the house of Waldstein von Dux became extinct. Count Ferdinand spent the year of his novitiato (1787–8)[1] at the Court of the Elector at Bonn, and it was then that he became acquainted with Beethoven. The nature of their connexion has been already stated. [See BEETHOVEN, vol. i. 164*b*, 165*b*.] In 1791 or 92 Beethoven composed 12 variations for 4 hands on the PF. on an air of the Count's, and in 1804 or 5 he wrote the Sonata which has made the name of Waldstein so familiar. In this splendid work (published May 1805) the well-known 'Andante Favori' in F was originally the slow movement; but Beethoven took it out, as too long, and substituted the present Adagio for it. The Adagio is in a different coloured ink from the rest of the autograph. [See an anecdote about it, vol. i. p. 167*b*.] [G.]

[1] Thayer i. 178.

WALDTEUFEL, *i. e.* wood-demon. A toy, mentioned by Felix Mendelssohn in his childish letters to Goethe's boys (1821). It is a small cardboard drum, open at one end, with a catgut from the head to a neck in the end of a short stick. When the stick is whirled round, the catgut grates round the neck, and being reverberated by the drum, makes a loud humming noise. 'The sound of this in a room,' says Felix, 'is excruciating; out of doors, where they are going in hundreds at once, the noise is more bearable.' ('Goethe and Mendelssohn,' ed. 2, p. 28.) [G.]

WALDTEUFEL, Emil, a composer of dance music, who since the year 1878 has composed the prodigious number of more than 200 waltzes, polkas, and other dance tunes. His most favourite pieces are:—Waltzes, La Source, La Manola, Au revoir; Polka, Les Folies; P. Mazurkas, Dans les Bois; Marches, Marche du Trône; Galop, Prestissimo. Messrs. Boosey publish a 'Waldteufel Album,' containing his best pieces. [G.]

WALEY, Simon Waley, composer and pianist, was born in London in 1827. He began music with his sister, herself a pupil of Herz and Thalberg, and became a pupil successively of Moscheles, Bennett, and G. A. Osborne for the piano, and of W. Horsley and Molique for theory and composition. He began composing very early, and wrote several elaborate PF. pieces before he was 12. His first published work, 'L'Arpeggio,' a PF. study, appeared in 1848. It was speedily followed by a number of songs and pianoforte pieces, including a concerto with orchestral accompaniment, and two pianoforte trios, op. 15 in B♭, and op. 20 in G minor (published by Schott & Co.), both deserving to be better known. Simon Waley was an accomplished pianist, and frequently performed at the concerts of the Amateur Musical Society, conducted by Mr. H. Leslie. His compositions abound in the plaintive melody characteristic of Mendelssohn; they exhibit great finish, and a richness of detail and harmony not unworthy of the best disciples of the Leipzig school.

Besides being an artist, he was a practical and exceptionally shrewd man of business. At the age of 17 he wrote an able series of letters to the 'Times' advocating Boulogne as the postal route between England and the Continent, and a little later he contributed some sprightly letters on a tour in the Auvergne to the 'Daily News.' He was a prominent member of the London Stock Exchange, and for many years took an active part on the committee. He died in 1875 at the early age of 48. Mr. Waley belonged to the Jewish faith, and was a leading member of that community during the critical period of its emancipation from civil disabilities. One of his finest works is a choral setting of the 117th and 118th Psalms for the Synagogue service. There was a singular charm about his person and manner. To know him was to love him; and those who had the pleasure of his acquaintance will never forget the mingled modesty and sweetness of his disposition.

His published works, besides those already mentioned, contain a large number of pieces for piano, solo and duet; 2 duets for violin and piano; songs and duets, etc., etc. The choruses for the Synagogue mentioned above are published in vol. i. of the Musical Services of the West London Synagogue. Besides the printed works some orchestral pieces remain in MS. [G.]

WALKELEY, Antony, born 1672, was a chorister and afterwards a vicar choral of Wells Cathedral. In 1700 he was appointed organist of Salisbury Cathedral as successor to Daniel Roseingrave. His Morning Service in E♭ is preserved in the Tudway Collection (Harl. MS. 7342), and anthems by him are in MS. at Ely Cathedral and in the library of the Royal College of Music. He died Jan. 16, 1717–18. [W.H.H.]

WALKER, Eberhardt Friedrich, an organ-builder at Cannstadt, Stuttgart, in the middle of the 18th century, and his son, of the same names, is one of the best builders in Germany. In 1820 he removed to Ludwigsburg. His European reputation is due to the fine organ which he built in 1833 for the church of St. Paul at Frankfort-on-the-Main. In 1856 he completed a large organ for Ulm Cathedral of 100 stops on 4 manuals and two pedals, and a new movement for drawing out all the stops in succession to produce a *crescendo*. This can be reversed for a *diminuendo*. In 1863 he carried his fame to the New World by erecting a large organ in the Music Hall, Boston, U.S. [V. de P.]

WALKER, Joseph, & Sons, organ-builders in Francis Street, Tottenham Court Road, London. This business was established by Joseph Walker about the year 1819. He died in 1870, and the factory is still carried on by his sons. Amongst some hundreds of instruments we may name those in Exeter Hall (London), the Concert Room of the Crystal Palace (not that in the Handel Orchestra), in Romsey Abbey, St. Martin's, Leicester, and the Town Hall, Hobart Town, Armagh Cathedral, Bow Church, Cheapside, Sandringham Church, etc. [V. de P.].

WALKÜRE, DIE, the Walkyrie; the second piece in the Tetralogie of Wagner's 'Ring des Nibelungen.' The entire poem was completed in 1852; the music of the Walküre in 1856, and the first performance took place at Munich June 25, 1870. Of Siegfried, which follows the Walküre in the Tetralogie, the composition was completed early in 1869, and the first performance took place at Bayreuth Aug. 16, 1876. [G.]

WALLACE (Grace) Lady, daughter of John Stein, Esq., of Edinburgh, married in 1836 Sir James Maxwell Wallace, who died 1867, and herself died 1878.

She translated the following musical works:—Two vols. of Mendelssohn's Letters: From Italy and Switzerland (1862); From 1833 to 1847 (1863); Letters of Mozart, 2 vols. (1865); Reminiscences of Mendelssohn, by Elise Polko (1865); Letters of Beethoven, 2 vols. (1866); 'Letters of distinguished Musicians,' from a collection by Ludwig Nohl (1867); Nohl's 'Life

of Mozart' (1877). All published by Longman & Co., London. [G.]

WALLACE, WILLIAM VINCENT, of Scottish descent, but born at Waterford, in Ireland, about 1812 or 1814. His father, a handmaster and skilful bassoon player, migrated to Dublin, and was engaged in the band of the Theatre Royal there, where his son Wellington played second flute. Vincent had displayed considerable talent as organist before quitting Waterford, and his skill and steadiness as a violinist were so appreciated in the Dublin theatre, that we find him leading the band dressed in a boy's jacket, whenever the regular *chef* was belated. Although the name of young Wallace's violin teacher has not transpired, there was a school for the instrument in Dublin, at the head of which was Alday, a scholar of Viotti. In June 1829 Wallace sustained the violin part in Herz and Lafont's duo on Russian airs at a public concert in Dublin, and continued to appear at concerts there, and at the festival held in 1831, when Paganini was engaged. The extraordinary and novel effects produced by the gifted Italian inspired young Wallace, who sat up night after night trying to approach the then unapproachable virtuoso. He played a violin concerto of his own at a Dublin concert in May 1834: but Dublin offered little field for an aspiring artist, and so, wearying of such mechanical labours as adding symphonies and accompaniments to songs for the Dublin publishers, he married the daughter of Mr. Kelly, of Frescati, Blackrock, near Dublin, and accompanied by his wife and her sister, quitted Ireland in August 1835. During the voyage, however, he was more attentive to his sister-in-law than Mrs. Wallace approved, and when it ended the newly wedded pair parted, to meet no more. Wallace now wended his way to Australia and took up his abode far in the bush to the west of Sydney. During one of his visits to Sydney, some friends accidentally hearing him play, were amazed to discover in a simple emigrant a violinist of the first rank, and Wallace, by the solicitation of Sir John Burke, the Governor, was induced to give a concert, which had enormous success. The Governor's payment was a characteristic one, it consisted of 100 sheep. Wallace then wandered to Tasmania and New Zealand, narrowly escaped being killed by the savages, and was once saved in the most romantic way by a chief's daughter. He went a whaling voyage, when the native crew mutinied, and only Wallace and three more escaped. He then went to the East Indies, and played before the Queen of Oude, who made him magnificent presents; visited Nepaul and Cashmere, sailed next to Valparaiso, and after some curious adventures there crossed the Andes on a mule, and arrived at Buenos Ayres. He returned to Santiago and had additional experience of Colonial currency, for admission to his concerts the natives offering their favourite gamecocks at the doors, while Wallace netted £600 by these proceedings. A concert in Lima is said to have produced him £1000. He visited Havana, Tampico, Vera Cruz, and Mexico, where his mass was written and performed with success. At New Orleans the very musicians laid down their instruments to applaud him. In 1845 we find him in London, in a costume somewhat singular for the private box of a theatre. 'It consisted,' says Mr. Heyward St. Leger, 'of a white hat with a very broad brim, a complete suit of planter's nankeen, and a thick stick in his hand.' Wallace recognised St. Leger immediately. They at once renewed their intimacy, dating from the days when Wallace had led the Dublin orchestra. Enquiring of his friend whether he thought him capable of composing an opera, 'Certainly,' replied the other, 'twenty.' 'Then what about a libretto?' 'Come over now to Fitzball with me, and I will introduce you.' Accordingly they called on the poet at his house in the Portland Road: he opened the door in person, and St. Leger vouches for the fact that the pen in his hand was still moist from finishing the libretto of 'Maritana.' 'Here Fitz,' said St. Leger, 'is another Irishman, a compatriot of Balfe's: he wants a libretto!' The old poet invited them in, Wallace played to him, and Fitzball at once gave him the book of 'Maritana' (Drury Lane, Nov. 15, 1845), which proved a great success, and still keeps the stage. In 1847 he produced 'Matilda of Hungary,' of which the libretto was, even for Alfred Bunn, outrageously bad; the verse turgid, and even ungrammatical. Wallace now went to Germany, where he remained 14 years. To this period belongs most of his pianoforte music, partaking of the dreamy style of Chopin, the ornate *cantabile* of Thalberg, and his own charming manner. Part of the opera Lurline too was now written, in the romantic district it describes. An unpublished opera, 'The Maid of Zurich,' dates also from this period. The Irish composer now received a high compliment—a commission from the Grand Opéra of Paris. He began to write, but his eyesight failing he abandoned his pen, and once more went abroad, visiting both North and South America, and giving concerts with great success. He was nearly blown up in a steamboat in 1850, and lost all his savings by the failure of a pianoforte factory in New York. His concerts there, however, proved very lucrative. He returned to London in 1853, his pianoforte music being in high repute and eagerly sought for by the publishers. In 1860 he brought forward his 'Lurline' (Covent Garden, Feb. 23); it met with even greater success than 'Maritana,' equally overflowing with melody, and being in addition a really fine piece of art-work. In 1861 appeared 'The Amber Witch' (Her Majesty's, Feb. 28); in 1862 'Love's Triumph' (Covent Garden, Nov. 16); in 1863 'The Desert Flower' (Covent Garden, Oct. 12). This was his last completed work, but of an unfinished opera, called 'Estrella,' some fragments remain. His health had been breaking for some time, and he was ordered to the Pyrenees, where he died at the Chateau de Bagen, Oct. 12, 1865. He left a widow, who, as Mlle. Helène Stoepel, had some repute as a pianist; also two boys, students of the Conservatoire at Paris. His

remains were brought to England and interred in Kensal Green Cemetery, while Benedict, Bennott, Smart, Sullivan, Macfarren and others, stood aruund the grave, which adjoins those of St. Leger and Balfe. As the service closed, a robin-redbreast from a neighbouring branch poured forth a strain of music: it was Wallace's Requiem! [R.P.S.]

WALLERSTEIN, Anton, born of poor parents at Dresden, Sept. 28, 1813, began life early as a violinist, and in 1827 was much noticed during a visit to Berlin. In 1829 he entered the Court Band at Dresden, and in 1832 that at Hanover, but various wanderings to Hamburg, Copenhagen, and other places led to the resignation of his post in 1841. His playing was extremely popular for its expression and animation. But it is as a composer that he has had most popularity. He began to write in 1830, and from that time till 1877 poured forth a constant flood of dance music, chiefly published by Schott & Co., of Mainz. His 275th opus is entitled 'Souvenir du Pensionnat. Cinq petites pièces faciles en forme de Danse pour piano. Leipzig, Kahnt.' With this piece his name disappears from the publishing list. His dances had a prodigious vogue during their day in Germany, France, and England, in all classes of society. Among the best-known are 'La Coquette,' 'Redova Parisienne,' 'Studentengalopp,' 'Erste und lezte Liebe,' etc. His songs also were popular, especially 'Das Trauerhaus' and 'Sehnsucht in die Ferne.' [G.]

WALMISLEY, Thomas Forbes, son of William Walmisley, Esq., Clerk of the Papers to the House of Lords, was born 1783. At an early age he was sent to Westminster School. At 14 he began his musical education, and studied the organ, pianoforte, and counterpoint under Attwood. Walmisley achieved success as a musical teacher and glee-writer. Although the Part-song, made so popular by Mendelssohn, has to a great extent superseded the English Glee, some few good specimens of Walmisley's glees are still remembered. The 'Spectator' for Aug. 1830 thus characterises a volume of glees published by Walmisley at that time: 'These compositions, though displaying the attainments of a skilful musician, are not the dull effusions of a pedant. Though formed upon the best models, they are no servile copies, but the effusions of good taste matured and nurtured by study.' In 1810 Walmisley became organist at St. Martin-in-the-Fields, an appointment he held for a great number of years. His name appears on the list of musicians assembled at Weber's funeral in 1826. He died July 23, 1866.

The following printed works appear in the Catalogue of the British Museum, with dates of publication:—

Six glees, 1814. Round, Underneath this stone (Ben Jonson), 1815. Song, Taste life's glad moments, 1815. Trio, The fairy of the dale, 1815. Song, Sweet hope, 1817. Glee, From flower to flower, 1819. Canzonet, The soldiers, 1819. Glee, Say, Myra, 1822. Song, The wild hyacinth, 1825. A collection of glees, trios, rounds, and canons, 1826. Song, I turn from pleasure's witching tone, 1827. Song, Home, dearest home, 1828. By those eyes of dark beauty, 1829. Glee, Bright while smiles the sparkling wine, 1830. Six glees, 1830. Six glees, 1830. Round, O'er the glad waters, 1835. Glee, I wish to tune, 1835. Glee, The cheerful bee, 1835. Song, To Zuleika, 1835. Three canons, 1840. Duet, Tell me gentle hour of night, 1840. Sacred songs, poetry by E. B. Impey, 1841. Glee, To-morrow, 1845. Glee, The traveller's return (Southey), 1850.

His eldest son, Thomas Attwood, was born in London Jan. 21, 1814. He showed at an unusually early age such a rare aptitude for music that his father secured for him the advantage of studying composition under his godfather, Thomas Attwood. The lad rapidly attained proficiency as a player, his early mastery of technical difficulties giving promise of that distinction which in after years was ungrudgingly conceded to so capable an exponent of Bach Fugues or Beethoven Sonatas. In 1830 he became organist of Croydon Church, and attracted the notice of Mr. Thomas Miller, who encouraged his literary tastes, and persuaded him to combine mathematical with musical studies. At this time an attempt was made by Monck Mason to secure him for English opera, but Walmisley decided to try his fortune at Cambridge. In 1833 he was elected organist of Trinity and St. John's Colleges, and composed an exercise, 'Let God arise,' with full orchestra, for the degree of Mus. Bac. He then entered Corpus Christi College, where he distinguished himself in the Mathematical Examinations. He subsequently migrated to Jesus College, and though unsuccessful as a competitor for the University Prize Poem, fully justified the wisdom of Mr. Miller's advice that his love of literature should not be entirely sacrificed to professional duties. The then system concentrated the duties of several persons in one, and the young organist submitted to a slavery which it is now difficult to realise. He took without any remuneration Mr. Pratt's duties as organist in King's College Chapel and St. Mary's, and his Sunday work deserves to be recorded:—St. John's at 7.15 a.m.; Trinity, 8; King's, 9.30; St. Mary's, 10.30 and 2; King's, 3.15; St. John's, 5; Trinity, 6.15. In 1835 he composed the Ode, written by the late Bishop of Lincoln, for the Installation of Lord Camden as Chancellor—a serious interruption to his mathematical studies. His election to the professorial chair of Music, vacated by the death of Dr. Clarke Whitfeld, took place in 1836; in 1838, he took his B.A. degree, and in 1841 his M.A. It twice fell to his lot to compose music for Odes written for the Installation of Chancellors of the University. In 1842, the words, in honour of the Duke of Northumberland, were written by the Rev. T. Whytehead; in 1847, for the Installation of the late Prince Consort, they were by Wordsworth, then Laureate. Poetry and music written for such occasions are seldom longlived, but a quartet from the Ode of 1842, 'Fair is the warrior's mural crown,' would certainly be an effective concert-piece at any time. In 1848 he took the degree of Mus. Doc., and continued working at Cambridge until within a short period of his death, which took place at Hastings Jan. 17, 1856.

His intimacy with Mendelssohn was a source

of great pride to him, though some advice offered to Walmisley on his asking Mendelssohn to look at a symphony written for the Philharmonic Society weighed unduly on his mind. Before he would look at the symphony, Mendelssohn asked how many he had written already. On hearing that it was a first attempt, 'No. 1!' exclaimed Mendelssohn, 'let us see what No. 12[1] will be first!' The apparent discouragement contained in these words was far more humiliating than the feeling of disappointment at the refusal even to look at the music, and he abandoned orchestral writing.

Walmisley was one of the first English organists of his day, and in a period of church music made memorable by the compositions of Wesley and Goss, his best anthems and services are little, if at all, inferior to the compositions of these eminent men. As instances of fine writing we may cite the Service in Bb, the Dublin Prize Anthem, his anthem 'If the Lord himself,' and the madrigal 'Sweet flowers,' a work which Mr. Henry Leslie's choir has done much to popularise. His position at Cambridge no doubt acted prejudicially. A larger professional area, a closer neighbourhood with possible rivals, would have ensured a deeper cultivation of powers which bore fruit, but promised a still richer harvest. In general cultivation and knowledge of musical history he was far in advance of most English musicians. He was one of the first to inaugurate the useful system of musical lectures, illustrated by practical examples. In a series of lectures on the 'Rise and Progress of the Pianoforte,' he spoke incidentally of Sebastian Bach's Mass in B minor as 'the greatest composition in the world,' and prophesied that the publication of the Cantatas (then in MS.) would show that his assertion of Bach's supremacy was no paradox. It may be said confidently that the number of English musicians, who five-and-thirty years ago were acquainted with any of Bach's music beyond the 48 Preludes and Fugues, might be counted on the fingers, and Walmisley fearlessly preached to Cambridge men the same musical doctrine that Mendelssohn and Schumann enforced in Germany.

The volume of anthems and services published by his father after the son's death are a first-class certificate of sound musicianship. Amongst his unpublished manuscripts are some charming duets for pianoforte and oboe, written for Alfred Pollock, a Cambridge undergraduate, whose remarkable oboe-playing Walmisley much admired. To this day Walmisley's reputation as an artist is a tradition loyally upheld in Trinity College; and none that heard him accompany the services in chapel can wonder at the belief of Cambridge men that as a cathedral organist he has been excelled by none.

[1] To understand the force of this we should remember that Mendelssohn's Symphony in C minor, with which he made his début at the Philharmonic in 1829, though known as 'No. 1,' is really his 13th, and is so inscribed on the autograph. Had Walmisley been aware that Mendelssohn was merely giving his friend the advice which he had strictly followed himself, the momentary disappointment might have been succeeded by a new turn given to his studies.

His published works in the Catalogue of the British Museum are as follows:—

Song, When nightly my wild harp I bring, 1835(?). Ode at the installation of the Duke of Northumberland as Chancellor, 1842. Chants and Responses in use at King's, Trinity, and St. John's Colleges, Cambridge, 1843. Three anthems arranged from Hummel's Masses, 1849. Ode at the installation of Prince Albert as Chancellor, 1849. Attwood's Cathedral Music: 4 services, 8 anthems, etc., arranged by T. A. Walmisley, 1852. Two trios for trebles—1. The approach of May. 2. The mermaid, 1852. Choral hymn, 4 v. and organ, 1853. Four songs—1. Gay festive garments: 2. Sing to me then; 3. Farewell, sweet flowers; 4. The sweet spring day, 1854. Cambria, 1857. Cathedral Music, edited by T. F. Walmisley, 1857. Song, There is a voice, 1858. [A.D.C.]

WALOND, WILLIAM, Mus. Bac., was admitted to the privileges of the University of Oxford June 25, 1757, being described as 'organorum pulsator' (whence we may suppose him to have been organist or assistant organist of one of the churches or colleges at Oxford), and on July 5 following took his degree as of Christ Church. About 1759 he published his setting of Pope's Ode on St. Cecilia's Day, believed to be the only setting of that poem in its original form. [See GREENE, MAURICE.] WILLIAM WALOND, possibly a son of his, about 1775 became organist of Chichester Cathedral, which post he resigned in 1801. After his resignation he resided in Chichester in extreme poverty and seclusion (subsisting upon an annuity raised by the sale of some houses, and being rarely seen abroad) until his death, Feb. 9, 1836. Some fragments of church compositions by him remain in MS. in the choir-books of Chichester Cathedral. RICHARD, son of William Walond of Oxford, born 1754, matriculated from Christ Church, Oxford, July 14, 1770. He was a clerk of Magdalen College, Oxford, from March 24, 1775 until 1776. On March 14, 1776, he took the degree of B.A. as of New College, and was subsequently a vicar choral of Hereford Cathedral. GEORGE, another son of W. Walond of Oxford, was a chorister of Magdalen Coll., Oxford, from April 13, 1768 until 1778. [W.H.H.]

WALPURGISNIGHT, the night (between April 30 and May 1) of S. Walpurga or Werburga, a British saint, sister of S. Boniface, on which a Witches' Sabbath is supposed to be held in the Harz Mountains. 'THE FIRST WALPURGISNIGHT, Ballad for Chorus and Orchestra, the words by Goethe, music by Felix Mendelssohn-Bartholdy, op. 60,' is a setting of a poem of Goethe's, which describes the first occurrence of the event in an encounter between old heathens and Christians.

The intention to compose the poem probably came to Mendelssohn during his visit to Goethe in 1830, and he announces it as a Choral Symphony.[2] He began to write it in April 1831, and by the end of the month speaks of it as practically complete. On July 14, at Milan, however, he is still tormented by it, and the MS. of the vocal portion is dated '15th July, 1831.' The Overture—'Saxon Overture' as he calls it—followed '13th Feb. 1832,' and the work was produced at Berlin, Jan. 1833. Ten years later he resumed it, re-scored the whole, published it, and

[2] Letter to Klingemann, Nov. 1840. The idea of a choral symphony was carried out in the Lobgesang.

performed it, first in Germany, and then in England (Philharmonic, July 8, 1844), to English words by Mr. Bartholomew. [See vol. ii. pp. 266 *b*, 269 *b*, 284 *a*.] [G.]

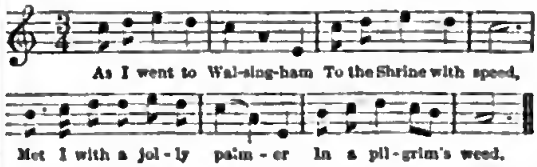
WALSEGG, FRANZ, GRAF VON, known for the mystification he practised in regard to Mozart's Requiem, was a musical amateur living at Stuppach, a village belonging to the Lichtenstein family, near Gloggnitz, at the foot of the Semmering. He played the flute and cello, had quartet parties twice a week at his house, and on Sundays acted plays, in which he took part himself with his family, clerks, and servants. He had moreover the ambition to figure as a composer, and to this end commissioned various composers to write him unsigned works, which he copied, had performed, and asked the audience to guess who the composer was. The audience being complaisant enough to suggest his own name he would smilingly accept the imputation. On the death of his wife, Anna, Edle von Flammberg, on Feb. 14, 1791, he sent his steward Leutgeb to Mozart to bespeak a Requiem, which he had fetched by the same hand after Mozart's death. He copied the score, headed it 'Requiem composto dal Conte Walsegg,' and conducted a solemn performance of it in memory of his wife on Dec. 14, 1793. On his death the score, completed by Süssmayer, went to his heiress Countess Sternberg, and passing through various hands, finally reached the Court Library of Vienna (1838). [For further particulars of the autograph score, see vol. ii. p. 402.] [C.F.P.]

WALSH, JOHN, one of the most eminent music-publishers of his day, commenced business probably about 1690 at the sign of 'The Golden Harp and Hautboy in Catherine Street in the Strand.' In 1698 the epithet 'Golden' was discontinued. He held the appointment of 'Musical Instrument Maker in Ordinary to His Majesty.' Walsh published many works in conjunction with 'J. Hare, Musical Instrument Maker, at the Golden Viol in St. Paul's Church Yard, and at his Shop in Freeman's Yard in Cornhill, near the Royal Exchange,' or 'att ye Viol & Flute in Cornhill, near the Royall Exchange.' His earlier publications were engraved, but about 1710 he commenced the practice of stamping upon pewter plates. His work of both kinds is mostly rough and unfinished. In 1700, copies of some of Corelli's Sonatas having been imported from Rome, Walsh announced 'Twelve Sonnata's in Two Parts; The First Part Solo's for a Violin, a Bass-Violin, Vlol and Harpsichord; The Second, Preludes, Almands, Corants, Sarabands, and Jigs, with the Spanish Folly. Dedicated to the Electoress of Brandenburgh by Archangelo Corelli, being his Fifth and Last Opera. Engraven in a curious Character, being much fairer and more correct in the Musick than that of Amsterdam.' His principal publications include Handel's overtures and songs in 'Rinaldo,' 'Esther,' 'Deborah,' and 'Athaliah,' the Utrecht Te Deum and Jubilate and four Coronation Anthems, all in full score; Dr. Croft's thirty Anthems and Burial Service; Eccles's Collection of Songs and 'Judgment of Paris,' and Daniel Purcell's 'Judgment of Paris.' He died March 13, 1736, having, it is said, amassed a fortune of £20,000. He had, some time before his death, resigned his appointment of Musical Instrument Maker to the King in favour of his son,

JOHN, who succeeded to his father's business and conducted it with great energy and success for nearly thirty years. He published the overtures and songs in many of Handel's operas and in most of his oratorios; his 'Alexander's Feast' (for the Author) and 'Acis and Galatea,' and his Funeral Anthem; also the second volume of his 'Suites de Pieces pour le Clavecin,' and his 'Six Concertos for the Harpsichord or Organ' (Oct. 1738), of the copyright in which latter Handel made him a present; Dr. Greene's forty Select Anthems, his 'Spenser's Amoretti,' Songs, Sonatas, etc.; Dr. Boyce's 'Solomon,' 'Chaplet,' 'Shepherd's Lottery,' and 'Lyra Britannica': Dr. Arne's 'Vocal Melody,' Pergolesi's 'Stabat Mater,' etc., etc. He died Jan. 16, 1766, and was buried, with much funeral pomp, at St. Mary's, Strand.

After his death his business passed into the hands of WILLIAM RANDALL, who commenced the publication of Handel's works, in score, in a complete form. He used Walsh's plates, when applicable, for the songs, and had new ones stamped for the recitatives and choruses, the contrast of style between the two being often very striking. One of his publications ('Messiah') bears the imprint of 'Randall & Abell.' He was succeeded by HENRY WRIGHT, who continued the publication of Handel's works in a complete form, and published several of the oratorios, etc. of the great master. Some of his imprints have the names of 'Wright & Co.,' and one (No. 10 of the Chandos anthems) those of 'Wright & Wilkinson.' After his death or retirement the business was divided between ROBERT BIRCHALL who had been assistant to Randall, and Longman & Wilkinson. [See BIRCHALL.] [W.H.H.]

WALSINGHAM, an old English song relating to the famous Priory of Walsingham in Norfolk, and probably dating before 1538, when the Priory was suppressed. The following is the tune in modern notation from Mr. Chappell's book:—



The air was a favourite among the early English composers, and many sets of variations on it will be found in the lists of VIRGINAL MUSIC. [See page 308 *a*, *b*; 311 *a*, *b*; 313 *a*.] The title is once given 'Have with you to Walsingham'; whether a different song or not is uncertain. [G.]

WALTER, Gustav, born 1835, at Bilin, Bohemia, learned singing at the Prague Conservatorium from Franz Vogl, and made his first appearance in opera as Edgar at a private representation of Lucia. He played at Brunn for a short time, and in July 1856 appeared at Vienna in Kreutzer's 'Nachtlager.' He has been permanently engaged there, and has attained great popularity, both on the stage as a 'lyric' tenor, and in the concert-room as an interpreter of the songs of Schubert. He came to London in 1872, and made his first appearance on May 13, at the Philharmonic, where he was favourably received in 'Dies Bildniss' (Mozart), and songs of Riedel and Rubinstein. He also sang at the Crystal Palace, etc. His daughter Minna, a pupil of Madame Marchesi, has played in Vienna and elsewhere, and is now engaged as a principal soprano at Frankfort. [A.C.]

WALTER, John, organist of Eton College at the commencement of the 18th century, composed some church music; but his chief claim to distinction is having been the first music-master of John Weldon. [W.H.H.]

WALTER, William Henry, born at Newark, New Jersey, U.S.A., July 1, 1825. When quite a lad he played the organ at the first Presbyterian Church, and was afterwards appointed organist at Grace Episcopal Church, Newark. At 17 he came to New York, and in 1842 became organist of Epiphany Church; then of Annunciation; and in 1847 of St. John's Chapel, Trinity parish. In 1848 he was promoted to the organ at St. Paul's Chapel, where he remained until 1856, when he was transferred to Trinity Chapel, Twenty-fifth Street, where he remained until 1869. He was appointed organist at Columbia College, New York, in 1856, and in 1864 received the honorary degree of Doctor in Music from that institution, with which he is still connected (1885). His principal works are 'Common Prayer with Ritual Song,' 'Manual of Church Music,' 'Chorals and Hymns,' 'Hymnal with Tunes, Old and New,' 'Psalms with Chants,' 'Mass in C,' and 'Mass in F,' besides a number of Anthems and Services for use in the Episcopal Church. His son,

George William, was born at New York Dec. 16, 1851; began to make melodies at the age of 3 years; played the organ at Trinity Chapel, New York, when 5; completed his musical studies under John K. Paine of Boston, and Samuel P. Warren of New York; has resided in Washington, D.C., since 1869, and in 1882 was created Doctor in Music by the Columbian University of that city. His compositions have been written more for the virtue of his profession than for performance or publication. As an organist he is chiefly known for his facility in extemporaneous performance and for his skill in registration. His musical library numbers over 8000 works. [A.F.A.]

WALTHER, Johann, Luther's friend, and one of the earliest of the composers in the Reformed Church, was born 1496—according to his tombstone, at Gotha, near Cola, in Thuringia; in 1524 was singer in the choir at Torgau, and in the following year Capellmeister, or 'Sängermeister,' to the Elector of Saxony. In 1548 he was sent to Dresden to organise and lead a choir of singers for Moritz of Saxony, and remained till 1555, when he returned with a pension to Torgau, and there lived till his death in 1570.

In 1524 he was called to Wittenberg by Luther to assist him in framing the German Mass. The result of this was his 'Geystlich Gesangk Buchleyn' for 4 voices (1524), the earliest Protestant Hymnbook. His other works are 'Cantio Septem Vocum,' etc. (1544); 'Magnificat octo tonorum' (1557); 'Ein newes christliches Lied' (1561); 'Ein gar schöner geistlicher und christlicher Bergkreyen' (1561); 'Das christlich Kinderlied Dr. Martin Luthers, Erhalt uns Herr, bei Deinem Wort . . . mit etlichen lateinischen und deutschen Sängen gemehret' (1566). Other pieces are included in the collections of Rhaw and Forster, 'Montan-Neubers Psalmenwerk' 1538, and 'Motettensammlung' 1540. [G.]

WALTHER, Johann Gottfried, a very skilful contrapuntist[1] and famous musical lexicographer, born at Erfurt, Sept. 18, 1684; died at Weimar, March 23, 1748; was pupil of Jacob Adlung and J. Bernhard Bach in 1702; became organist of the Thomas Church at Erfurt, and July 29, 1707, town organist of Weimar (in succession to Heintze) and teacher of the son and daughter of the Grand Duke; and in 1720 'Hofmusicus' (Court musician). Walther was a relative of J. S. Bach, and during Bach's residence in Weimar (1708–14) they became very intimate, and Bach was godfather to his eldest son. The meagre notice of Bach in Walther's Lexicon seems to show that the intimacy did not last. Mattheson's judgment of Walther, in his 'Ehrenpforte,' is a very high one; he regards him as 'a second Pachelbel, if not in art the first.' In the arrangement and variation of Chorales on the organ, he certainly stands next to Bach himself. An anecdote preserved by one of Bach's sons shows that he was once able to puzzle even that great player.[2] He printed the following pieces:—Clavier concert without accompaniment (1741); Prelude and Fugue (1741), 4 Chorales with variations; and a mass of compositions remains in MS. in the Berlin Library and elsewhere. But Walther's most lasting work is his Dictionary—'Musikalisches Lexicon oder musikalische Bibliothek' (Leipzig, 1732), the first to combine biography and musical subjects, a work of great accuracy and merit, and the groundwork to many a subsequent one. This work was the production of his leisure hours only. He published a first sketch, of 68 pages, in 1728, under the title of 'Alte und neue musikalische Bibliothek oder musikalisches Lexikon' (Ancient and Modern Musical Library or Musical Lexicon). Walther had prepared elaborate corrections and additions for a second

[1] See the instances given by Spitta, 'Bach' (Novello), ii. 364.
[2] Ib'd. ii. 366.

edition of his great work, and after his death they were used by GERBER in the preparation of his Lexicon. They ultimately came into the possession of the 'Gesellschaft der Musikfreunde' at Vienna. [G.]

WALTZ, and WALTZ À DEUX TEMPS. [See p. 385.]

WALTZ, GUSTAVUS, a German, who seems to have acted as Handel's cook, and after some time to have come out as a singer. He made his first attempt on the boards as Polyphemus in Handel's 'Acis and Galatea,' when it was performed as an 'English Pastoral Opera' under Arne, at the 'new English theatre in the Haymarket,' May 17, 1732, showing that his voice was a large bass. Seven years later (1739) he and Reinhold sang 'The Lord is a man of war' at the performance of 'Israel in Egypt,' their names being pencilled by Handel over the duet. He also sang Abinoam in 'Deborah,' Ahner in 'Athaliah,' and Saul, on the production of those oratorios. His portrait was painted by Hauck, and engraved by Müller. He is seated with a cello, a pipe, and a pot of beer on the table beside him. It now belongs to Mr. J. W. Taphouse, of Oxford, and is exhibited in the Loan Collection of the Inventions Exhibition, 1885.

Handel on one occasion, speaking to Mrs. Cibber, said of Gluck, 'He knows no more of contrapunto than my cook Waltz.' This very impolite speech is often [1] misquoted, and given as if Handel had said 'no more *music*'; but its force as uttered is very much altered when we recollect that Gluck was no contrapuntist, and that Waltz must have been a considerable musician to take such parts as he did at Handel's own choice. [G.]

WANDA, QUEEN OF THE SAMARTANS. A romantic tragedy with songs, in 5 acts, by Zacharias Werner, with music by Riotte. Produced at the Theatre an-der-Wien, Vienna, March 16, 1812, and repeated five times between that and April 20. On one of these nights Beethoven was in the house. He excuses himself to the Archduke Rodolph for not attending a summons from His Highness, on the ground that contrary to his usual custom he had not come home after noon, the lovely weather having induced him to walk the whole afternoon, and Wanda having taken him to the theatre in the evening (Thayer, iii. 195.) [G.]

WANHAL—in English publications VANHALL—JOHN BAPTIST, a contemporary of Haydn's (1732–1809), was of Dutch extraction, but born at Nechanicz in Bohemia May 12, 1739. His instructors were two local worthies, Kozák and Erban, and his first instruments the organ and violin. His early years were passed in little Bohemian towns near the place of his birth. At one of these he met a good musician, who advised him to stick to the violin, and also to write for it; both which he did with great assiduity. In 1760 he was taken to Vienna by the Countess Schaffgotsch, and here his real progress began; he studied (under Dittersdorf), read all the works he could get at, played incessantly, composed with great enthusiasm, and what was then thought extravagance, and was soon taken up by many of the nobility. One of these, the Freiherr Riesch, sent him to Italy for a long journey, of which he took full advantage. On his return to Vienna he fell into a state of mental depression, which for some time affected him greatly. It was thus that Burney found him in 1772 ('Present State,' etc., p. 358). Life in Vienna then was very much what it was 50 years later, and Wanhal's existence was passed, like Beethoven's or Schubert's, in incessant work, varied by visits to Hungary or Croatia, where the Count Erdödy, the immediate predecessor of Beethoven's friend, received him. He died in Vienna in 1813. Though somewhat younger than Haydn his music arrived in England first. Burney mentions this fact (Hist. iv. 599) and speaks of his symphonies as 'spirited, natural, and unaffected,' and of the quartets and other music for violins of this excellent composer as deserving a place among the first productions in which unity of melody, pleasing harmony, and a free and manly style are constantly preserved.' Burney's expressions about Haydn in the next paragraph show, however, how far higher he placed him than Wanhal or any other composer of that time.

The list of his works is enormous. Dlabacz, the author of the Dictionary of Bohemian Musicians, gives no less than 100 symphonies, 100 string quartets, 25 masses and 2 requiems, 30 Salve Reginas and 36 offertories, 1 Stabat Mater, 1 oratorio, 2 operas, and many other works. His sonatas were often met with in our grandmothers' bound volumes, and Crotch has given two pieces of his Specimens of Music. Many of the symphonies and sonatas were produced a dozen at a time, a practice to which Beethoven gave the deathblow. They must not therefore be judged of from too serious a point of view. [G.]

WANLESS, THOMAS, Mus. Bac., was appointed organist of York Cathedral April 18, 1691, and described in the Chapter book as 'in musicis expertum.' He graduated at Cambridge in 1698. In 1703 he published at York a collection of the words of anthems sung in the Cathedral. He composed a Litany, known as 'The York Litany,' no two copies of which exactly agree. Dr. Jebb has printed three different versions in his 'Choral Responses and Litanies.' An anthem by Wanless, 'Awake up, my glory,' is in the Tudway Collection (Harl. MS. 7347). He died in 1721. [W.H.H.]

WARD, JOHN, published, in 1613, 'The First Set of English Madrigals to 3, 4, 5, and 6 parts, apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry,' dedicated 'To the Honourable Gentleman and my very good Maister, Sir Henry Fanshawe, Knight'; one madrigal in which, 'Die not, fond man,' is still well known to members of madrigal societies. He was one of the contributors to Leighton's 'Teares or Lamentacions,' 1614. An

[1] As for instance, by Berlioz in his 'Autobiography,' chap. xx.

Evening Service and two anthems by him were printed in Barnard's Church Music, 1641, and an incomplete score of the Service and three anthems, including the two printed, are contained in Barnard's MS. collections. Nothing is known of his biography beyond the fact that he died before 1641. [W.H.H.]

WARING, William, translator of Rousseau's Dictionnaire de Musique—'a Complete Dictionary of Music, consisting of a copious explanation of all the words necessary to a true knowledge and understanding of Music. London, 1770. 8vo.' In the 2nd edition (without date) Waring's name as translator was added to the title. [G.]

WARNOTS, Henry, born July 11, 1832, at Brussels, was taught music first by his father, and in 1849 became a pupil at the Brussels Conservatoire, in harmony, pianoforte-playing, and singing. In 1856 he appeared in opera at Liège as a light tenor, and was engaged for a short period at the Opera Comique, Paris. He next sang at Strasburg, and on Jan. 24, 1865, an operetta of his composition, 'Une Heure du Mariage,' was performed there. In 1867 he was engaged at the National Theatre, Brussels, and in October sang in Flemish the hero's part in De Miry's 'Franz Ackermann.' In December of the same year he obtained a professorship at the Conservatoire, and retired from the stage. In 1869 he was appointed Director of the orchestra of the Brussels City Musical Society, and in 1870 he founded a school of music at St. Josse-ten-Noode-Schaernbeeck, a suburb of Brussels, and of which he is still Director. In addition to the operetta, M. Warnots has composed a patriotic cantata performed in 1867 at Ghent. His daughter and pupil,

Elly Warnots, born 1857, at Liège, made her début in 1878, at the Theatre de la Monnaie, Brussels. In 1881 she was engaged at the Pergola, Florence, and on May 17 of the same year made her first appearance in England at the Royal Italian Opera, as Marguérite de Valois, in the Huguenots. During the season she also played the part of the same Queen in Hérold's Pré aux Clercs, and was favourably received. Since then Miss Warnots has been frequently heard at the Promenade Concerts, at the Crystal Palace, and elsewhere. [A.C.]

WARREN, Joseph, born in London March 20, 1804, in early life commenced the study of the violin, which he gave up for the pianoforte and organ. In 1843 he became organist of St. Mary's (Roman Catholic) Chapel, Chelsea, and composed some masses for its service. He was author of 'Hints to Young Composers,' 'Hints to Young Organists,' 'Guide to Singers,' and other similar works, and editor of Hilton's 'Ayres, or Fa las,' for three voices (for the Musical Antiquarian Society), an English version of Beethoven's 'Christus am Oelberge,' Boyce's 'Cathedral Music,' for which he wrote new biographies of the composers, including, in most cases, exhaustive lists of their compositions, and many other works. He died at Bexley, Kent, March 8, 1881. He was an able musical antiquary, and the possessor of an extensive musical library, the greater portion of which he disposed of, piecemeal, during his latter years. [W.H.H.]

WARTEL, Pierre François, born April 3, 1806, at Versailles. From 1823 to 1828 he was a pupil in Choron's School of Music, and afterwards at the Conservatoire under Banderali and Nourrit, where he obtained a first prize for singing. From 1831 to 1846 he played small tenor parts at the Grand Opéra. He afterwards sang with success in Germany, but on his return to Paris devoted himself entirely to teaching. He was considered one of the best teachers of the day, and among his pupils must be named Christine Nilsson, Trebelli, Mlle. Hisson (Grand Opéra), etc. M. Wartel has another claim for distinction, as having introduced into France and popularised Schubert's songs. Indeed it was he who drew the attention of the Viennese to them in 1842, at a time when Schubert was completely eclipsed by Proch, Hackel, etc., and an occasional performance of the Wanderer was the only sign of his existence (Hanslick, Concertwesen, 346). Wartel's wife,

Atala-Thérèse-Annette, *née* Adrien, was born July 2, 1814. Her father was violinist at the Grand Opéra, and leader of the Conservatoire band. She received instruction in music at the Conservatoire, was appointed accompanyist there, and in 1831 obtained a professorship, which she resigned in 1838. She was the first female instrumentalist ever engaged at the Société des Concerts. In 1859 she visited England with her husband, and gave a concert at the house of Mr. Grote, where she played Mendelssohn's Pianoforte Trio in D minor with Joachim and Patti. She composed Studies and other works, including her Lessons on the Pianoforte Sonatas of Beethoven. Their son,

Émil, was engaged for many years at the Théâtre Lyrique, but has since then established a vocal school of his own. [A.C.]

WARWICK, Thomas, of the family of Warwick, or Warthwyke, of Warwicke, Cumberland, was, in 1625, a musician for the lute to Charles I. On July 1 in the same year he was sworn organist of the Chapel Royal in the place of Orlando Gibbons. On March 29, 1630, he was mulcted of a month's salary 'because he presumed to play verses one the organ at service tyme, beinge formerly inhibited by the Deane from doinge the same, by reason of his insufficiency for that solemne service.' Anthony Wood says he was organist of Westminster Abbey, but there is no evidence to support the assertion. He is said to have composed a song in 40-parts performed before Charles I. about 1635. He was a commissioner for granting dispensations to convert arable land into pasture. His name last occurs in 1641 in a warrant for exempting the king's musicians from payment of subsidies. His son, Sir Philip Warwick, was Secretary to the Treasury, temp. Car. II. [W.H.H.]

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WASIELEWSKY, JOSEPH W. VON, author, violin-player and conductor, born June 17, 1822, at Gross Leesen, near Dantzig. His parents were both capable musicians, and his father taught him the violin at an early age, and urged the study of it upon him and his two elder brothers. Joseph repeatedly endeavoured to be allowed to take music as his profession; but it was not till April 3, 1843, that his wish was gratified by entering the Conservatorium at Leipzig under Mendelssohn's personal teaching. Other branches he learned under David and Hauptmann, and remained in the Conservatorium till Easter, 1845. He then played in the orchestras of the theatre, the Gewandhaus, and the Euterpe concerts, till 1850, when he left for Düsseldorf at the invitation of Schumann, and remained there for two years. In May, 1852, he removed to Bonn, and became conductor of the 'Concordia,' the Gesangverein, and the 'Beethoven-Verein.' After three years he exchanged this for Dresden. In 1869 he was recalled to Bonn as 'town music-director.' In 1858 he published his biography of Schumann (2nd and 3rd eds., 1869 and 1880); in 1869 his excellent book on the Violin and its Masters (Breitkopf & Härtel); in 1874 'Die Violine im 17 Jahrhundert,' etc. (Bonn); and 'History of Instrumental Music in the 16th Century' (Berlin). He has a decoration from the Duke of Meiningen (1871); and is a royal music-director (1873), and a member of the 'Accademia filarmonica' at Bologna. [G.]

WATER CARRIER, THE, the English version of Cherubini's 'LES DEUX JOURNÉES.' It was produced in a very mutilated state in London in 1801 as 'The Escapes, or the Water Carrier,' and again at Covent Garden, Nov. 12, 1824, 'with the overture and all the music.' On Oct. 27, 1875, it was again produced, by Carl Rosa, at the Princess's Theatre, London, complete, with Mr. Santley as Micheli. [G.]

WATER MUSIC, THE. A series of Instrumental Movements composed by Handel.

On his return from Italy, in 1710, Handel was presented to the Elector of Hanover by Steffani, through whom he obtained the appointment of Capellmeister at the Electoral Court, with leave of absence for a visit to England. He returned in June, 1711; and, in 1712 obtained permission to make a second visit 'on condition that he engaged to return within a reasonable time.'[1] This he interpreted so liberally, that he was still busy in London when the Elector arrived there, under the title of King George I., Sept. 20, 1714. It was impossible for him to present himself at Court after such a dereliction of duty; but his friends, Baron Kielmansegge and the Earl of Burlington, procured his restoration to favour. By their advice he wrote a Suite of Movements for two Solo Violins, Flute, Piccolo, two Hautboys, one Bassoon, two Horns, two Trumpets, and Stringed Orchestra; and had them played, under his own direction, on Aug. 22, 1715, upon a boat, in which he followed the Royal Barge on its return from Limehouse to Whitehall. The King was delighted with the music and enquired the name of the composer. Baron Kielmansegge made good use of the opportunity, and so far appeased the King's resentment, that he not only restored Handel to favour, but accorded him a pension of £200 a year, in addition to one of equal amount previously granted to him by Queen Anne. We owe this account to Mainwaring.[2] Hawkins asserts that the pension was not granted till Handel's appearance at Court with Geminiani. The date rests on the authority of Malcolm,[3] who also tells us that a similar excursion took place, July 17, 1717, when the Royal Family proceeded by water to 'a supper-party, given by Lady Catharine Jones, at the house of the late Lord Ranelagh, at Chelsea'; and that Handel directed the orchestra with such success that the King commanded the whole of the music to be thrice repeated. As no second collection of 'Water Music' is known to be in existence, we are driven to the supposition that the compositions of 1715 were repeated in 1717. Dr. Chrysander is of opinion that the first performance took place in 1717; but the earlier date has always been accepted, and it is certain that Handel was reconciled to the King long before 1717.

The Water Music consists of twenty-one Movements, disposed in the following order:—

1. Overture (Introduction and Fugue in F).
2. Adagio.
3. A Movement (All°.?) in Triple Time.
4. Andante.
5. A Movement (All°.?) in Triple Time.
6. Air, in F.
7. A Movement (All°.?) in Triple Time.
8. Boure (*sic*).
9. Hornpipe (in 3-2 Time).
10. A Movement (All°.?) in D Minor.
11. A Movement (All°.?) in D Major.
12. A Movement (All°.?) in 3-2 Time.
13. A Movement in form of a Sarabande.
14. Aria, in G.
15. Lentement.
16. A Movement in form of a Bourrée.
17. Menuet.
18. Menuet.
19. A Movement (All°.?) in C Minor.
20. A Movement (All°.?) in G Major.
21. Coro, in D Major.

The original autograph has disappeared; but two Movements, undated, and differing considerably from the printed copies, will be found in Add. MSS. 30,310, Brit. Mus.[4] The earliest printed edition is that of Walsh, published in 1740.

The Water Music arranged for the piano was once a favourite piece with amateurs, and many still living must recollect hearing its spirited and rhythmical strains in their childhood. [W.S.R.]

[1] Mainwaring, 'Memoirs of the Life of the late George Frederic Handel' (London, 1760), pp. 85, 86.

[2] Mainwaring, pp. 90-92.

[3] 'Anecdotes of the Manners and Customs of London, during the Eighteenth Century' (London, 1811).

[4] It is quite possible that these may have been remodelled for the performance in 1717.

WALTZ. The origin of the Waltz is wrapped in even more obscurity than is usually the case with the best-known dances. The immense popularity which it has achieved in the 19th century—a popularity which has had the effect of almost banishing every other dance—has given rise to a dispute as to the historical genesis of the waltz, into which national antipathies have to a certain extent entered. It would have been thought that French writers could not ignore the evidence of a German origin given by the name *waltz*, derived from *waltzen*, to turn; but in the face of the etymology of the word an ingenious theory has been invented by which it is sought to prove that the dance and the name were originally borrowed by Germany from France, and then reintroduced, as a foreign invention, from the former to the latter country.

This theory apparently was first propounded by Castil Blaze, and has been adopted by Fétis, Littré, and Larousse. The French account of the origin of the waltz is that the dance is a descendant of the Volta—known to the Elizabethans as Lavolta—a dance described by Thoinot Arbeau in his Orchésographie, and said to have been a native of Provence, whence it was introduced into Paris under Louis VII. It remained in fashion up to the 16th century, at which period it was (according to Larousse) introduced into Germany, the name *Volta* being changed into *Walzer*. The obvious Italian origin of the word 'volta' has been overlooked by the French writers. The German authorities, on the other hand, trace the waltz back to the *Drehtanz*, or turning dance, a modification of the old form of dances which (like the English country dances) were danced by couples standing face to face, or holding one another by one hand only. Crabb Robinson's account of the way in which he saw it danced at Frankfort in 1800 is somewhat different. 'The man places the palms of his hands gently against the sides of his partner, not far from the arm-pits. His partner does the same, and instantly with as much velocity as possible they turn round, and at the same time gradually glide round the room.'[1]

Great confusion exists in the German accounts of these early dances. The Volta, the Langaus, and the Allemande are all mentioned as being the ancestors of the waltz, but none of these seems to be satisfactorily connected with the modern dance. That the volta and the spring-tanz were identical seems pretty certain: in both the indecency of the performance seems to have been a characteristic feature, as a comparison of the descriptions in Thoinot Arbeau's Orchésographie and Johann von Münster's 'Traktat vom ungotteseligen Tanz' (1594) clearly shows; but this feature is different from that which was held up to reprobation in the waltz in later days by Lord Byron and other English writers on its introduction into England. The German dances, like the French, in the 15th and 16th centuries, were either of a solemn or slow character, or consisted in unseemly leapings and jumpings; as Chapman in his 'Alphonsus Emperour of Germany' makes one of his characters say:—

> We *Germans* have no changes in our dances,
> An Almain and an upspring that is all.

In course of time the latter became so objectionable that it was not only preached and written against, but was made the subject of local edicts, notably in the towns of Nürnberg, Amberg, and Meissen. The Almain or Allemande was introduced into France after the conquest of Alsace by Louis XIV., but the dance had nothing in common with the modern waltz, and the spring-tanz, which, as has been mentioned, was identical with the volta, no longer occurs in the 17th and 18th centuries. This break in the imaginary genealogy of the waltz has not been made clear by the writers who have treated the subject. It is generally admitted that the modern dance first made its appearance about the year 1780, and the only attempt at connecting the old and the new dances is the suggestion that because the song 'Ach du lieber Augustin' (which was one of the first tunes to which walzes were danced) was addressed to a wandering musician who lived in 1670, therefore the modern dance was contemporary with the tune. The attempts at tracing the waltz from such a widely-spread dance as the volta or spring-tanz has led to further confusion with regard to the humble Ländler or Schleifer, which is its real ancestor. That it springs from a class of country dances, and not from the ancient stock of the volta, must be obvious upon many grounds. The dance itself is first heard of in Bohemia, Austria, and Bavaria in the latter part of the 18th century: in Bohemia it seems first to have become fashionable, since on March 18, 1785, it was forbidden by an Imperial edict as 'sowohl der Gesundheit schädlich, als auch der Sünden halber sehr gefährlich,' in spite of which it found its way to Vienna, and was danced in the finale to Act ii. of Vicente Martin y Solar's 'Una Cosa rara' by four of the principal characters (Luhino, Tita, Chita, and Lilla). On its first appearance in Vienna the music of the waltz was played quite slowly: the tempo in Martin's opera is marked Andante con moto, but in Vienna the character of the dance was changed, and a Geschwindwalzer was introduced which finally led to a Galoppwalzer in 2-4 time. But in spite of the changes that the dance underwent, what it was originally like can still be seen at any Austrian or Bavarian village festival at the present day, where it will be found, perhaps called a Ländler or Schleifer, or some other local name, but still danced to the old slow rhythms which were imitated by Mozart, Beethoven, and (to a less degree) Schubert, in their waltzes written for the Viennese in the early days of the dance's fashionable career. In England the name and the tune of the dance made their first appearance about the year 1797. The collection of Preston's Country Dances published at that date contains 'the new German Waltz' and 'the Princess of Wales's Waltz,' both of which are real waltz tunes, though how different the dances were may be gathered from

[1] Diary, i. 78.

the directions for dancing the former: 'Set and hands across and back again, lead down the middle up again to the top, turn your partner with the right hand quite round, then with the left, hands 4 round at bottom right and left.' The same collection also contains a dance called 'Miss Simpson's Waltz,' the tune of which is written in common time. It was not until 1812 that the dance in its modern form made its appearance in England, when it was greeted with a storm of abuse as 'a fiend of German birth,' 'destitute of grace, delicacy, and propriety,' a 'disgusting practice,' and called forth a savage attack from Lord Byron.[1] In spite of this reception it seems to have won a speedy victory, and is at the present day certainly more in favour than ever. In France the waltz made its appearance during the war with Germany (1792–1801) which ended with the Peace of Luneville, after which it was said that the Germans had ceded even their national dance to the French. It was first danced at the opera in Gardel's ballet 'La Dansomanie' (1800), for which Méhul wrote the music. Beyond the changes introduced in Vienna by Schubert, Strauss, etc., and adopted all over Europe, the form of the dance has not undergone any material alteration in France, though it was probably there that the misnamed 'Valse à deux temps' (*i. e.* a faster form of the danse, containing six steps to every two of the waltz 'à trois temps') was first introduced towards the middle of the century.

The music of the waltz originally consisted of two sections, each consisting of 8 bars in 3-4 or 3-8 time. Good examples of these primitive forms will be found in Beethoven's and Mozart's Deutsche Tänze. The next development of the music was the stringing together of several of these 16-bar waltzes, and the addition of trios, and a coda. This was first effected by Hummel in a waltz in 9 numbers, which he wrote in 1808 for the opening of the Apollo Saal in Vienna, but this isolated example cannot have had much influence upon the development of the waltz, since it is not until the time of Schubert that it possesses any intrinsic musical value. The dances of this composer form really the basis of modern waltz music. Though in the main they adhere to the old 16-bar form, yet the beginnings of development are apparent in them, not only in their immense musical superiority to any of their predecessors, but also in the numerous extensions and improvements of the original form which are to be found in them, and which have since become the commonplaces of every writer of dance music. For instance, in op. 9*b*, Waltz No. 15, instead of having an 8-bar phrase repeated in each section, has two sections of 16 bars each. The next number (16) has two introductory bars of bass solo before the 16-bar melody begins—a device which is nowadays too familiar to be noticed, though when Schubert wrote it was probably absolutely novel. A careful analysis of these beautiful compositions would probably reveal many such points of departure; indeed, in comparing them with the works of his contemporaries, such as Lanner and the elder Strauss, it is extraordinary to find how Schubert anticipated their effects. But if Schubert had so great an influence on the Viennese school of dance composers, it is to Weber that the waltz owes what, musically speaking, is its most important development. The composition of the 'Aufforderung zum Tanz' marks the adoption of the waltz-form into the sphere of absolute music, and prepared the way for the stream of pianoforte and vocal waltzes, not intended as accompaniments to dancing, the best examples of which are the waltzes of Chopin and Rubinstein, though this form of composition has been adopted by most writers of 'brilliant' music. Of late years a tendency has shown itself to revert to what may be called the Schubert type of waltz. To this class belong the waltzes of Brahms, Kiel, and other modern German composers. Brahms indeed may be said to have introduced a new class in his 'Liebeslieder' for pianoforte duet and vocal quartet; but the original type of these is the same as Schubert's dances.

In the early part of the present century the composition of waltzes for dancing was almost entirely in the hands of the Viennese composers. Johann Strauss the elder introduced the habit of giving names to waltzes, and it was at Vienna, under the Strauss family, Lanner, Lahitzky, and Gungl, that the waltz became fixed in the form in which we now know it, *i. e.* an introduction generally in a slow tempo, foreshadowing the principal motive of the composition, and followed by five or six separate waltzes ending with a coda recapitulating the best numbers. Vienna has, moreover, always preserved the tradition of playing what a modern writer aptly describes as 'those irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs.' France has produced a few good waltzes, but more for operatic or vocal purposes than for dancing, while England is very far below either country in compositions of this kind. The waltzes which achieve ephemeral popularity in England are generally beneath contempt as music, and as accompaniments to dancing are a long way behind the productions of Vienna.

With regard to the tempo of a waltz no strict rule can be given. In England the time at which waltzes are played and danced differs almost from year to year according to what is supposed to be 'the fashion.' The Viennese tradition of introducing *rallentandos* and *accelerandos* into waltzes, charming though it is to a musician, has never been caught by any English conductor of dance music, and probably would be found impracticable in England, where dancers may be seen exhibiting their lack of the sense of time and rhythm by waltzing to the music of a polka. Cellarius gives the proper tempo of a waltz 'à trois temps' as ♩ = 66, and 'à deux temps' as ♩ = 88.

[W.B.S.]

1 'The Waltz: an apostrophic hymn'; published 1813.

WATSON, Thomas, put forth in 1590 'The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson. There are also beere inserted two excellent Madrigalls of Master William Byrd's composed after the Italian vaine at the request of the sayd Thomas Watson.' It is dedicated in a Latin metrical epistle to Robert Devereaux, Earl of Essex, and there is also a similar epistle addressed to Luca Marenzio, the celebrated Italian madrigal composer, from whose works 23 of the 28 madrigals included in the publication were taken. Many of these madrigals are still well known. Watson is conjectured to have been identical with Thomas Watson, a native of London, who after studying poetry for some time at Oxford, returned to London to study law, and died about 1592. A collection of sonnets by him entitled 'Hecatompathia, or Passionate Centurie of Love,' was licensed in 1581, and some poems by him were inserted in the collection called 'England's Helicon,' 1614. [W.H.H.]

WEBBE, Samuel, born in 1740 in Minorca, was the son of a Government officer, who died suddenly, leaving his family in straitened circumstances. He was therefore, at 11 years of age, apprenticed to a cabinet-maker, but upon the expiration of his time quitted that calling and commenced the study of music under Barbandt, organist of the Bavarian ambassador's chapel. He also studied the Latin, French, and Italian languages. He first appeared as a composer about 1763, devoting himself chiefly to the production of unaccompanied vocal music. In 1766 the Catch Club awarded him a prize medal for his canon, 'O that I had wings,' and in subsequent years 26 other medals for the following compositions:—'The man and the woman,' catch, 1767; 'From everlasting,' canon, and 'A generous friendship,' glee, 1768; 'Alzate O porte,' canon, 1770; 'Iddio i quel che mi cingo,' canon, 1771; 'Discord, dire sister,' glee, 1772; 'To the old, long life,' catch, and 'Who can express,' canon, 1774; 'Now I'm prepared,' glee, 1775; 'You gave me your heart,' and 'Tis beauty calls,' glees, 1776; 'Glory be to the Father,' canon, and 'Rise, my joy,' glee, 1777; 'Great Bacchus,' and 'Hail, music,' glees, 1778; 'Neighbours, come,' catch, and 'O all ye works,' canon, 1781; 'My Lady Rantum,' catch, 1782; 'To Thee all angels,' canon, 1783; 'When youthful Harriet,' catch, and 'The fragrant painting,' glee, 1784; 'O Lord, shew Thy mercy,' canon, and 'Swiftly from the mountain's brow,' glee, 1788; 'Juliet is pretty,' catch, and 'Non fidi al mar,' glee, 1790; and 'Tell me,' catch, 1794. More than half of these compositions are catches and canons that have now nearly passed into oblivion, and but three of the glees can be ranked among Webbe's best. His finest works,—his glees 'When winds breathe soft,' 'The mighty conqueror,' 'Come live with me,' 'Thy voice, O Harmony,' 'To me the wanton girls,' and 'Hence, all ye vain delights,' and his catches, 'Dear father, the girl you desire me in marriage,' and 'Would you know my Celia's charms,'—are not to be found in the list of his prize compositions. On the death of Thomas Warren Horne in 1784 he became secretary to the Catch Club, and held the office until his death. On the establishment of the Glee Club in 1787 he became its librarian, and wrote and composed for it his glee 'Glorious Apollo,' which during the whole existence of the club enjoyed the distinction of being the first glee performed at every meeting. He was also organist of the chapel of the Sardinian embassy. He published in 1792 'A Collection of Motetts or Antiphons,' and 'A Collection of Masses for small choirs,' principally composed by himself. He published at various periods, commencing 1764, nine books of glees, etc., which were subsequently republished with additions in 3 vols. folio. 25 glees, 36 catches, and 9 canons by him are included in Warren's collections. He also composed several excellent songs, of which 'The Mansion of Peace' enjoyed a long-continued popularity. He died at his chambers in Gray's Inn, May 25, 1816, and was buried in Old St. Pancras churchyard. William Linley wrote an ode upon his death for the best setting of which a prize was offered. Seven competitors entered the lists, viz. William Beale, Lord Burghersh, James (?) Elliott, C. S. Evans, William Hawes, William Knyvett, and William Linley; the prize being won by Evans. Webbe stands in the foremost rank of glee-writers, and his works will maintain their position as long as a taste for that style of composition shall endure. As a man he was much beloved and respected for his social virtues.

Samuel Webbe, jun., his eldest son, was born in London about 1770. He studied principally under his father and became a good pianist and organist. Like his father he early devoted himself to the practice of vocal composition, and in 1794 obtained from the Catch Club prizes for a catch, 'Ah Friendship,' and a canon, 'Resonate Jovem,' and in 1795 for a canon, 'Come follow me.' About 1798 he settled in Liverpool and became organist of the Unitarian Chapel, Paradise Street. About 1817 he returned to London and joined Logier in teaching on the latter's system, and became organist of the Spanish ambassador's chapel. Some years afterwards he again settled in Liverpool, where he became successively organist of St. Nicholas Church and of St. Patrick's Roman Catholic Chapel, Toxteth Park. He composed many glees possessing great merit (among which 'Come away, Death,' is conspicuous), songs, motets, etc. He edited the collection of glees, etc., entitled 'Convito Armonico.' He died Nov. 25, 1843. [W.H.H.]

WEBER, Carl Maria Friedrich Ernest, Freiherr von, was one of those musicians in whose family music was long an hereditary gift. As far as we know, there is but one German musician with a musical pedigree longer and more widely spread than Weber's—Sebastian Bach. Like Bach too, Weber touched the highest point in the special branch cultivated

by previous generations on both sides. With Bach this was Protestant church music in its noblest form, with Weber, national opera in its most brilliant if not its most perfect development. The earliest known member of the family, JOHANN BAPTIST, a man of property in Lower Austria during the latter half of the 16th century, was made Freiherr by the Emperor Ferdinand II in 1622. The family was, and still is, Roman Catholic. We know nothing of Johann Baptist's musical tastes or faculties, but his younger brother, JOSEPH FRANZ XAVER, apparently living in Upper Swabia, is said to have been a great amateur of music and the drama. The title of the elder brother was not transmitted till 1738, and of the younger one's descendants, one, FRIDOLIN, was in the service of Freiherr von Schönau-Zella, near Freiburg im Breisgau, in the 18th century, and died in 1754. He was passionately devoted to music—sang, and played the violin and organ. Of his two sons, the elder, also a FRIDOLIN (and also a singer and violin player) became the father of Mozart's wife Constance; and, as is well-known, she, and in a still greater degree her sisters, Josepha, Aloysia, and Sophie, were excellent, and almost distinguished singers. Constance's father succeeded his father as manager of the Schönau-Zella estates, and apparently dropped the *von*, which was not borne by Mozart's wife.

His younger brother, FRANZ ANTON VON WEBER, born 1734, became the father of Carl Maria, who was thus connected by marriage with Mozart. Franz Anton must have been a violinist of more than common ability, as we find him included, by those qualified to speak, amongst the most distinguished viola players of the time.[1] He was also a virtuoso on the double-bass. He took military service with the Elector Palatine, Carl Theodore, at Mannheim, on the understanding that he was to assist in the celebrated court band. He fought against Frederic the Great at Roshach (1756) and was slightly wounded, after which he left the army, and entered the service of the Elector Clement Augustus at Cologne. In 1758 he became Steward to the Prince-Bishop, and Court-Councillor at Steuerwald, near Hildesheim. His devotion to music, which was such that he would even play the violin while walking in the fields with his family, caused him to neglect the duties of his office, and he was deprived of it. From 1768 to 1773 he lived at Hildesheim as an ordinary citizen, and there decided, despite his age and numerous family, on becoming a practical musician. He appears to have started on a tour as a viola-player,[2] and then settled in Lübeck, where he published 'Lieder mit Melodien fürs Clavier' (1774), compositions apparently not without talent, as they were noticed nine years after.[3] In 1778 he was musical director of the theatre at Lübeck, and from 1779 to 83 Capellmeister to the Prince-Bishop of Eutin. In 1784 he went to Vienna, made acquaintance with Joseph Haydn, and entrusted to him his two eldest sons, FRITZ and EDMUND, both of whom showed talent for music [see vol. i. p. 708*b*.] In 1785 he married again in Vienna, returned to Eutin, and undertook the post of director of the town-band.

At Eutin was born in 1786 the first child of his second marriage, CARL MARIA VON WEBER. His birthday was most likely Dec. 18, but there is no absolute certainty of the fact. The father had always longed to have a child that should turn out a prodigy, such as Mozart had been. All his children, daughters as well as sons, showed talent for music and the stage, and his two eldest sons became really good musicians. Haydn was specially attached to Edmund, and wrote in his album

> Fear God, love thy neighbour, and thy
> Master Joseph Haydn who loves thee heartily.[4]
> Estoras (*sic*), May 22, 1788.

But Franz Anton could not disguise from himself that so far none of his children surpassed mediocrity, and he was all the more anxious to discern in Carl Maria talent of a higher order. Inconstant by nature, his character was an odd mixture of vanity and a pretentious vein of comedy with the most brilliant and versatile gifts, forming a most unsatisfactory whole. Such a disposition was little adapted to the training of a gifted child. Carl Maria was early set to learn music, principally under his father, who after all was but an amateur. The talent, so ardently longed for, however, would not appear in the delicate, nervous child. There is a tradition that after taking great pains with him in vain, his elder brother Fritz exclaimed on one occasion, 'Carl, you may become anything else you like, but a musician you never will be.' The father now tried him with the plastic arts, and put him to drawing, painting in oil, pastel, and engraving. Weber, in his autobiography, says that he followed this with some success,[5] but the specimens preserved in the family show nothing beyond a certain manual dexterity, with no sign of real talent.

His father had left Eutin in 1787, and was leading a restless life as director of a dramatic troupe mainly consisting of his own grown-up children. During the next few years he is to be found in Vienna, Cassel, Meiningen, Nuremberg, Erlangen, and Augsburg. Bad as the influence of this roving life must have been on the whole, it had its advantages for Carl Maria in the special line to which he was to devote himself, for he may be said to have grown up behind the scenes. From his childhood he was at home in the stage-world as none of

[1] Forkel's Musikalischer Almanach for 1783, p. 93.

[2] Gerber's Lexicon, ii. 771.

[3] Forkel, p. 68, and elsewhere. M. M. von Weber, in his biography of his father (Lebensbild) i. 13, conjectures that Franz Anton had played under an assumed name up to 1778, as no trace of him is found before. Apparently he did not know of the passage in Forkel's Almanach. Gerber also mentions as compositions of Franz Anton's a cantata 'Das Lob Gottes in der Natur,' and pieces for the viola, both in MS.

[4] C. F. Pohl's Joseph Haydn, ii. 204. The general opinion of Edmund von Weber is somewhat opposed to Spohr's judgment on making his acquaintance in Berne in 1815. He says 'he is said to be a good theoretical musician: as a violinist and conductor he is weak.' Spohr's Selbstbiographie, i. 253.

[5] Weber's Litterarische Arbeiten, 175. (Leipzig: Kiel, 1866.)

the great opera-composers have been—not even Mozart. That instinct for the stage, so obvious in all his dramatic conceptions, and so unfortunately absent in most of our German opera-composers, no doubt sprang from these early impressions. In 1794, the father being at Weimar with his family, Carl Maria's mother Genoveva, then twenty-six, was engaged as a singer at the theatre under Goethe's direction, and appeared, on June 16, as Constanze in Mozart's 'Entführung.' The engagement was however cancelled in September, and Franz Anton left Weimar, to his subsequent regret.[1] He went, it appears, to Erlangen, and in 1796 to Hildburghausen. There the boy of nine found his first scientific and competent teacher in Heuschkel, an eminent oboist, a solid pianist and organist, and a composer who thoroughly understood his art. An organ-piece by him on the Chorale 'Vom Himmel hoch,' a copy of which is in the writer's possession, shows little fancy, but a complete mastery of the *technique* of composition. It is impossible to state with certainty the method on which Heuschkel had formed himself as a pianist, but it was probably Emanuel Bach's. He had a gift for teaching, and being still young (born 1773), took a personal interest in his pupil. Carl Maria did not at first like the hard, dry, studies to which his teacher inexorably bound him, but he soon found that he was making progress, and the father at last beheld with astonishment the dawn of that genuine musical talent which he had himself tried in vain to evoke. Weber never forgot what he owed to Heuschkel. In his autobiographical sketch, written in 1818, he says that from him he had received the best possible, indeed the only true, foundation for a style of pianoforte playing, at once powerful, expressive, and full of character, especially the equal cultivation of the two hands. Heuschkel on his part followed with justifiable pride the subsequent triumphs of his pupil, and one of his published compositions is a piece for wind-instruments on themes from Rossini's 'Semiramide,' and Weber's 'Euryanthe' (Schott).

Unfortunately this instruction lasted but a short time, as Franz Anton moved on in the autumn with his company to Salzburg. Here there was a training-school for chorister-boys, similar to St. Stephen's Cantorei in Vienna, in which the brothers, Joseph and Michael Haydn, were educated. Michael Haydn had been in the service of the Archbishop of Salzburg since 1762, first as Concertmeister, and afterwards Cathedral organist also. One of his duties was to teach singing to the choristers, among whom the young Weber soon found a place, speedily exciting the attention of Haydn. He asked him to his house, and set him to play a concerto of Kozeluch's, which he had studied with Heuschkel, and other pieces, including a recitative from Graun's 'Tod Jesu.' The upshot was that after repeated requests from the father he consented to give the boy gratuitous instruction in composition.

Michael Haydn has been somewhat hardly dealt with as a composer. His talent was considerable, and had been thoroughly cultivated, although he had not the genius of his elder brother. As a teacher the mere fact of his age, sixty, put him at too great a distance from his eleven-year-old pupil for anything like the same results as had been obtained with Heuschkel. Still he seems to have been satisfied with six fughettas, composed apparently under his own eye, and the proud father had them printed in score. The dedication, showing evident traces of the father's hand, runs, 'To Herr Edmund von Weber, my beloved brother in Hessen-Cassel. To you as connoisseur, as musician, as teacher, and more than all as brother, these firstfruits of his musical labours are dedicated, in the eleventh year of his age, by your tenderly loving brother, Karl Maria von Weber, Salzburg, Sept. 1, 1798.'[2] Carl Maria's mother had died on March 13, of consumption, and her death perhaps occasioned a trip to Vienna in April, on which Carl Maria accompanied his father. Here they heard the 'Creation' (April 29 or 30), and probably entered into personal relations with Haydn. Immediately after his return, in the beginning of July at the latest, the father began to talk of leaving Salzburg, for 'one cannot exist under this hierarchy,' and in the autumn they all moved to Munich. As the lessons in composition from Michael Haydn only began in January 1798, they cannot have lasted more than six months. Franz Anton had gradually tired of his stage-managing. 'I have bid good-bye to the good old theatre' he writes,[3] 'and have returned, though without pay, to my old military life.' This consisted in his adoption of the title of Major, to which he had no sort of right. In Munich Carl Maria had two new teachers, the singer Wallishauser (Italianised into Valesi) and Johann Nepomuck Kalcher, afterwards court-organist. With the latter he made more progress in composition than with Michael Haydn, and always retained a grateful recollection of him. He soon began to play at concerts with success. Under Kalcher's eye he wrote his first opera, 'Die Macht der Liebe und des Weins,' a mass, PF. sonatas, and variations, violin trios, and songs; but the MSS. have all disappeared; apparently he burnt them himself.[4] One work of this time has survived, a set of variations for PF. (op. 2), dedicated to Kalcher, and specially interesting as lithographed by himself. He had been led to this kind of work

[1] Pasqué's 'Goethe's Theaterleitung in Weimar,' ii. 20, 223. Leipzig, Weber. 1863.

[2] M. M. von Weber, i. 41, and elsewhere, thinks his father made him out intentionally a year younger than he was, but of this piece of dishonesty he may be acquitted. The careless mistake of speaking of a person as of the age of the current year instead of that of the year last completed is very frequent in German. The expression 'in the eleventh year of his age,' may well have meant the same as eleven years old.

[3] January 19, 1799, to Hofkammerrath Kirms at Weimar.

[4] M. von Weber, i. 49, etc., says that they were accidentally destroyed in Kalcher's house. See however Biedenfeld's 'Komische Opera,' 134 (Leipzig, Weigel. 1848) and R. Muziol in the 'Neue Berliner Musikzeitung' for 1879, No. 1, etc.

by his acquaintance with Aloys Senefelder, the inventor of lithography, in whose shop he frequently occupied himself, even imagining that he had discovered some improvements in the method of mechanical reproduction. Indeed, his interest in lithography became so keen, that for a time he neglected composition. The father, always restless and whimsical, thought of carrying out the new discovery on a large scale, and it was decided to move to Freiberg in Saxony, where the necessary materials were more easily procurable. The plan was carried into effect in 1800, Carl Maria giving concerts on the way with success at Leipzig and other towns in Central Germany. Arrived in Freiberg he speedily lost his interest in lithography, partly owing to an opening which occurred for producing a dramatic work. The large and well-selected company of Ritter von Steinsberg, whom the Webers had met before, had been playing there since the summer. Steinsberg had written an opera-book, 'Das Waldmädchen,' which he handed over to Carl Maria, then just thirteen, and the first performance took place on Nov. 24. Public expectation had been roused to a high pitch by Franz Anton's manœuvres, and seems to have been barely satisfied by the result. Two Freiberg musicians entered into a newspaper correspondence with the composer, whose pen was obviously guided by his father, for the intemperate, impertinent, tone of the letters is wholly unlike anything in Carl Maria's character. The opera succeeded better at Chemnitz (Dec. 5, 1800), and was evidently appreciated in Vienna (Leopoldstadt Theatre, 1805), where it was given eight times during the month of December. It was also performed at Prague, and even in St. Petersburg, but negotiations with Weimar fell through. Carl Maria was quite aware afterwards of the small value of this youthful work. In his autobiographical sketches, he calls it 'a very immature production, not perhaps without occasional marks of invention, the second act of which I wrote in ten days,' adding, 'this was one of the many unfortunate consequences of the marvellous tales of the great masters, which made so great an impression on my juvenile mind, and which I tried to imitate.'

Freiberg in its turn was abandoned, possibly towards the end of 1800, certainly by the beginning of 1801. The last we hear of him there is that he wrote on Dec. 9 to Artaria of Vienna offering him his lithographic invention, the advantages of which were, in his own words, '1. I can engrave music on stone in a manner quite equal to the finest English copper-plate engraving, as the enclosed specimens will show. 2. One workman can complete from two to three plates a day in winter, and from three to four in summer when the days are longer. 3. A plate can be used again, by which I mean entirely erased, over thirty times. 4. Two men can take as many thousand impressions a week as in common printing. 5. One hundred thalers will cover the whole outlay for machinery.' He also offered the Viennese publishers several compositions for strings and for piano. Artaria took no notice of the letter.[1] After this the father and son seem to have made some stay in Chemnitz, as we have letters from the former there dated April 24, and May 17, 1801. By November they were again in Salzburg, where Carl Maria composed the opera 'Peter Schmoll und seine Nachbarn,' produced in Augsburg (probably in 1803) without any special success. In a letter of Nov. 25, 1801, Carl Maria calls himself a pupil of Michael Haydn, 'and of several other great masters in Munich, Dresden, Prague, and Vienna,' but who these masters were has not been ascertained. As far as Vienna, Prague, and Dresden are concerned, it can refer only to short temporary relations with musicians, as up to this time no stay had been made in any of these places. The passage however is fresh evidence of the continual restlessness in which Weber's youth was passed. In the summer of 1802 he went with his father to North Germany, and in October paid a fortnight's visit to his birthplace. Here he saw much of Johann Heinrich Voss, a fact worthy of note, because of the admirable settings he afterwards composed to some of Voss's poems. On the return journey he composed at Hamburg, also in October, his two first Lieder—'Die Kerze,' by Matthisson, and 'Umsonst,' of which the latter only has been printed. At Coburg, where the court was very musical, he tried to procure a hearing for his two operas, but whether successfully or not cannot be ascertained. More important than the actual musical results of this tour were the theoretical studies on which he embarked during its progress. He collected books on theory, and soon his letters are full of Emmanuel Bach's 'Versuch über die wahre Art das Clavier zu spielen,' of Agricola (apparently his revision of Tosi's 'Introduction to Singing'), of Kirnberger, and others. Thus he began to cultivate independence of thought on matters of art. His newly acquired knowledge of theory was indeed rudely shaken in Augsburg, where he arrived November 1802, and made some stay. Here he formed a close friendship with a certain Dr. Munding, who in all their conversations on art had a disturbing habit of demanding the reason for every rule propounded, which Weber was not at that time competent to give. This however stimulated him to clear up his own views on the fundamental laws of art. The most striking fact about him at this time was the extraordinary activity of his mind in every direction. He took great interest in musical criticism, and in December 1802 was busy with preparations for a musical dictionary. A Salzburg friend, Ignaz Susan, wrote to encourage him in a plan for a musical periodical, and was soon afterwards employed in procuring him materials for a history of music in Vienna, whither he betook himself early in 1803. The most important acquaintance he made on this visit was that of the Abbé Vogler, who was then composing his opera 'Samori.' This gifted, many-sided man, however he may have fallen

[1] Nohl's 'Musiker-Briefe,' 2nd ed., 177.

short of the highest excellence in art, exercised a more stimulating effect than any other artist on Weber, who attached himself to him with all the enthusiasm of youth. 'By Vogler's advice,' he says, 'I gave up—and a great privation it was—working at great subjects, and for nearly two years devoted myself to diligent study of the various works of the great masters, whose method of construction, treatment of ideas, and use of means, we dissected together, while I separately made studies after them, to clear up the different points in my own mind.' Vogler himself put great confidence in his pupil. After Weber's arrival one evening in October 1803, Vogler suddenly ran into the inner room, closed the doors, shut the shutters, and set to work at something with great secrecy. At length he brought out a bundle of music, and after Weber had promised absolute silence, played him the overture, and some other pieces from his new opera. Finally he commissioned him to prepare the PF. score. 'I am now sitting down to it, studying, and enjoying myself like the devil,' Weber writes to Susan.[1] The relations with Joseph Haydn were also renewed. 'He is always cheerful and lively, likes to talk of his experiences, and particularly enjoys having rising young artists about him. He is the very model of a great man.' These words of Weber's perhaps explain the fact that neither in his letters, which often go into great detail on the state of music in Vienna, nor in his biographical sketch, does he mention Beethoven. That he was personally acquainted with him there is no manner of doubt.[2] But Beethoven was difficult of access, and his rough ways may have repelled the delicate, refined and graceful youth. That Vogler used underhand means to keep them asunder is probably an unfounded assumption, but a certain irritation against Beethoven clung to Weber for many a year, till it gave way in manhood to an unreserved admiration and hearty veneration. Among other musicians of note in Vienna Weber mentions Hummel, just made Capellmeister to Prince Esterhazy, whom he calls the 'most elegant pianoforte-player in Vienna.' This opinion he modified on hearing him again in Prague in 1816. His precision and his pearly runs he still admired, but thought 'Hummel had not studied the intrinsic nature of the instrument.' Of Weber's own works during this time in Vienna but few exist, and of these few most are connected with Vogler, *e.g.* the PF. score of 'Samori'; PF. variations on themes from 'Samori,' and 'Castor and Pollux,' another opera of Vogler's.[3] That he was studying hard is certain, but this was not incompatible with a youthful enjoyment both of life and natural beauty. He became acquainted with a young officer, Johann Baptist Gänsbacher, a musical amateur, also a pupil of Vogler's, and the acquaintance soon ripened into an intimate and life-long friendship. Weber's son and biographer also has something to say of a 'tender connection with a lady of position' in Vienna. Possibly a song, 'Jüngst sass ich am Grab der Trauten allein,' composed immediately after his departure from Vienna, had something to do with this affair. Vogler had recommended him for the post of Capellmeister of the theatre at Breslau, and by May 8, 1804, before he was quite seventeen and a half, the arrangements were concluded. He went first to Salzburg to fetch his old father, and there, in the rooms of his friend Susan, composed the song just mentioned. On June 5 he was in Augsburg, and travelled on the 14th by Karlsbad to Breslau.[4]

If his biographer is correct in stating that Weber did not enter upon his post at Breslau before November 1804, he must either have been living there for more than three months without occupation, or have been touring about as an artist from June to October. But there is no indication of his having taken either of these courses. The Breslau theatre was kept up by a company chiefly consisting of better-class citizens. The head manager in 1804 was J. G. Rhode, Professor at the Kriegsschule. Previous to Weber's appointment, Carl Ebell had acted as director of music, but he, originally a lawyer, had returned to an official career. The orchestra and chorus were sufficient for ordinary demands. Weber, on this his first entrance on practical life, showed great talent for direction and organisation, though from over-zeal and inexperience he made many mistakes. He had from the first to contend with the prejudices of the managing committee, and with strong opposition in the chief musical circles of the town. The leader of this opposition was Joseph Schnabel, formerly first violinist, and deputy-conductor of the theatre, and appointed Cathedral-organist in 1805. Schnabel left the theatre on Weber's arrival, probably from vexation at not being Capellmeister himself, and, as a man of 37, declining to serve under a lad of 18. The two continued on awkward terms, and some rudenesses of which Weber was guilty towards Schnabel, a respectable and much respected man, did not raise him in the estimation of the better part of the public. Among the managing company he had roused opponents, by insisting on several expensive alterations. Rhode, indeed, was well-disposed towards him, and wrote a libretto, 'Rübezahl,' on which Weber set to work at Breslau.

In spite of Rhode, however, a regular breach ensued in the spring of 1806, and Weber's resignation was accepted. With the best intentions he had done little to raise the state of music in Breslau; but the years spent there were of great importance to his own development. Not only was his great gift for conducting first made apparent to himself and others, but it was chiefly at Breslau that the original and gifted pianist and composer,

[1] Nohl's 'Mosalk,' 62, etc. (Leipzig: Senff. 1862.)
[2] Ibid. 79, note.
[3] See Jähns, Nos. 39, 40, 43.
[4] M. von Weber is incorrect here, i. 87. Also the Variations, op. 6, were completed earlier than stated by Jähns (No. 43, p. 57). They were undoubtedly finished by May 1804.

whom his contemporaries admired, and posterity venerates, was formed. Although somewhat isolated socially, his gifts and his amiable disposition attracted round him a small circle of musical people. Carl Ehell was one of the number, but his closest friends were F. W. Berner and J. W. Klingohr, both little older than himself, and both admired pianists, Berner being also chief organist of the church of St. Elizabeth, a talented composer, and in a certain sense, a pupil of Vogler's. The three young men formed a close bond, and endeavoured to make their intimacy mutually profitable. Klingohr's strong points were sweetness, correctness, and grace; Berner's, power, and depth of thought; Weber excelled in brilliancy, fascination, and unexpectedness. In genius he far surpassed the others, bnt Berner had had the solid training whioh he lacked. All three exercised themselves diligently in extempore playing, then justly considered the highest qualification for a good pianoforte-player and organist. In this hranch also Weber proved the most gifted; in spite of risky harmonies, and even awkward counterpoint, detected by critical hearers, he carried all before him by the charm of his melodies, and the originality of his whole musical nature. He had also acquired considerable skill on the guitar, on which he would accompany his own melluw voice in songs, mostly of a humorons character, with inimitable effect. This talent was often of great use to hlm in society, and he composed many Lieder with guitar accompaniment. His fine voice, however, he nearly lost in Breslau. One day, in the early part of 1806, he had invited Berner to spend the evening with him, and play over the newly-completed overture to 'Rübezahl,' hut on Berner's arrival he found his friend insensible on the floor. Wanting a glass of wine he had taken by mistake some nitric acid, used by his father for experiments in etching. Ho was with difficulty restored to consciousness, when it was found that the vocal organs were impaired, and the inside of the mouth and air-passages seriously injured. He recovered after a long illness, but his singing-voice remained weak, and even his speaking-voice never regained its full power. Beyond a few numbers of 'Rübezahl,' Weber composed little in Breslau. An 'Overtura Chinesa,' lost in its original form, was re-modelled in 1809 as the overture to 'Turandot.'

After his withdrawal from the theatre he remained at Breslau without any regular employment, living on the hard-earned proceeds of music-lessons. Having his father to provide for, and encumbered with debts accumulated while he was endeavouring to live a somewhat fast life on a salary of 600 thalers a year (about £90), he found himself hard pressed, and determined to try a concert-tour. One of his pupils, Fräulein von Belonde, was lady-in-waiting to the wife of Duke Eugene of Wirtemberg, then living at Schloss Carlsruhe in Silesia, where he kept np a great deal of music. The lady's influence procured for Weber the title of Musik-Intendant, which would, it was hoped, be a help to him on his tour, bnt that prospect having been destroyed by the war, the Duke invited Weber to Schloss Carlsruhe. Here he found not only a refuge for himself, his father, and an aunt, but a most desirable atmosphere for the cultivation of his art. He took up his abode there about midsummer, and though the Duke was summoned to the army in September, the war was expected to be so soon over that at first no change was made in the peaceful life at the Castle. In these few months Weber wrote a considerable number of instrumental pieces, chiefly for the excellent artists who composed the small chapel of the Duke. To January 1807 belong two orchestral symphonies (his only ones, both in C major[1]), and these had been preceded by some variations for viola and orchestra (Dec. 19), and a small concerto for horn and orchestra (Nov. 6, 1806). Possibly, too, the well-known variations on Bianchi's 'Vien qua, Dorina bella' belong to the last few weeks at Carlsruhe.[2] This happy time came to an end in February 1807, after Napoleon's decisive victory over the Prussians, when the state of universal insecurity made it necessary to dismiss the band. But the Duke, with true nobility of mind, showed himself anxious to provide for his musicians, and through his intervention Weber was installed as private secretary at Stuttgart to Duke Ludwig, brother to Duke Eugene, and to the king (Frederic) of Wirtemberg. As things were, he could not hesitate to accept a post which promised him, even at the cost of a temporary exile from his art, a certain income, doubly necessary now that he had his father to provide for. As he was not required at Stuttgart till September 1, he made use of the interval after his departure from Carlsruhe on February 23, for a concert-tour. The war made concerts a matter of great difficulty, but, after several vain attempts, he succeeded at Anspach, Nuremberg, Bayreuth, and Erlangen. He then turned in the direction of Stuttgart, where he arrived July 17, and entered on his new post August 1.

Duke Ludwig was a frivolous man of pleasure, who habitually spent more than his income, and did not scruple to resort to underhand and desperate expedients to extricate himself from his embarassments. The corruption of morals at the dissipated court of Stuttgart was terrible, and Weber's position was a dangerous one from many points of view. His duties were to manage the Duke's private correspondence, keep his accounts, furnish him, sometimes by most unpleasant means, with money to satisfy or put off his numerous creditors—all things for which Weber was too ignorant and inexperienced,

1 See Jähns, Nos. 50 and 51.

2 Weber states in his autobiographical sketch that he composed at Schloss Carlsruhe 2 Symphonies, several Concertos, and 'Harmoniestücke' (pieces for wind without strings). If we include the viola variations, much in the form of a concerto, we get 2 concertos, but the Harmoniestücke are missing. A 'Tusch' (flourish of trumpets) of 4 bars, for 20 trumpets, printed by Jähns No. 47 A, p. 61, probably counted as one of them.

and which formed a ruinous exhibition of dissolute life for so young a man. His natural tendency to dissipation and gaiety was fostered by this immoral life, all the more because his title of Freiherr at once gained him admittance to the circles of the corrupt young nobility. Thus involved he lost sight of his own proper life-object—music, or like a mere dilettante, treated his art as an amusement. He had besides, great social gifts, and was always a welcome guest. He ran great risk of giving up all serious effort, and yet it was indispensable to him, on account of his irregular and defective training. It is not to be wondered at that a sterling artist like Spohr, who knew him in Stuttgart, should have formed a low, or wholly unfavourable, impression of his artistic powers. It was only genius of a high order, and a conscientious nature such as his was at bottom, that enabled him to raise himself at last to his present lofty position.

Stuttgart abounded in opportunities for improving his general cultivation, and procuring fresh nutriment for his active and receptive mind. He made acquaintance with the principal authors, artists, and scientific men of the place. Hauy and Reinbeck, Dannecker and Hötsch, J. C. Schwab, Spittler, and Lehr, all enjoyed intercourse with so agreeable a youth. Lehr, the court-librarian, opened to him the treasures of the royal collection of books, among which Weber's preference was for philosophical works. He read Wolf, Kant, and Schelling, with attention and profit, and formed on them his own modes of thinking and expressing himself.

His great gift for music naturally became known, and Duke Ludwig made him music-master to his children. The Capellmeister of the opera (from 1807) was Franz Danzi, a melodious composer, an excellent cellist, and sociable, though of regular life. Though twenty-three years older than Weber, he speedily formed an intimacy with him, and tried to exercise a calming and restraining influence over him, while both by precept and example he was of great service to him in his art. His friendship with Danzi brought Weber into connection with the company of the Stuttgart court-theatre, a circumstance which, while it stimulated him to fresh dramatic production, involved him in the loose life of a Bohemian set. A violent reciprocal attachment for the singer Margarethe Lang[1] led him into all sorts of follies, causing him to neglect cultivated and intellectual society, and ruining him financially. Another personage of importance in his artistic career was Franz Carl Hiemer, the dramatic author. Both he and Weber belonged to a society of lively young men, who called themselves 'Faust's Hollenfahrt.' Each member assumed a special name; the president, a Dr. Kellin, was 'Dr. Faust,' Hiemer 'Reimwol,' Weber 'Krautsalat,' and Danzi, who had been persuaded to join, 'Rapunzel.' Among Weber's papers was found a comic musical epistle, 'from Krautsalat to Rapunzel,'[2] which gives a striking picture of his irrepressible spirits in such society. Hiemer had had some previous success as a librettist, and undertook to write a romantico-comic opera for him. 'Das Waldmädchen' was the subject chosen, and Hiemer seems to have adhered pretty closely to Steinsberg's book, which Weber had set in Freiberg. The new work, 'Silvana' by name, seems to have made slow progress amid the distractions of Weber's life. It was begun, as far as can be ascertained, on July 18, 1808, and finished Feb. 23, 1810.[3]

Through Danzi's intervention the opera was accepted for the court-theatre, and was about to be put into rehearsal, when an incident, to be related shortly, ruined all. Whilst busy with his opera, Weber composed, what under the circumstances must be considered a large number of other works—a strong proof of the increasing force of his productive power. The most important was 'Der erste Ton,' a poem by Rochlitz, for declamation, with orchestra and concluding chorus. He remodelled the overture to 'Peter Schmoll,' and published it as a separate work; also the 'Overtura Chinesa,' which was made to serve as the introduction to 'Turandot,' a play by Gozzi and Schiller, for which he also wrote six short incidental pieces. Of PF. music, by far the most important piece is the Polonnise in Eb, op. 21, completed June 4, 1808, at Ludwigsburg, and dedicated to Margarethe Lang. With her too are connected the 'Variations on an original theme,' op. 9; the clever 'Momento capriccioso,' op. 12, and the charming 'Six pièces pour le pianoforte à quatre mains' (Nov. 27, 1809). His solitary PF. quartet (in Bb)[4] was also of this period, as well as the 'Variations for PF. and violin on a Norwegian theme,' an 'Andante and Rondo Ungarese' for viola and orchestra, not published in this form, a Potpourri for cello and orchestra, and thirteen Lieder with accompaniment, several of which are of perfect beauty.

King Frederic lived on bad terms with his brother, Duke Ludwig, whose frivolity and extravagance were specially irritating, as the king had several times had to extricate him from his embarrassments for the sake of the family honour. His displeasure also descended on the Duke's secretary, who generally had the unpleasant task of informing the king of his brother's difficulties. On these occasions the King would load the unfortunate Weber with most unkingly abuse. This roused Weber's bold and haughty spirit, and led him to revenge himself by various little spiteful tricks. On leaving the Cabinet in a great rage after one of these violent scenes, he met an old woman in the corridor who asked him for the laundress's room; 'There,' said Weber, pointing to the door of the king's apartments, 'the royal laundress lives in there,' and went off. The woman went

[1] Not the daughter, as M. M. v. Weber states (i. 139) but the sister of Theobald Lang the violinist, and in consequence aunt to Josephine Lang-Köstlin, Mendelssohn's friend, and composer of so many Lieder.

[2] Printed entire by M. M. von Weber, i. 146.

[3] Jähns, pp. 101 and 103.

[4] Jähns, No. 76.

in, and, being angrily received by the king, stammered out that a young gentleman who had just left the room had directed her there. Enraged at this affront, the king ordered him into arrest, but he was begged off by the Duke, and nothing more was done at the time. That the king did not forget his audacity he learnt afterwards to his cost.

As Duke Ludwig's financial position became worse, he was driven to still more questionable expedients. The king having made a decree by which the only persons exempt from military service were the members of the royal household, these appointments were much sought after, and many parents were willing to pay a considerable sum for the reversion of one. It was observed that about this time there was a sudden accession to the Duke's household of young noblemen who bore official titles without any corresponding duties. Just then Weber had been endeavouring to obtain a loan from one of his acquaintances, in order to discharge a debt of his father's, who had been living with him since 1809. On the gentleman's refusal a former servant of his offered Weber to procure it for a consideration, and then assured his late employer that the Secretary, if obliged in the matter of the loan, would secure his son an appointment in the Duke's household. On this understanding the loan was effected; but when no appointment ensued, and the son was drawn for a soldier, the father in his indignation made the affair known. The king had long been dissatisfied with the state of his brother's household, and believing Weber to be the real culprit, determined to make an example of him. The preparations for 'Silvana' were in progress, and Weber was at the theatre, when, on the evening of Feb. 9, 1810, he was arrested and thrown into prison. An enquiry ensued, and Weber's innocence, of which indeed all Stuttgart had been convinced, was completely established; but the king, on Feb. 26, sentenced him and his father to perpetual banishment from Wirtemberg. This hard stroke of fate might be looked upon as a punishment for so many frivolous years, and for sins committed against the guiding genius of his art; and it was in this light that Weber took it. Henceforth his youthful follies were laid aside, and he settled down conscientiously and perseveringly to the life of an artist in earnest pursuit after his ideal. 'From this time forward,' he said, eight years afterwards, 'I can count pretty tolerably on having settled matters with myself; and all that time has since done or can do for me, is to rub off corners, and add clearness and comprehensibility to the principles then firmly established.'

Danzi, a real friend in need, gave him introductions to Mannheim, where Peter Ritter was Capellmeister, and Gottfried Weber, afterwards so well-known as a musical theoretician, Conductor of the society called the 'Museum.' Received in a kindly spirit by all, in Gottfried Weber he found a friend for life. Under his auspices concerts were at once arranged for March 9 and April 2, and at these the 'Erster Ton' was produced for the first time, the words being declaimed by the actor Esslair. His first symphony too was a great success, as well as his pianoforte-playing. On a trip to Heidelberg he made the acquaintance of Alexander von Dusch, a brother-in-law of Gottfried Weber, and a cello-player of great taste, who after finishing his studies at Easter, 1810, came to settle in Mannheim. The three friends spent a few happy weeks in lively intellectual intercourse, and in April Weber moved to Darmstadt, where Vogler had been living since 1807. Here he met his friends Gänsbacher and Meyerbeer from Berlin. Weber did not return to the old relations of master and pupil with Vogler, but sought to profit by intercourse with him. His respect for him was undiminished, though he could no longer agree with all that he practised and taught, and was quite aware of the weaknesses of his character. 'May I succeed in placing before the world a clear idea of his rare psychological development, to his honour, and the instruction of young artists!' Weber had the intention of writing a life of Vogler as far back as 1810, and the words just quoted show that he still retained the idea in 1818, though it was never carried out. This was a pity, for his representation of Vogler might perhaps have altered the universally unfavourable verdict of later times. [See VOGLER; vol. iv. p. 324, etc.]

On June 21, 1810, Weber undertook a small literary work at Vogler's instigation. Vogler had remodelled some of the Chorales in Breitkopf'e second edition (1784 to 86) of J. S. Bach's Chorales, published under Emmanuel Bach's supervision, honestly thinking that Bach was open to great improvement on the score of beauty and correctness. He now begged his former pupil to write a commentary on his revisions, and publish them for the benefit of students. That Weber embarked on the work[1] with any amount of eagerness there is no evidence to show; probably not, his mind being entirely practical and by no means pedagogic. As a matter of fact the analyses were done very perfunctorily, nor were they all his own, for Chorale VII. was done by Gottfried Weber, and part of Chorale IX. and all Chorale X. by Vogler himself.[2] Weber felt his unfitness for the task, and so expressed himself in the introduction. If any part of it interested him it was the comparison of Vogler's supposed systematic and philosophical methods with Bach's mode of proceeding by instinct. He had been long seeking for something on which to ground a system; a fact for which there is a very simple explanation in the uncertainty of his musical instincts, particularly as regards the sequence of harmonies, an ununcertainty arising from his desultory early training, and never wholly overcome. That he

1 Published in the same year by Peters of Leipzig. 'Zwölf Choräle von Sebastian Bach, umgearbeitet von Vogler, zergliedert von Carl Maria von Weber,' etc.

2 Jahns, p. 464.

considered Vogler's alterations improvements is not surprising; for his acquaintance with Bach, like his knowledge of history in general, was small; and he knew as little as Vogler did of the original intention of the Chorales in question.

Weber's attraction towards literary work, of which traces may be seen as far back as 1802, was very marked about this time. He came forward frequently as an author between 1809 and 1818, after that at longer intervals, and not at all after 1821. In Stuttgart he began a musical novel, 'Tonkünstlers Leben,' which had been accepted by Cotta of Tübingen, and was to have been ready by Easter 1811; but the time went by, and it was never finished. A fragment published in the 'Morgenblatt' for Dec. 1809, contains some severe remarks on Beethoven's 3rd and 4th Symphonies. Mozart was Weber's ideal musician, and at that time he was quite impervious to Beethoven's music. Nägeli of Zurich having pointed out a subtle resemblance between Weber and Beethoven (which really is observable, in the Momento Capriccioso for instance, and still more in his later works), Weber wrote to him from Mannheim, 'Flattering as this might appear to many, it is not agreeable to me. In the first place, I detest everything in the shape of imitation; and in the second, my ideas are so opposite to Beethoven's that I cannot imagine it possible we should ever meet. His fervid, almost incredible, inventive powers, are accompanied by so much confusion in the arrangement of his ideas, that his early works alone interest me; the later ones are to me a bewildering chaos, an obscure straining after novelty, lit up it is true by divine flashes of genius, which only serve to show how great he might be if he would but curb his riotous imagination. I, of course, cannot lay claim to the genius of Beethoven; all I hope is .... that each separate stroke of mine tells.'[1] This passage, which well bears printing, shows that Weber by no means overappreciated himself, but was anxious to guard his own independence, and uttered his opinions in a straightforward manner.—He began now to appear more frequently as a critic. All criticism on himself he paid great attention to, and was fully convinced of the value of good musical censure, so he set to work with his friends to elevate the art in general. Towards the close of 1810, he, Gottfried Weber, Alexander von Dusch, and Meyerbeer, founded the so-called 'Harmonischer Verein,' with the general object of furthering the cause of art, and the particular one of extending thorough and impartial criticism. The regularly constituted members were required to be both composers and literary men, but writers were admitted, if possessed of sufficient musical knowledge. The motto of the society was 'the elevation of musical criticism by musicians themselves,' a sound principle which, then promulgated for the first time in musical Germany, has shown itself full of vitality down to the present day. In this branch Weber was the direct precursor of Schumann. He and Gottfried Weber also considered the foundation of a musical journal, and though the plan was never carried out, it was long before Weber gave it up. He was still occupied with it even during the Dresden period of his life. Other members of the society were Gänsbacher, Berger the singer, Dauzi, and Berner. The existence of the society was a secret, and each member adopted a *nom de plume*. Weber signed himself Melos; Gottfried Weber, Giusto; Gänsbacher, Triole, etc. Here, again, we are reminded of Schumann and the 'Davidsbündler.' The two Webers were active in their exertions, and their efforts were undeniably successful.

Vogler was proud of his disciples, especially of Weber and Meyerbeer. 'Oh,' he is said to have exclaimed, 'how sorry I should have been, if I had had to leave the world before I formed those two. There is within me a something which I have never been able to call forth, but those two will do it.' Weber however found existence at Darmstadt hard after the pleasant never-to-be-forgotten days at Mannheim. He got away as often as he could, gave concerts at Aschaffenburg, Mannheim, Carlsruhe, and Frankfort, and found time also to compose. Ideas flowed in upon him, many to be used only in much later works. For instance, the ideas of the first chorus of fairies, and of the ballet-music in the third act of 'Oberon,' and the chief subject of the 'Invitation à la Valse' were in his mind at this period. While on the look-out for a subject for an opera he and Dusch hit upon 'Der Freischütz,' a story by Apel, then just published, and Dusch set to work to turn it into a libretto. For the present however it did not get beyond the beginning; not till seven years later did Weber begin the work which made his reputation. He succeeded in bringing out 'Silvana' at Frankfort on Sept. 16, 1810,[2] when, in spite of unpropitious circumstances, it produced a very favourable impression. The part of Silvana was taken by Caroline Brandt, Weber's future wife; and Margarethe Lang was the first soprano. Having completed by Oct. 17 six easy sonatas for piano and violin, for which André had given him a commission, Weber soon after set out for Offenbach, but had the mortification of having them refused, on the ground that they were too good for André's purpose.[3] At André's he saw for the first time an autograph of Mozart's, and his behaviour on the occasion touchingly expressed his unbounded veneration for Mozart's genius. He laid it carefully on the table, and on bended knees pressed his forehead and lips to it, gazed at it with tears in his eyes, and then handed it back with the words, 'Happy the paper on which his hand has rested!'

For a short time there seemed a prospect of Weber's securing a permanent appointment in his beloved Mannheim. At a concert there on Nov. 19, he produced his remodelled overture

[1] Nohl's 'Musikerbriefe,' 2nd ed. 174.

[2] According to the register of the theatre. Jähns, p. 103.

[3] Published later by Simrock of Bonn.

to 'Peter Schmoll,' and played for the first time his PF. Concerto in C, completed on Oct. 4. Among the audience was Princess Stephanie of Baden, whose father, the Crown-Prince Ludwig of Bavaria, Weber had met a few months before at Baden-Baden. The Prince had been delighted with him, and had walked about with him all night, while he sang serenades to his guitar. The Princess also was anxious to hear him in this capacity, and after the concert he sang her a number of his best songs to the guitar, making so great an impression that she promised to procure him the post of Capellmeister in Mannheim, or make him an allowance of 1000 gulden from her privy purse. All this however ended in nothing, for a few weeks later he received a message from the Princess to say that she found her promise had been made too hastily.

The cause of Weber's so soon giving up the 'Freischütz,' which Dusch was to prepare for him, was that he had been busy for some time with a new opera, or rather comic Singspiel, in one act, called 'Ahn Hassan,' the libretto of which Franz Hiemer sent him, March 29, 1810, from Stuttgart. He composed one number, the Creditors' chorus, at Mannheim, Aug. 11, left it untouched till Nov. 1, and completed it at Darmstadt, Jan. 12. 1811. By Vogler's advice the work was dedicated to the Grand Duke Ludwig, who, although an enthusiastic devotee and connoisseur of music (he used to conduct the rehearsals at the opera himself) had hitherto declined to have much to do with Weber, possibly because the latter had not shown sufficient deference to his authority on matters of art. Now he seemed much more kindly disposed, sent a handsome fee for the score, and gave permission for a concert at the Schloss (Feb. 6, 1811), himself taking 120 tickets. For it Weber composed an Italian duet for two altos (Mesdames Mangold and Schönberger) and small orchestra, with clarinet obligato, played by Heinrich Bärmann of Munich. The duet pleased greatly, and was encored, but all this success did not end in a permanent appointment, as Weber had at one time hoped would be the case. Meyerbeer had left on Feb. 12 for a tour; outside the court the inhabitants had little feeling for music; Weber did not care to be left wholly to Vogler; and on Feb. 14 he finally left a place where he had never felt thoroughly at home, and started on a grand concert-tour.

At this period he often felt sorely the restless, uncertain conditions of his life, the inconstant nature of all human relations, and the loneliness to which he seemed doomed by the sudden snatching away of friends as soon as he became attached to them. During his last visit but one to Mannheim, he composed a song called 'Weber's Abschied'[1] (Dec. 8, 1810) to words by Dusch. Some of the verses may be thus paraphrased:—

[1] Published later by Schlesinger of Berlin as 'Des Künstlers Abschied.'

Upon the stormy sea, away,
Tempest-tossed I'm driven,
No home where I can safely stay,
No rest, to me is given.

Wherever kind'ly hearts I find,
There would I gladly dwell,
And all my woes of heart and mind
Kind fate might thus dispel.

Full many a loyal-hearted friend,
Now here, now there, I've won,
Th' impatient Hours our converse end,
And bear me on and on.

At Darmstadt on the night of January 12, 1811, he wrote down more connectedly some of the thoughts which surged through his mind. His childhood came up before him, and his life, so full of disappointments, and so near failure. 'My path in life,' says he, 'was cast from my birth in different lines to that of any other human being; *I* have no happy childish days to look back upon, no free open boyhood; though still a youth I am an old man in experience, learning everything through my own feelings and by myself, *nothing* by means of others.'[2] To Gänsbacher he writes a few months later, 'You live in the midst of your own people, I stand *alone*; think then how much a word from you refreshes and revives me.' His elastic temperament however soon recovered itself, as the smallest piece of good fortune was enough to feed his hopes, and the consciousness that he had at last laid firm hold of Art—his own proper aim in life—was a constant encouragement. Nothing could distract him from this, nor from the continuous endeavour to work out his moral education. The touching tone of piety and trust which runs through his later life is now first noticeable. He closes the year 1810 with the following avowal: 'God has sent me many vexations and disappointments, but He has also thrown me with many good kind people, who have made life worth living. I can say honestly and in all quietness, that within the last ten months I have become a *better* man.'

Weber travelled through Frankfort to Giessen, where he gave a well-attended concert on Feb. 18, and Hanau, where he saw a 'had play' on the 23rd; went next day to Aschaffenburg, where he stayed two days, and made acquaintance with Sterkel, an adherent of Vogler's; and by March 3 was at Würzburg. Thence he went to Bamberg, where he met E. T. A. Hoffmann, and Bader the tenor, both of whom reappear in the Freischütz period; and by Nuremberg and Augsburg to Munich, arriving March 14. Here he stayed nearly five months, finding powerful stimulus in the society of Bärmann, the greatest clarinet-player of his time, for whom he wrote within the next few months no less than three concertos. The first, in C minor and E♭,[3] was played at his first concert (April 5) as well as his PF. Concerto, one of his symphonies, and the 'Erster Ton.' Bärmann played the second,[4] in F minor, at a concert given by Kaufmann the pianoforte-maker of Dresden (June 13), and again at Weber's second (Aug. 7). These compositions procured

[2] Nohl's Musikerbriefe. 195.
[3] Known as the Concertino, Op. 26. Jähns, No. 109.
[4] Concerto No. 1. Op. 73. Jähns, No. 114.

him warm adherents, not only among the general public, but also in the Munich orchestra, celebrated for its haughty reserve. One of the band having spoken slightingly of the F minor Concerto at rehearsal as an 'amateur work,' the rest fell upon him, and would have turned him bodily out of the orchestra if Weber had not interposed. There was also a successful performance of 'Abu Hassan' on June 4, and during the preparations Weber learned that it was to be given before the court at Ludwigsburg in the beginning of May, but not under his name. 'Is not that miserable!' he writes to Gottfried Weber, 'and how stupid! all the papers will announce it as mine. *Item*, God's will be done.' On August 9 he started for a tour in Switzerland, during which he gave himself up to the enjoyment of nature rather than of music. By the beginning of November he was again in Munich, and gave a brilliantly successful concert on the 11th. For it he had composed a new concert-rondo, which he afterwards used for the finale to the Clarinet-concerto in Eb,[1] and remodelled the overture to 'Rübezahl,' a piece of work which he declared to be the clearest and most powerful of anything he had yet done. Besides these he composed some vocal pieces, chiefly for his patroness Queen Caroline, and a complete Bassoon-concerto (op. 75) for Brandt, the court-player. On Dec. 1 he started again, this time in company with Bärmann, for Central and North Germany.

In Prague he met Gänsbacher, then living there, formed some ties which became of importance when he settled there later, composed variations for PF. and clarinet on a theme from 'Silvana' (op. 33), and gave with Bärmann a largely attended concert on Dec. 21. Passing through Dresden they arrived, Dec. 27, at Leipzig, where Weber met Rochlitz and other musical authors, and fostered his own inclination for literary work. Indeed, so strong was this that he seriously thought of staying in Leipzig and devoting himself exclusively to literature. His ideas, however, soon took a different turn. The Crown Prince Ludwig of Bavaria, on whom he had evidently made a deep impression, had written about him to Duke Emil Leopold August of Saxe Gotha, and the result was an invitation for himself and Bärmann to Gotha, where they arrived Jan. 17, 1812. The Duke was devoted to the arts, a poet and composer, but whimsical and given to extremes—in fact a Jean-Paul kind of man, and a great admirer of Jean-Paul's works. Intercourse with him was exciting but very wearing, as Weber discovered, although just now it was only for a short time that he enjoyed the privilege of almost uninterrupted access to him. The Duke took great pleasure in his society, but, having at the time many claims on his time, invited Weber to return in the autumn and make a longer stay. In Gotha Weber met Spohr, who since 1805 had been Concertmeister—the court had then no opera—and had married in 1806 Dorette Scheidler, a harpist, and daughter of Madame Scheidler, the court-singer. Spohr had not retained a very favourable impression of Weber's music at Stuttgart, but received him in true brotherly fashion. On Jan. 20 they passed some pleasant hours together at Spohr's house, and on the 24th played before the court Weber's variations on a Norwegian theme (op. 22), on which Weber remarks in his diary 'Spohr played gloriously.' From Gotha the two musicians went to Weimar, were kindly received at court, and gave a concert. If Weber had been hoping for inspiration from Weimar's great poets, his only chance was with Wieland, for Goethe behaved coldly, or rather took no notice at all of him. His diary contains an entry 'Jan. 29. Early to the Princess. [Maria Paulowna.] Goethe there and spoke. I did not like him.' Spohr indeed had met with scarcely better treatment some little time before, but this may have arisen from Goethe's lack of interest in music. Weber who was personally prejudiced against, possibly because of former circumstances about his father and his family, and the feeling was fostered by Zelter. Indeed Weber never succeeded in approaching Goethe.

By the beginning of February Weber and Bärmann were in Dresden, but left it with no very favourable impression; indeed, they are reported to have said, 'Dresden shall not catch us again'—very contrary to the fact, as far as Weber was concerned. On Feb. 20 they arrived in Berlin, where Weber had hopes of producing 'Silvana.' It had been tried through some months before by Righini, but 'went so confusedly that all pronounced it perfect rubbish.'[2] He had thus to meet a prejudice against his work, and, still worse, a personal one of the Capellmeister's against himself. Bernhard Anselm Weber especially, an able and cultivated man, and himself a pupil of Vogler's, was by no means kindly disposed to his young comrade; but difficulties were gradually overcome, two arias were added, and the performance took place on July 10. Weber conducted in person, and succeeded in inspiring both hand and singers, and the public gave the work a warm reception, in spite of its startling novelty. Weber had been much depressed by some sharp criticism of Herr von Drieberg's, and had rigidly tested his work, so he was much encouraged by its success. He writes in his diary, 'While duly acknowledging my faults. I will not in future lose confidence in myself, but bravely, prudently, and watchfully march onwards on my art-career.' Even before this he had made many friends in Berlin, and the two concerts given by himself and Bärmann, though not well-attended, had roused great interest. He was introduced to the 'Singakademie' and the 'Liedertafel,' and wrote for the latter a composition which even gained the approval of Zelter.[3] Meyerbeer's parents from the first treated him

[1] Concerto No. 2, Op. 74. Jähns, No. 118.

[2] Weber to Gänsbacher.

[3] 'Das Turnierbankett,' Jähns, No. 122.

as a son, and he stayed in their house the whole time he was in Berlin. His most valuable acquaintance was Lichtenstein, Professor of Zoology, who was the first to recognise his genius in Berlin. As one of the foremost members of the Singakademie he had no difficulty in introducing Weber to cultivated and musical families, where he soon became a favourite for his pleasant manners, his admirable pianoforte-playing and extemporising, his inspiriting way of leading concerted music, and above all his charming songs and his guitar. For these private circles he composed five charming part-songs. He used often to play to his new friends, with an almost inexhaustible variety of *nuances*, his Sonata in C, composed in Berlin. He himself taught (on Aug. 26) the soldiers at the barracks near the Oranienburg gate, to sing his 'Kriegs-Eid,' a chorus for men's voices with wind instruments in unison, which he dedicated to the Brandenburg Brigade. While he was in Berlin his old father died at Mannheim (April 16, 1812), an event which brought back in full force his homelessness and loneliness, and made him touchingly grateful for any proof of friendship. Barmann had left him on March 28 for Munich, and on Aug. 31 he himself also left Berlin, stayed some few days in Leipzig, where he found a publisher for some of his compositions, and had a talk with Rochlitz, and then, passing through Weimar, arrived on Sept. 6 at Gotha.

The Duke's treatment was politeness itself, but instead of having, as he hoped, a quiet time for composition, Weber found the constant attendance on the Duke's inspired moments exciting and exhausting. In the midst of this he received an invitation from the Princess Maria Paulowna, to come to Weimar, and teach her some of his works, including the Sonata in C, which he had dedicated to her. On this subject he writes to Lichtenstein (Nov. 1), 'The Princess often says that she does not believe she will ever play the sonata properly as long as she lives. If she were not a Princess, I should be at liberty to tell her that I *fully agree* with her.' He had to give her a lesson each morning for a week, and the rest of his time he spent with the company at the theatre, among whom P. A. Wolf specially attracted him, and with Wieland, who was a sympathetic listener to his playing. One of the effects which Weber carried to a pitch of excellence never heard before, was a long crescendo, beginning with an almost inaudible pianissimo, and passing through every gradation of loudness up to a thundering fortissimo. The effect of this was irresistible, and Wieland, having asked for it, found himself gradually drawn off his chair as by some demoniacal agency. In Gotha he had much stimulating intercourse with Spohr, and also with Albert Methfessel, then passing through. His diary contains some interesting remarks on Spohr's compositions. Thus the evening of Sept. 16 was passed in going with Spohr through the latter's 'Last Judgment' (produced at Erfurt, Aug. 15). Weber did not much like the work, and calls it 'laboured, tedious, full of unnecessary modulations, and modelled entirely after Mozart.' On Sept. 27, however, he writes, 'Spohr played his new Quartet in G minor very finely; it is well-composed; much flow and unity. Afterwards a fine Sonata with his wife.' At Spohr's he also met Hermstadt, the clarinet-player from Sondershausen, who played a Concerto of Spohr's in masterly style, but seems to have been inferior to Bärmann in purity of tone and expression. As a rule, the quick-witted, far-seeing Weber was juster towards Spohr's compositions than the more ponderous and short-sighted Spohr was to his. But personal dislikes never lasted with Spohr. He could distinguish between a man and his work, and was always a loyal friend to Weber.

The Duke's younger brother, Prince Friedrich, an admirer of Italian music, had brought a singing-master back with him from Italy, and often had Weber to go through Italian operas with him. He had a good tenor voice, and for him Weber composed an Italian *scena ed aria*, with chorus, from an opera 'Ines de Castro,' performed at a court-concert on Dec. 17. Other works written at Gotha were the celebrated PF. Variations on a theme from Méhul's 'Joseph,' the first two movements of the PF. Concerto in Eb, and a hymn, 'In seiner Ordnung schafft der Herr,' to Rochlitz's words. Spohr having recently started on a concert-tour, Weber left Gotha, on Dec. 19, for Leipzig, where he produced this hymn at a Gewandhaus Concert (Jan. 1, 1813), and played the Eb Concerto, 'with a success,' he writes himself, 'such as was perhaps scarcely ever known in Leipzig before. It is pronounced to be the first of Concertos for effect and novelty. Truly these people, once so cold, have quite adopted me.' Thus the new year opened to him under happy auspices.

This year, 1813, was the greatest turning-point in Weber's short career. Hitherto his life had been that of a wandering minstrel or troubadour. Roving restlessly from place to place, winning all hearts by his sweet, insinuating, lively melodies, his eccentricities making him an imposing figure to the young of both sexes, and an annoyance to the old, exciting the attention of everybody, and then suddenly disappearing, his person uniting in the most seductive manner aristocratic bearing and tone with indolent dissipation, his moods alternating between uproarious spirits and deep depression—in all ways he resembled a figure from some romantic poem, wholly unlike anything seen before in the history of German art. In talking of Weber, people have in their minds, as a rule, only the last period of his life, beginning with 'Der Freischütz,' and ending with 'Oberon,' but from that point of view the work becomes too prominent, and the man of too little importance. As a man his versatile gifts made more effect in the first half of his artistic career than in the second. His artistic wanderings gave the keynote to

the ideal life of Germany at that period, and for the first time rounded it off, so to speak, into a full chord. The love of the antique, whether in history, the life of the people, or national melody, was then newly awakened, and gave its stamp to the period, not only in knowledge and matters of art, but in manners, individual and social. Thus Weber became the embodiment of the ancient troubadour who, in Eichendorff's words, went through the country, singing his melodies from house to house.

In 1813 this roving life came to an end, and was succeeded by a settled existence, with ties of place and circumstance, and definite duties. The wandering impulse was indeed too ingrained in his nature not to have a secret influence on his after life, but henceforth it was sufficiently under control to admit of that collectedness of spirit, without which the creation of great and enduring works of art is impossible. On Jan. 12, 1813, Weber arrived at Prague, intending to go on by Vienna to Venice, Milan, and the rest of Italy, and then back through Switzerland and France. This tour he calculated to take fully two years, and from it he hoped for great results. At Prague, however, there was a vacancy in the Capellmeistership of the theatre, owing to Wenzel Müller's resignation. Liebich, the director, knew Weber's value, and offered him the post, with a salary of 2000 gulden (about £200), a furlough of two or three months, an annual benefit guaranteed at 1000 gulden, and absolute independence at the Opera. This gave him not only a fixed income, but the prospect of paying off the debts contracted at Breslau and Stuttgart, a decisive consideration to a man of his honourable nature. The grand tour, planned with so much expectation, was given up, and Liebich's offer accepted.

Wenzel Müller, admirably adapted for the lower forms of national opera, was not the man to be at the head of an institution whose main object was to foster dramatic music of a higher order. Under his direction the Opera had deteriorated to such a degree that Liebich determined to disband the company and entirely reorganise it. For this task he selected Weber. Presenting himself afresh to the public of Prague at a brilliantly-attended concert on March 6, he started for Vienna on the 27th, furnished with full powers to engage good musicians and German singers.[1] In Vienna he met Meyerbeer, heard Hummel and Moscheles, whose playing he thought 'fine, but too smooth,' and gave a concert of his own on April 25, but was principally occupied with the main object of his journey. The whole company, with the exception of three members, was new, and included Caroline Brandt, Weber's future wife. He entirely reorganised the whole system, and developed a marvellous capacity for that kind of work. It now became evident that it was not in vain that he had passed his childhood behind the scenes, and been an Opera-Capellmeister at 18. His wide experience and energy helped him to conquer the singers and musicians, who were at first amazed by his strictness and the inflexibility of his rules. Among them were a number of Bohemians, and in order to be able to grumble at him with impunity, they talked to each other at rehearsal in Bohemian. This Weber soon perceived, and set to work to learn the language, which in a few months he had mastered sufficiently for his purpose. Not only did he manage, arrange, and direct the music even to the smallest details, but he also superintended the administration, the scene-painting, and the stage-management, and proved to demonstration that all these were really within his province. So completely were all theatrical details at his fingers'-ends, that on the prompter's sudden illness, Weber supplied his place. By this means he ensured an accuracy and a unity in all the dramatic representations, such as had never been seen before, and which the public did not fail to recognise. He was perhaps quite as great a conductor as a composer, and was the first of the great German musicians whose talent was conspicuous in this direction. In this matter also he was a virtuoso. The first opera he put on the stage at Prague was Spontini's 'Cortez' (Sept. 10, 1813), then produced for the first time there. Between that date and Dec. 19 followed seven, and between that and March 27, ten, newly-studied operas and singspiele. Of each he made a *scenario*, including the smallest details.

His aim was to reinstate the Prague opera in the position it occupied between 1780 and 1790, when it could almost have competed with Vienna, and was at any rate among the best in Germany. He was quite the man to do it, if only the times had been the same; but unfortunately this was not the case. During the war, society ceased to cultivate music, and lost its powers of discrimination, and the only way of keeping up its traditional reputation for taste was to maintain a dignified reserve on all artistic productions. Weber, accustomed to more sympathy, soon discovered this, and it put him out of tune. Besides, he had not managed to form comfortable relations for himself. Gänsbacher had left, and Weber, to whom a friend was an absolute necessity, felt deserted. With the Prague musicians Kotzeluch, Dionys Weber, Tomaschek,[2] and others, he did not hit it off. For a time he struggled in vain against an attachment for a ballet-girl, who was quite unworthy of his affection. The real cause of his discomfort, however, was that he could not at once fall into the regular ways of professional life. He was like a bird, which had once flown freely in the open air, but was now caged. Passages in his letters make this clear. 'My incessant occupation, and my life of utter solitude, have made me morose, gloomy, and misanthropical. If Heaven does not soon thrust me

[1] The Italian Opera of Prague ceased to exist in 1806.

[2] Weber's diary contains a remark on him which is worth reading. 'March 27. To Tomaschek's. He played me 12 Eclogues, 1 Sonata 2 Airs, 1 Concerto, and 1 Symphony, till I was quite exhausted. Are all composers possessed of the devil when they get to their own works? and is it the same with me? God forbid.'

violently back among my fellow-men, I shall become the most abominable Philistine on the face of the earth' (Jan. 29, 1814). 'The few composers and scholars who live here groan for the most part under a yoke, which has reduced them to slavery, and taken away the spirit which distinguishes the true free-born artist' (May 5). The outward advantages of his position he fully acknowledged. 'I reason myself by main force into a sort of contentment, but the naturally cheerful state of mind which steels all one's nerves, and sends one's spirits bubbling up of themselves, *that* one cannot give oneself' (April 22).

After bringing out seven more operas between April 19 and June 26 (1814), Weber, who had been out of health for some time, went on July 8 to take the baths at Liebwerda. But the impulse to join the great world was too strong to allow him to stay there, and, pushing on, he arrived in Berlin on Aug. 3, a couple of days before the King of Prussia's return from the Allied Armies' victorious expedition to Paris after the battle of Leipzig. Unlike Prague, where a few official ceremonies formed all the notice taken of the great victory over Napoleon, Berlin was in a tumult of joy, and Weber had before him the spectacle of a great people hailing their reconquered freedom with transport. He was carried away like the rest, and thoroughly enjoyed it. To increase his happiness he met with an enthusiastic reception from his friends, whose circle now included Tieck and Brentano, with whom he had formed an intimacy in Prague in 1813. Brentano began to arrange a libretto on the Tannhäuser legend for him, but other things intervened, and the work was laid aside. He gave a concert on Aug. 24, and received permission to invite the King, the Crown-Prince, and other princes and princesses. Several great personages were interested in him, and there was some talk of making him Capellmeister of the Court Opera, in place of Himmel, who had just died. 'Silvana' was given again on Sept. 5, and Weber left Berlin, happy in many a proof of heartfelt sympathy, and loaded with impressions destined to bear fruit later on.

At that period patriotic songs were naturally enough the order of the day, and in this direction Weber could hardly fail to be led. An invitation from the Duke took him to Gotha on Sept. 11, and the next day to Gräfentonna, the Duke's hunting-seat. Here, finding a little repose for the first time for many months, he composed on the 13th two Lieder from Körner's 'Leyer und Schwert,' followed by eight others during the journey home and in the first few months after his return. Six of these are for four men's voices, and four for a single voice and PF., and in them he has recorded the impressions made on his mind by the surging national movement. It was his first opportunity of showing how great a power he had of absorbing the feelings of the masses and giving them artistic expression. The effect of these songs on the whole people of Germany, and especially on the youth, was extraordinary. Wherever they were sung they roused the most fervid enthusiasm. All the other patriotic compositions, in which the time abounded, paled before the brilliancy, swing, and pathos of these Songs of War and Fatherland. Weber's own cantata even yields to them in effect. The choruses from the 'Leyer und Schwert' are still among the most favourite of such works for men's voices, and are indeed so bound up with the development of the male choral societies in Germany that only with them can they cease to be heard.

Before his trip to Berlin Weber had entered into closer relations with Caroline Brandt, but there were difficulties in the way of marriage. Caroline, a talented soubrette, and a good deal spoiled by the public, was somewhat whimsical, and had imperfect views both as to the dignity of art in itself, and Weber's importance as an artist. Neither did she like his requiring her to leave the stage before they married. This uncertainty about an object he so ardently desired added to his discontent with Prague, and made him anxiously look out for some opening which should lead to his removal. In the meantime he made use of his summer holiday in 1815 for an expedition to Munich, and it was there that the news of the battle of Waterloo reached him. The outburst of joy and enthusiasm which followed incited him to a great composition in honour of the event. Gottfried Wohlbrück the actor provided him with the words, and in August, before leaving Munich, he wrote the first two numbers of 'Kampf und Sieg.' The last two days of his stay were embittered by a letter from Caroline, conveying her conviction that they had better part. This seems to justify what Weber had written to Gänsbacher, 'I see now that her views of high art are not above the usual pitiful standard—namely, that art is but a means of procuring soup, meat, and shirts.' Her 'conviction' however did not last long. When Weber returned to Prague her real affection for him overcame all scruples, and he was able to look forward with confidence to a time when she should be all his own. 'Lina,' he writes,[1] 'is behaving extremely well, and honestly trying to become better. If God will only bestow on me some post without cares, and with a salary on which a man can live; and if she is as brave in a year and a day as she is at this moment, she is to leave the stage, and become my faithful *Hausfrau*. You shake your head! A year is a long time, and a person who can hold out so long is really brave.' The cantata was quickly completed, and performed for the first time at Weber's benefit concert (Dec. 22). The immediate effect was very great, though, for reasons hereafter to be explained, not so lasting as that of the Körner songs. Beethoven had composed one of his great orchestral pictures in honour of the battle of Vittoria, and this had been performed shortly before in Prague. At the close of 'Kampf und Sieg,' General Nostiz went up to Weber and said

[1] To Gänsbacher, Aug. 4. 1816.

'With you I hear nations speaking, with Beethoven only big boys playing with rattles.' This criticism, though too severe on Beethoven, has in it elements of justice, for in this *pièce d'occasion* Weber has in truth outdone his great contemporary.

With the completion of his cantata Weber decided to give up his post at Prague. The main object of his labours, the reorganisation of the opera on a solid basis, was accomplished. To produce first-rate results, and make it one of the chief institutions for promoting German dramatic art, was out of the question under the circumstances in which he was placed, and with the means at his disposal. But he thought that it could be maintained at its then state of efficiency without his aid; and as Prague had nothing to offer for himself and the furtherance of his own artistic life he resigned his post on Sept. 30, 1816. Projects of a grand tour or a summons to some other great art-institution again floated through his mind. He had been again in Berlin during the summer, and had produced his cantata on the anniversary of Waterloo with such success that it was repeated on the 23rd June. Count Brühl, Iffland's successor as Intendant of the court theatres, was devoted to both Weber and his music, and tried, though vainly, to procure him the appointment of Capellmeister *vice* Himmel. The post was occupied provisionally by Bernhard Romberg, and not even a title from the Prussian court could be had for Weber. On his return journey to Prague he made the acquaintance at Carlsbad of Count Vitzthum, Marshal to the Saxon Court, and he opened to him a prospect of an invitation to Dresden. After a formal farewell to Prague he accompanied his *fiancée* to Berlin on a star-engagement, and remained there for the rest of the year busily engaged in composition. The PF. sonatas in Ab and D minor, the grand duo for PF. and clarinet, and several charming songs with PF. accompaniment, belong to this time. On Dec. 21, just before starting on a *tournée* to Hamburg and Copenhagen, he received the news that the King of Saxony had appointed him Capellmeister of the German opera at Dresden.

Weber's work at Dresden, which was to last for nine years and terminate only with his premature death, is of the highest importance. Not only did he there bestow on his countrymen those works which, with Mozart's, form the main basis of German national opera, but he founded an institution for the performance of German opera at one of the most musically distinguished courts of Germany, which did not possess one before. In all the other courts where music was cultivated German opera had for long stood on an equal footing with Italian. Vienna, Berlin, Munich, Mannheim, and other places, had had a national opera by the end of the 18th century, and in most cases the rise of the German opera had put an end to the separate existence of its rival. In Dresden alone matters were different. From the beginning of the 18th century, when Italian opera had reached a perfection scarcely to be surpassed even in Italy, it had there reigned supreme, and by 1765 had even ceased to belong exclusively to the court. Towards the end of the century, German Singspiele were occasionally performed in Dresden, but only by second-rate actors, at a small theatre in the so-called Linkesche Bad, the Court Capellmeister being expressly prohibited from taking part in the performance. After King Friedrich August's return from the war in 1815 his Intendant Count Heinrich Vitzthum induced him to found a German opera, though only as an addition to the Italian, and it was this institution which Weber was called on to organise. Such a work naturally could not be carried out without violent opposition from the Italians, who had hitherto had it all their own way in Dresden, with the court and nobility almost exclusively on their side. The post of Capellmeister had been filled since 1811 by a born Italian named Francesco Morlacchi, a talented, but imperfectly trained musician, and a clever man with a taste for intrigue. Weber had hardly entered on his new office before he discovered that powerful foes were actively though secretly engaged against him. In accepting the post he had made it a *sine qua non* that he and his institution should be ranked on terms of perfect equality with Morlacchi and his, and had expressly stipulated for the title of Capellmeister, which was held by the other. These conditions were agreed to, and yet when the appointment was gazetted he found himself styled 'Musikdirector,' a title which, according to general usage, made him subordinate to Morlacchi. Weber at once stated with decision that he must decline the post. He however allowed himself to be persuaded, for the sake of the object, to fill the office provisionally, until either a substitute had been engaged in his place, or he himself had been formally pronounced Capellmeister. By Feb. 10, 1817, he had the satisfaction of learning that the king had given way. His salary (1500 thalers, = about £220) had been from the first on an equality with Morlacchi's, and on Sept. 13 the appointment was confirmed for life. In Dresden he had a first-rate orchestra and a tolerable body of singers at his disposal, and found ample opportunity for turning his knowledge and experience to account.

German opera having generally had spoken dialogue, often forming a large proportion of the work, a custom had arisen of filling the parts with actors who could sing. The style was not a very perfect one, the profession of an actor being so wearing for the voice, and hence small parts alone were fit for these singing actors. Of such materials Weber's company at first exclusively consisted. He was indeed allowed, with special permission, to make use of the members of the Italian opera, but this availed him little, because the Italians could rarely speak German, and were unfamiliar with German music. As for the chorus it was at first non-existent. A few supers with voices, and two or three subordinate solo-singers, constituted the basses and tenors, while the

sopranos and altos were supplied hy schcolboys, as was once the custom at all German theatres. With such materials it needed all Weber's gifts of organisation and direction to produce results which might bear comparison with the far better appointed Italian theatre, and keep alive, or rather kindle, an interest in German opera among cultivated people.

The way in which he set about his task made it clear that musical life in Dresden now possessed a man of power, who would keep steadfastly in view the success of his undertaking, without concerning himself as to whether he were breaking with old traditions, abolishing old and convenient usages, or even giving personal offence. He knew that in order to prosper, German opera must command the sympathy of the German people. The Court, he was also aware, took but a languid interest in it, while the aristocracy considered foreign music more *distingué*, and had as a body no community of feeling with the people. For this reason his first step, a very startling one to Dresden society, was to publish in the 'Abendzeitung,' a literary paper with a large circulation, an article addressed to the 'Amateurs of Dresden,' laying down the conditions necessary to his undertaking. Modestly bespeaking the indulgence of the public for the first attempts of a new institution, and frankly owning that real excellence would only be attained after many failures, the whole article shows how clearly he perceived the goal at which he was aiming, and how energetically he directed his course towards it from the very first. 'The Italians and the French,' he says, 'have fashioned for themselves a distinct form of opera, with a framework which allows them to move with ease and freedom. Not so the Germans. Eager in the pursuit of knowledge, and constantly yearning after progress, they endeavour to appropriate anything which they see to be good in others. But they take it all so much more seriously. With the rest of the world the gratification of the senses is the main object; the German wants a work of art complete in itself, with each part rounded off and compacted into a perfect whole. For him, therefore, a fine *ensemble* is the prime necessity.' It had been so much the habit hitherto in Dresden for society to look to the Court, and mould its tastes in accordance with those set in fashion from above, that it was almost an impossibility for a Court official to talk about his work as if he were in any sense personally responsible for it, or wished to be considered the head of his own institution. People were aware that Weber had been leading a free and restless life as an independent artist; and that his songs of war and liberty had endeared him to the heart of young Germany. Hence he was set down as a revolutionary spirit aiming at dangerous political innovations; though as a fact he was no politician, and never went beyond the general interest natural to a cultivated man in forms of government, social conditions, and the universal rights of man. Another of his actions which excited remark was the giving a very gay dinner and ball to his staff, himself the life and soul of the party. 'How could he expect to keep up the respect of his subordinates, if he began by treating them in this way?' His singers and actors were indeed very much surprised by his strictness and punctuality in all business matters. At first this aroused much dissatisfaction, but when it was found that he could make an opera go in all its parts, that at rehearsal his ears and eyes were everywhere at once, that he was as familiar with the details of acting, dressing, and scenery as he was with the music, and master of all the ins and outs of the opera as a whole, then a higher ideal gradually dawned upon the company, and an immense respect for their new director. The first opera he produced was Méhul's 'Joseph' (Jan. 13, 1817). As had been his successful habit in Prague, he published two days beforehand in the 'Abendzeitung,' an article giving some information about the new opera. The performance was excellent; indeed, all that could be desired, as far as the *ensemble* went, though the solo-singers were but indifferent. The engagement of competent leading artists was his next care. Here he acted upon the principle that German opera was not to be confined to native works only, but should also produce Italian and French operas. To this end a numerous, well-trained, and thoroughly cultivated body of artists was requisite, and he felt it necessary to engage at least three leading sopranos, one first-rate tenor, and one first-rate bass. His Intendant sent him in March, 1817, on a mission to Prague, with the view of engaging Frln. Grünbaum, then singing at the theatre there. On the 28th he conducted his 'Silvana,' and was enthusiastically received, the people of Prague taking every means of showing how much they felt his loss. Immediately after his return he went to Leipzig, and played his Concerto in E♭ at a Gewandhaus concert, his scena from 'Atalia' and his 'Kampf und Sieg' being also in the programme. Grünbaum sang in Dresden, but was not engaged; various other stars were unsuccessful, and the year 1817 came to a close without any real acquisition having been made. However, Weber had secured a regular chorus and chorus-master, the post being filled first by Metzner, and then towards the close of 1819 by Johannes Micksch. The latter had studied in Italy, and was considered a first-rate teacher of singing; his principal object, however, was not so much expression as the production of a full and even tone, which occasioned some differences of opinion between him and Weber. On the whole, however, he proved an excellent teacher, and was duly appreciated. A third reform undertaken by Weber in the early part of 1818 was the re-arrangement of the orchestra. The band had been hitherto placed in the same manner as at the Italian opera, but this disposition he wished to alter for one more suited to the component parts of a modern orchestra,

and to the greater importance assigned to the instrumental part of an opera. The change was at first strongly opposed, and he was obliged for the time to desist by the King's express command. Bit by bit, however, he made the changes he wanted, and his new arrangement having proved itself perfect, was permanently maintained.

Weber's work in Dresden very nearly came to an end in a few months' time, for on June 27, 1817, a Capellmeistership in Berlin fell vacant, and Count Brühl the Intendant at once entered into negotiations with him on the subject. It was an appointment he was strongly inclined to accept. Berlin had many attractions for him, and so far society in Dresden had done little to make his residence there agreeable. The burning of the Berlin theatre on July 31, however, put a stop to the negotiations, and though several times renewed, nothing came of them. One result at any rate was that his appointment at Dresden was made for life, and that he was also admitted to a share in the direction of the musical services at the Catholic Chapel Royal. He conducted for the first time Sept. 24, 1817, the music being a Salve Regina by Schuster and a litany by Naumann, for whose church music Weber had a great admiration. It is an evidence of his devout turn of mind that before this his first official participation in divine service he confessed and received the Communion. Now that he was often called on to compose for Court festivities, the duties of his post became varied and extensive, and absorbed much time. His colleague Morlacchi had frequent leave of absence, and passed long periods of time in Italy (*e.g.* from Sept. 1817 to June 1818), and then all his work fell upon Weber. A man loving freedom from restraint as he did, would have found it very hard to carry on his work with the cheerfulness and elasticity of spirit so remarkable in him, if he had not had a constant spring of happiness and refreshment in married life. His union with Caroline Brandt took place at Prague Nov. 4, 1817. On their wedding tour the young couple gave concerts at Darmstadt and Giessen, appeared in Gotha before the Duke, and then went home to Dresden, which they reached Dec. 20.

To the early years of his work in Dresden belong most of Weber's *compositions d'occasion*. His sincere devotion to the royal family made him hail opportunities of showing his loyalty, so that several of these works were undertaken of his own motion, and did not always meet with proper acknowledgment. The fullest year in this respect was that of 1881, the 50th anniversary of the King's accession. Besides two or three smaller works, Weber composed a grand Mass in E♭ for the King's name-day, and for the accession-day (Sept. 20) a grand Jubelcantata, which the King did not allow to be performed, so he added the well-known Jubeloverture. The Mass in G may also be counted as belonging to this year, since it was finished on Jan. 4, 1819, for the golden wedding of the King and Queen. These official duties were not despatched perfunctorily, or as mere obligations. Into each he put his full strength, though well aware, as he wrote to Gänsbacher (Aug. 24, 1818), 'that they were but creatures of a day in the world of art, and from their ephemeral nature always disheartening.' Shortly after the performance of the Mass in G he was asked to write a festival opera for the marriage of Prince Friedrich August. He took up the idea with great earnestness, chose for his subject the tale of Alcindor in the Arabian Nights, and had already begun to think out the music, when he found (June 28) that his commission had been withdrawn, and Morlacchi requested to prepare an Italian piece for the ceremony (Oct. 9). Had 'Alcindor' been written, Weber and Spontini might have been directly rivals, for Spontini's opera of that name, composed a few years later at Berlin, is drawn from the same source. Perhaps also the work on which Weber's world-wide fame rests, and which was to give him a triumph over Spontini, might have taken another form, or never have been written at all. He had already been at work on it for two years. Soon after his removal to Dresden he became intimate with Friedrich Kind, who, after throwing up his employment as an advocate in Leipzig, had been living in Dresden solely by literature. Weber having proposed to him to write a libretto, Kind heartily assented, and the two agreed on Apel's novel of 'Der Freischütz,' which came out in 1810 and had excited Weber's attention. Kind wrote the play in seven days; on Feb. 21, 1817, he and Weber sketched the plan together, and by March 1 the complete libretto was in Weber's hands. The composition did not proceed with equal celerity; on the contrary, Weber took longer over this than over any other of his operas. Bit by bit, and with many interruptions, it advanced to completion. The sketch of the first number—the duet between Agathe and Aennchen, with which the second act begins—was written July 2 and 3, 1817. Nothing more was done that year, except the sketch of the terzet and chorus in the 1st Act ('O, diese Sonne') and Agathe's grand air in the 2nd (Aug. 6 to 25). In 1818 he only worked at the opera on three days (April 17, 21, and 22) On March 13, 1819, he wrote the sketch of Caspar's air in D minor, which ends the 1st Act. Then follows another six months' pause, after which he set to work continuously on Sept. 17, and the last number, the overture, was completed on May 13, 1820. The Court compositions of 1818 may have hindered his progress in that year, but in the summer of 1819, without any pressure from without, solely following the bent of his own genius, he wrote several of his finest PF. compositions for 2 and 4 hands, including the Rondo in E♭, op. 62, the 'Aufforderung zum Tanze,' op. 65, and the Polacca brillante in E, op. 72. The PF. Trio also, and many charming Lieder belong to this summer, which Weber passed, like those of 1822, 1823, and 1824, in a little country place, Hosterwitz, near Pillnitz.[1] By the time Der Frei-

[1] The house he stayed in is still standing, and bears an inscription.

schütz was at last finished, his delight in dramatic production had reached such a pitch that he at once began and completed another dramatic work, and started at any rate on a third. Count Brühl, Intendant of the Berlin theatres, had asked him for some new music to Wolff's play of 'Preciosa,' Eberwein's not being satisfactory. Weber did as he was requested, and wrote the music—'a heavy piece of work and an important one, more than half an opera,' as he says himself—between May 25 and July 15, 1820. In the meantime he was working at a comic opera, 'Die drei Pintos,' the libretto by Theodor Hell, a Dresden poet, whose real name was Karl Winkler. This work was still progressing in the following year.

Count Brühl, who had a great esteem for Weber, informed him in the summer of 1819 that it was his intention to produce 'Der Freischütz' at the opening of the new theatre, then in course of erection by Schinkel. The building was to have been finished in the spring of 1820, but was not ready till a year later. Weber had intended to take the opportunity of his visit to Berlin for making a professional tour, but it did not seem advisable to postpone this for so long. For the last two years he had been out of health, and disquieting symptoms of the malady which brought his life to a premature close had begun to show themselves. Relaxation and refreshment were urgently necessary. He also wished, after this interval of ten years, to appear again in public as a pianist. He started with his wife July 25, 1820, went first to Leipzig, to his intimate friend Rochlitz, then on to Halle. His settings of Körner's 'Leyer und Schwert' had made Weber the darling composer of the German student, as he discovered at Halle. The greatest enthusiasm prevailed at the concert he gave there, July 31. Among the students with whom he formed relations was J. G. Löwe, afterwards the greatest of German ballad-composers, who took the whole arrangements for the concert off his hands.[1] Still more enthusiastic was his reception by the students of Göttingen, where he arrived August 11, and gave a concert Aug. 17. After it he was serenaded by the students, who sang his Lied 'Lützow's wilder Jagd,' and, on his coming down to talk with them, crowded round him cheering. Thence they went by Hanover to Bremen, Oldenburg, and Hamburg, where he left his wife, going on to Lübeck, Eutin (his birthplace, which he had not visited since 1802), and Kiel, from whence he crossed over to Copenhagen. This was the most brilliant point of his journey. He was presented to the King and Queen, played at court on Oct. 4, and at a public concert Oct. 8, overwhelmed with applause on both occasions. After another concert at Hamburg on his way back, he reached Dresden Nov. 4.

As a great pianist Weber was often asked to give lessons, and did so. Pupils in the higher sense of the word, that is to say artists stamped with his own sign-manual as a composer or pianist, he had none. For this his artistic disposition was too peculiar, his character too restless and unmethodical. We find a pupil named Freytag from Berlin studying the piano and composition with him in Prague in 1816, and are told that he made his début at a concert of Weber's (March 29), to his master's satisfaction, but we never hear of him again from that day forwards.[2] Marschner communicated with him in 1818, sending him his opera 'Heinrich IV. und D'Auhigné' from Pressburg, and coming himself Aug. 18, 1819. Weber was much interested in the opera, and secured its performance at Dresden, where it was given for the first time, July 19, 1820.[3] Marschner settled in Dresden in the beginning of August 1821, and in 1824 was appointed Musikdirector of the opera, a post he retained till Weber's death. The two maintained an intercourse which at times was animated, though Weber never found Marschner a congenial companion. Marschner was undoubtedly strongly influenced by Weber's music; it is evident in all his compositions during his stay in Dresden, and also in his opera 'Der Vampyr.' And yet he cannot be called a pupil of Weber's. When he settled in Dresden he was 26, and a formed musician, so that after passing through the Weber-period he recovered his independence in the 'Templer und Jüdin' and 'Hans Heiling.' Weber's most devoted and only real pupil was Jules Benedict of Stuttgart. He came to Weber in February, 1821, and his account of their first interview is so charming that we venture to transcribe it: 'I shall never forget the impression of my first meeting with him. Ascending the by no means easy staircase which led to his modest home, on the third storey of a house in the old marketplace, I found him sitting at his desk, and occupied with the pianoforte arrangement of his Freischütz. The dire disease which but too soon was to carry him off had made its mark on his noble features; the projecting cheek-bones, the general emaciation, told their own tale; but in his clear blue eyes, too often concealed by spectacles, in his mighty forehead fringed by a few straggling locks, in the sweet expression of his mouth, in the very tone of his weak but melodious voice, there was a magic power which attracted irresistibly all who approached him. He received me with the utmost kindness, and, though overwhelmed with double duties during

[1] Some papers entitled 'Scenes from Dr. Karl Löwe's Life,' have been published by Dr. Max Runze (from MS. notes by Löwe's daughter) in the 'Musikwelt' (Berlin, 1881). No. 11 (Apr. 9, 1881) contains a charming picture of Weber's concert at Halle, and the part Löwe took in it. Unfortunately it is historically inaccurate. Dr. Runze makes Weber play in July 1820 his Concertstück in F minor, which was not written till 1821, and played in public for the first time, June 25, in Berlin. Nor is this all; Dr. Runze declares that in this his own composition Weber could not keep time with the orchestra, and says that in the fire of playing he accelerated the tempo, the band hurried after him, but bye and bye fell behind, and Löwe had to stop Weber and start them again. Dr. Runze's description would apply to the playing of a bad amateur, not to that of a finished Capellmeister like Weber. All this too about the execution of a piece not then in existence!

[2] Weber's Literarische Arbeiten, 109 (Lebensbild, vol. ii).

[3] Weber also wrote an article in its behalf: see p. 234 of the Lebensbild, and elsewhere.

Morlacchi's absence, found time to give me daily lessons for a considerable period.'[1] Benedict goes on to relate how Weber played him Freischütz and Preciosa, works then unknown to the world, and what a fascinating effect both he and his compositions made on him; but what impressed him even more was his 'rendering of Beethoven's sonatas, with a fire and precision and a thorough entering into the spirit of the composer, which would have given the mighty Ludwig the best proof of Weber's reverence and admiration for his genius.'

Benedict was fortunate enough to share the brightest and most triumphant hit of Weber's short life with him. After 'Preciosa' had been played for the first time with Weber's music (March 14, 1821) at the Berlin opera-house, and very well received, the day drew near for the opening of the new theatre, in which 'Der Freischütz' was to be the first opera performed.[2] Weber had been invited to rehearse and conduct the opera himself, and for this purpose arrived in Berlin May 4. Benedict followed two or three weeks later.

Spontini was at that time the ruling spirit in operatic matters at Berlin. The King was a great admirer of his music, and he had many adherents among the court and in society. In the rest of the world, however, opinions were mingled. During the war a strong feeling of nationality had developed in Germany, and there was a prejudice against foreigners, especially against foreigners hailing from Paris. Hence that a Franco-Italian should be installed, on terms of unusual liberality, in the chief musical post in the capital of the state which had done and suffered most in the War of Liberation, gave great umbrage. There is no question that Spontini, apart from his blunders, was made a scape-goat, and that the dislike of the people of Berlin was as much due to political and social as to musical reasons. At first, his merits as a composer received general acknowledgement. His operas, produced with the utmost care, and at a lavish expenditure, were not only performances of dazzling splendour, but of genuine artistic value, as even those prejudiced against him were obliged to admit. Germany had nothing to set against such grandiose works. Since Mozart's 'Zauberflöte' (1791) only one opera of the first rank—Beethoven's 'Fidelio' (1805)—had appeared there. On the other hand, the German stage had appropriated the best that was to be found in Italy and France, and apparently there was no likelihood of any change, or of anybody's coming to the front and eclipsing Spontini.

All at once Weber stepped on the scene with his new opera. We can quite understand how ardently the patriots of Berlin must have longed for a brilliant success, if only as a counterpoise to Spontini. Obviously, too, it was impossible to prevent a certain anxiety lest Weber was not man enough to sustain with honour this conflict with the foreigner. He was known as a gifted composer of songs and instrumental music, but his earlier operas had not been undisputed successes, and for the last ten years he had done nothing at all in that line. On all these grounds the first performance of Der Freischütz was looked forward to with a widespread feeling of suspense and excitement.

Weber thus could not but feel that much was at stake, both for himself and for the cause of German art. As if to point the contrast still more forcibly between himself and Spontini, between native and foreign art, Spontini's 'Olympie,' entirely remodelled by the composer after its production in Paris, had been given for the first time in Berlin (May 14) only a month before Der Freischütz, with a success which, though not enduring, was enormous at the time. Weber's friends were full of dismay, fearing that Freischütz would not have a chance; Weber alone, as if with a true presentiment of the event, was always in good spirits. The rehearsals began on May 21, and the performance was fixed for June 18, a day hailed by Weber as of good omen, from its being that of the battle of Waterloo. So entirely was he free from anxiety, that he employed his scanty leisure in composing one of his finest instrumental works, the Concertstück in F minor, finishing it on the morning of the day on which Der Freischütz was produced. Benedict relates how he was sitting with Weber's wife when the composer came in and played them the piece just finished, making remarks as he went, and what an indelible impression it made on him. 'He was certainly one of the greatest pianists who ever lived,' he adds.[3]

Weber's presentiment did not fail him. The 18th of June was as great a day of triumph as ever fell to the lot of a musician. The applause of a house filled to the very last seat was such as had never been heard before, in Germany at any rate. That this magnificent homage was no outcome of party-spirit was shown by the enduring nature of the success, and by the fact that it was the same wherever Der Freischütz was heard. In Berlin the 50th performance took place Dec. 28, 1822, the 100th, Dec. 26, 1826, the 300th, March 10, 1858, and the 500th, during the past year (1884). No sooner had it been produced in Berlin, than it was seized upon by nearly all the principal theatres in Germany. In Vienna it was given on Oct. 3, and, though to a certain extent mutilated and curtailed, was received with almost greater enthusiasm than in Berlin. The feeling reached its height when Weber, on a visit to Vienna, conducted the performance in person, March 7, 1822. There is an entry in his diary 'Conducted the Freischütz for Schröder's benefit. Greater enthusiasm there cannot be, and I tremble to think of the future, for it is scarcely possible to rise higher than this.[4] To God alone the praise!'

[1] 'The Great Musicians,' edited by Francis Hueffer; 'Weber,' by Sir Julius Benedict, 61 (London, 1881).

[2] It was not the first actual performance. That distinction fell to Goethe's 'Iphigenia' (May 30), succeeded for the next few days by one or two other plays.

[3] Benedict's 'Weber,' 65.

[4] He had undertaken to write a new opera, 'Euryanthe,' for Vienna.

Weber thought it desirable to appear in public at a concert before leaving Berlin. The second representation of Der Freischütz took place on the 20th, and the third on the 22nd, of June. On the 25th he held his concert in the hall of the new theatre, and played his Concertstück, completed that day week, for the first time in public. Others of his compositions heard on the same occasion were the Italian scena from 'Atalia,' and the Variations for PF. and violin on a Norwegian theme. His colleague in the latter piece was the eccentric violinist Alexandre Boucher, who, having asked permission to introduce a cadence of his own in the finale of the variations, improvised on themes from 'Der Freischütz,' but wandered off so far that he could not get back again, seeing which, he put down his violin, and throwing his arms round Weber exclaimed enthusiastically, 'Ah, grand maître! que je t'aime, que je t'admire!' The audience joined in with loud cheers for Weber.

Weber returned to Dresden July 1, 1821. In comparison with other places in Germany, Dresden was in no special hurry to produce Der Freischütz, though it had not been able altogether to shut its ears to the reports of its colossal success. The composer, in spite of all the pains he took to show his loyalty, was no favourite with the king and court. He was the singer *par excellence* of Körner's lyrics, and anything which called up reminiscences of the war that inspired those songs could not but be painful to the King of Saxony. He tried to be just towards Weber, and acknowledged his services in many ways, but his sentiments were well known, and had their influence on the courtiers. From the time of the first appearance of Der Freischütz till Weber's death, there is not a sign that at court the smallest pride was felt in the fact of Dresden possessing the greatest German composer of the day. He was all but allowed to accept the post of Court-Capellmeister at Cassel, with the liberal salary of 2,500 thalers (£375)—1000 thalers more than he received at Dresden. The Minister at last offered him an increase of 300 thalers, calculating that with his attachment to Dresden that would be sufficient inducement to him to remain; and he was not deceived. The additional salary however was deprived of all value as a distinction by its being also bestowed on Morlacchi. This took place in August and September of the year in which Der Freischütz saw the light, but even some years later Weber's official superiors would not see that the Capellmeister of the Dresden German opera was a man of world-wide fame. Perhaps they really did not see it. When Weber was in Berlin, Dec. 1825, for the production of Euryanthe, his Intendant von Lüttichau happened to be present when Weber was leaving the theatre after rehearsal, and seeing a large crowd waiting at the door, and all hats raised with the greatest respect, he turned to him and said with astonishment, 'Weber, are you then really a celebrated man?'

Der Freischütz was performed in Dresden for the first time, Jan. 26, 1822, and met with a more enthusiastic reception than had ever been known there before. At the close of the performance the storm of applause defied all restraint. A few isolated cases were found of people who did not like it, but their comments were unheard in the general approval. Kind, the librettist, could not bear the music, because it threw his own merits into the shade, and its ever-increasing success irritated the petty vanity of this *bel esprit* to such an extent as to end in a complete breach of his friendship with Weber. Spohr, who had moved to Dresden[1] with his family, Oct. 31, 1821, heard it there for the first time, and was not favourably impressed. His failure to understand Weber's music has been mentioned already, and this is fresh evidence of it; but as before, it made no difference in their relations. On the contrary, Weber showed his esteem for Spohr by warmly recommending him to Generaldirector Feige, of Cassel, for the post of Capellmeister, which he had himself declined, but which, as is well-known, Spohr accepted, and filled with credit up to a short period before his death. Ludwig Tieck too, then resident in Dresden, never could reconcile himself thoroughly to Der Freischütz, though he heartily appreciated Euryanthe. The two men, much as they differed in their views on dramatic art, formed a lasting friendship, expressed with frankness on both sides. Weber was seldom absent from Tieck's dramatic readings of great works, and was a most attentive listener. Speaking generally, he was on excellent terms with the poets of the day. With Goethe indeed he never got on, though they met several times; but with Jean Paul, and also with Achim von Arnim he was intimate. Arnim, like Tieck, belonged to the romantic school, and it was natural that there should be sympathy between them; but Weber was also very friendly with Wilhelm Müller, author of the 'Müllerlieder,' and the 'Winterreise.' Müller visited him in Dresden and dedicated a volume of poems to him in the autumn of 1842, but not one of these did Weber set. His day for writing Lieder was over. Of Tieck's poems he only composed one ('Sind es Schmerzen, sind es Freuden,' from 'Die schöne Magelone').

During the latter half of 1821 Weber was at work upon the comic opera 'Die drei Pintos,' begun in 1820, but destined never to be finished. He was drawn off towards work of a different kind. The criticisms on Der Freischütz were almost always on points of form, and mainly resolved themselves into this, that the opera did not contain enough of those larger, artistically constructed, forms which betray the hand of the master. Hence, was it certain that Weber was really master of his art, or did he not owe his great success mainly to his heaven-sent genius? Weber was very sensitive to public criticism, even when so ignorant, one-sided, and absurd as this, and he determined to write a grand opera, and show

[1] Thus all the three representatives of German romantic opera Weber, Spohr, and Marschner, were living in the same place.

the world what he was capable of. When therefore an invitation to write a new opera arrived (Nov. 11, 1821) from Barbaja, of the Kärnthnerthor theatre in Vienna, he seized the opportunity with avidity. The libretto was to be written by Frau Helmina von Chezy, who had been in Dresden since 1817, well-received in literary circles, and not without poetical talent. She offered him several subjects, and he selected 'Euryanthe.' After several attempts, in which Weber gave her active assistance, she succeeded in putting her materials into something like the shape he desired. His idea of an opera was that the music should not be so entirely dominant as in Italian opera, but that the work should be a drama, in which the words should have a real interest of their own, and in which action, scenery, and decorations should all contribute to the vividness and force of the general impression. In short, that the impression made by an opera should be based on a carefully balanced combination of poetry, music, and the descriptive arts. These principles he had endeavoured to carry out in Der Freischütz; in Euryanthe he hoped to realise them fully. The words of the 1st Act were ready by Dec. 15, 1821, and Weber set to work with all his might.

Thinking it well to study the circumstances under which his new work was to appear, he started, Feb. 10, 1822, for Vienna, stopping on the way to conduct Der Freischütz (Feb. 14) at Prague, with unmeasured success. He attended a performance of the same opera in Vienna on the 18th, but found it far from edifying. How he conducted it himself on March 9, and what a reception it had, has been already mentioned. This one work gave him a popularity in Vienna that became almost burdensome. He was urged to settle there altogether, and undertake the direction of the German opera. There also he received an invitation to write a grand opera for Paris. In the midst of all this excitement he fell ill with a violent sore throat. That his disease was making progress was evident. Still he appeared in public on two occasions besides the Freischütz performance, once at a concert given by Böhm the violinist, on March 10, — when he conducted his Jubelouverture, and the men's choruses from the 'Leyer und Schwert,' with enormous success—and once at a concert of his own (March 19), when he played his Concertstück, which, oddly enough, was not equally appreciated. By March 26 he was again at home.

All the summer he remained at Hosterwitz, and there was composed by far the greatest part of Euryanthe, for he had the same house the following summer. His most important piece of official work at this time was the production of Fidelio. That opera, though composed in 1805, and reduced to its final shape in 1814, had never been given in Dresden, for the simple reason that till Weber came there was no German opera. Though it was impossible for him to ignore that the music is not throughout essentially dramatic, he felt it to be a sublime creation, for which his admiration was intense, and he strained every nerve to secure a performance worthy of the work. An animated correspondence ensued between him and Beethoven. Weber's first letter was dated Jan. 28, 1823; Beethoven replied Feb. 16, and Weber rejoined on the 18th. After that there were letters from Beethoven of April 9, June 5 and 9, and Aug. 11, the last enclosing a sonata and variations of his own composition. Weber was a great admirer and a remarkable exponent of Beethoven's PF. music, especially of his sonatas, a fact which Beethoven seems to have known. The correspondence has been lost, except a fragment of a rough copy of Weber's,[1] conclusively proving his high opinion of Fidelio. The score sent by Beethoven, April 10, is still at the Dresden court-theatre. The first performance took place April 29, with Wilhelmine Schröder as Leonore.

In Sept. 1823 Weber started for Vienna to conduct the first performance of Euryanthe. Benedict accompanied him. Barbaja had assembled a company of first-rate Italian singers, and was giving admirable performances of Italian operas, especially Rossini's. Rossini had been in Vienna, and had rehearsed his operas himself. The public was almost intoxicated with the music, and it was performed so admirably that even Weber, who had previously been almost unjustly severe on Rossini's operas, was obliged, to his vexation, to confess that he liked what he heard there. It was unfortunate that the singers cast for Euryanthe, though as a whole efficient, were stars of the second order. Still, Der Freischütz had prepossessed the public, and the first performance of the new work was enthusiastically applauded. But the enthusiasm did not last. The plot was not sufficiently intelligible, people found the music long and noisy, and after the second and third representations, which Weber conducted with great success, the audiences gradually became cold and thin. After his departure Conradin Kreutzer compressed the libretto to such an extent as to make the opera a mere unintelligible conglomeration of isolated scenes, and after dragging through twenty performances, it vanished from the boards. After the enormous success of the Freischütz, Euryanthe was virtually a fiasco. Neither had Weber much consolation from his fellow artists. In many instances envy prevented their seeing the grand and beautiful ideas poured forth by Weber in such rich abundance; and there were artists above the influence of any such motive, who yet did not appreciate the work. Foremost among these was Schubert; even if his own attempts at opera had not shown the same thing before, his seeing no merit in Euryanthe would prove to demonstration that a man may be a great composer of songs, and yet know nothing

[1] Given by Max von Weber in the 'Biographie,' II. 466. The dates given are not entirely in accordance with those in the biography, but I have followed Jähns's careful epitome of Weber's diary, now in the Royal Library of Berlin.

of dramatic[1] music. The only really satisfactory part of the visit was his intercourse with Beethoven, who welcomed him heartily.[2] At one time Beethoven had not valued Weber's compositions at a high rate, but his opinion of the composer of Der Freischütz had risen enormously. He did not go to Euryanthe: there would have been no object in his doing so, now that his troubles with his hearing had settled down into total deafness.

Weber left Vienna Nov. 5, conducted the 50th representation of Der Freischütz in Prague on the 7th, and arrived in Dresden on the 10th. By his desire Benedict remained in Vienna, to keep him informed of the progress of Euryanthe; but what he heard was so far from pleasant that he did not venture to report it. Weber had put his full strength into the work, intending it as a demonstration of his power and capacity. With the keenest anxiety he followed its progress, marking the impression it produced, not only in Vienna, but in every theatre which performed it on the strength of its being an opera of Weber's. When he found that in most places it received only a *succès d'estime*, and that opinions as to its value were divided, even amongst unbiassed connoisseurs, he fell into deep depression. Benedict, on his return from Vienna, thought him looking ten years older, and all the symptoms of his malady had increased. To illness it was undoubtedly to be attributed that all his old energy, nay, even his love of music, for the time abandoned him. His compositions seemed to recede into the far distance, and in the summer of 1824 he writes in a bitter mood to his wife from Marienbad, where he was taking the waters, 'I have not an idea, and do not believe I ever composed anything. Those operas were not mine after all.' When asked how he did, he would reply, 'I cough, and am lazy.' During fifteen months he composed absolutely nothing, except one little French romance.

Many disappointments, however, as Euryanthe brought him, there were places where it was at once valued as it deserved. In Dresden the first performance took place March 31, 1824, with a success that equalled Weber's highest expectations. As an instance, Tieck pronounced it to contain passages which Gluck and Mozart might have envied. And as in stage matters the first impression is apt to be the lasting one, even down to a later generation, the people of Dresden to this day understand and love Euryanthe. In Leipzig it was much the same, the opera occupying a place in the repertoire from May 1824. Rochlitz heard it May 24, 1825, and next day wrote Weber almost the best and most discerning criticism of the time.[3] In Berlin there was considerable delay in producing the opera, for which Spontini received more than his share of the blame. The first performance took place on Dec. 23, 1825, and in Berlin too, where Weber's most devoted adherents were to be found, the effect it produced was great and lasting. The composer conducted in person, though, suffering as he was from mortal illness, it took all his indomitable energy to make the mind rise superior to the body. It was his last appearance in Berlin.

Weber knew that his days were numbered. A model husband and father, the thought of his wife and children was never absent from his mind; to provide for them to the utmost of his power was not only his most sacred duty, but his highest happiness. No one can fail to be touched by the tenderness and devotion which breathe in the letters to his wife, many of which are printed by his sons in the biography. After quitting Stuttgart, he had regulated his affairs in the most exemplary manner. He lived very comfortably in Dresden, and was able even to afford himself small luxuries. His great desire was to leave enough to place his family above fear of poverty. It was his love for them which roused him from the languor and depression into which he had fallen after the completion of Euryanthe. The immediate impulse was a letter from Charles Kemble, then lessee of Covent Garden theatre, inviting him to write an opera in English. London had also participated in the Freischütz mania, no less than three theatres playing it at the same time. Kemble added a request that he would come to London to produce the new opera in person, and conduct Der Freischütz and Preciosa. Weber did not hesitate long, and the two soon agreed on 'Oberon' as the subject of the opera, the libretto to be drawn up by Planché. The terms took longer to arrange. Kemble's offer of £500 Weber considered too low, and Kemble thought Weber's demands much too high. At last, however, he agreed to give £1000.[4] Before the affair was concluded Weber consulted his physician, Dr. Hedenus, as to the possibility of the journey in his then state of health. The reply was that if he would give up conducting and composing, and take a year's complete rest in Italy, his life might be prolonged for another five or six years. If, on the other hand, he accepted the English commission, his life would be measured by months, perhaps by weeks. Weber replied by his favourite motto, 'As God will,' and settled to go.

Although he had undertaken to compose this opera from a desire to make money, he would not have been the highminded artist he was if he had not set to work at it with all his might. So much was he in earnest that, at the age of thirty-seven, and with one foot in the grave, he began to learn English systematically, and was soon able to carry on his own correspondence in English, and when in London astonished everybody by the ease with which he spoke. In reference to this fact it is worth while to notice the behaviour of other composers in like circumstances. When Piccinni came to Paris to

[1] See SCHUBERT, vol. iii. p. 398 *b*.
[2] See BEETHOVEN, vol. i. p. 196 *a*.
[3] Jähns (p. 309) gives the most important part of his letter.

[4] So says Benedict, p. 106, and elsewhere. Max von Weber's account varies slightly.

compose his Roland, with which he was to enter the lists against Gluck, he knew so little French that Marmontel had to translate and explain his libretto to him bit by bit. Spontini spent 22 years in the service of the King of Prussia, bound by contract to supply German operas, and yet never took the pains to learn the language methodically. Weber, however, saw clearly the impossibility of giving full and adequate musical expression to the sentiments of a poem unless the composer be familiar with the language in which it is written.

The 1st and 2nd acts reached him Jan. 18, 1825, and the 3rd on Feb. 1. He set to work Jan. 23, the first number he composed being Huon's grand air in the 1st act. He laid the work aside during the summer, but resumed it Sept. 19. The last number, the overture, was completed in London April 29, 1826.

By medical advice he took the waters at Ems, in the summer of 1825, starting from Dresden on July 3. His route lay through Naumburg to Weimar, where he made a last unsuccessful attempt to enter into close relations with Goethe, and was warmly welcomed by Hummel and his family. Thence he went by Gotha to Frankfort, greeting his old friend Gottfried Weber for the last time, and then by Wiesbaden to Ems. This journey must have convinced him of his extraordinary popularity. People of all ranks vied with each other in showing him kindness, respect, and admiration. At Ems he was admitted into the circle of that accomplished man the Crown Prince of Prussia (afterwards Frederic William IV.), and his wife, an unusual distinction. But the musician tottering to his grave was no longer able to enjoy the sunshine which shone so brightly on his last days.

The time for Weber's departure for England drew on. On Feb. 5 he conducted Der Freischütz in Dresden for the last time, and took leave of his band, all except Fürstenau, the well-known flute-player, who was to travel with him. He chose the route through Paris, and made the acquaintance of the principal musicians there, specially enjoying the attentions of Cherubini, for whom he had always had a high respect. A performance of Boieldieu's 'La Dame blanche' enchanted him. 'What grace! what wit!' he writes to Theodor Hell, at Dresden, 'no such comic opera has been written since Figaro.' On March 5[1] he arrived in London, and was most hospitably received by Sir George Smart, then Organist of the Chapel Royal. On the 6th he went to Covent Garden theatre to view the scene of his future labours; he was recognised, and the cheers of the spectators must have assured him of his popularity in London. On March 8 he conducted a selection from Der Freischütz at one of the 'oratorio concerts,' and here his reception was even more enthusiastic, nearly every piece from the opera being encored. On the 9th the rehearsals for 'Oberon' began, and Weber perceived at once that he had at his disposal all the materials for a first-rate performance. To please Braham, who took the part of Huon, he composed two additional pieces, a grand scena and area ('Yes, even love'), which Braham substituted for the grand air in the 1st act, and the prayer in the 2nd act ('Ruler of this awful hour'). The former is never sung in Germany, being far inferior in beauty to the original air, but the prayer is retained, and is indeed one of the gems of the work. The first performance took place April 12. The music went beautifully, and the composer had an even more enthusiastic reception than that bestowed on Rossini two or three years before. The aristocracy alone, with few exceptions, held aloof. Weber was not the man to show himself obsequious, and on the other hand his look and manner were too unpretending to be imposing. By May 29 Oberon had reached its 28th performance, the first 12 having been conducted by himself according to his contract.

Though his strength was constantly declining he was always ready to lend his name or his services when he could be of assistance to others. Thus he took part in concerts given April 27, May 1, 10, and 18 by Miss Hawes, Fürstenau, Kemble, and Braham, nay, even at one of Miss Paton's on May 30, six days before his death. A concert of his own on May 26 was a failure. The day was badly chosen, and Weber in his state of utter exhaustion had omitted two or three social formalities. Among other music given at this concert was his Jubel-Cantata (1818), put to different words, and a song ('From Chindara's warbling fount') just composed for Miss Stephens, who sang it to his accompaniment. It was his last composition, and the last time his fingers touched the keyboard.

The preparations for his journey home were made in haste, for Weber was filled with an inexpressible longing to see his family once more. But his own words to a friend before leaving Germany, that he 'was going to London to die,' were fulfilled. Far from home and kindred he sank under his sufferings during the night of June 4. His body was laid in the grave at Moorfields Chapel, to the strains of Mozart's Requiem, on June 21. The funeral ceremonies were conducted as if for a person of the highest rank, and there was an enormous crowd. In 1844 the coffin was removed to Germany, and interred in the family vault at Dresden.

Of all the German musicians of the 19th century none has exercised a greater influence over his own generation and that succeeding it than Weber; indeed there is scarcely a branch of artistic life in which his impulse is not still felt. The historian of German music in the 19th century will have to make Weber his starting-point. His influence was even greater than that of Beethoven, for deeply imbued though Beethoven was with the modern spirit, he adhered as a rule to the traditions of the 18th century. These Weber casts aside, and starts after fresh

[1] Benedict (p. 115) says March 6, but he is wrong.

ideals. As a natural consequence he was far less perfect in form than Beethoven, nor was he his equal in power, but in originality he has never been surpassed by any musician, ancient or modern. The germs of life he scattered broadcast defy calculation, and the whole of German opera, down to Wagner's latest works, is evolved from Weber's spirit. Even the concert-music of other masters less connected with opera, such as Mendelssohn and Schumann, profited by his suggestiveness. Without Weber, Mendelssohn's Midsummer Night's Dream music, Walpurgis Nacht, Concert-Overtures, and PF. Concertos; Schumann's Paradise and the Peri, Pilgrimage of the Rose, and concert-ballads; the entire variation-music of the present day, choruses for men's voices, certain forms of the German Lied, even the modern *technique* of pianoforte-playing, and, most of all, the present development of orchestration, are inconceivable. And though during the last 30 years the Weber-cultus in Germany has been checked by the revived influence of Bach, though his weakness of form has been hotly condemned by composers of concert and chamber-music (thus—for the most part involuntarily—implying a depreciation of his work in general, which is as foolish and short-sighted as it is ungrateful), his genius can afford to deride all such detraction now and for ever. He is curiously near of kin to his opponents, even to Brahms. For instance, take Brahms's *penchant* for the national music of his own and other countries, and trace it to its source, and you come upon Weber. Again, he is the first of the modern typical artists who is a cultivated man of the world, as well as a musician. This fact involved a change in the social position of the artist, which change has been erroneously ascribed to Beethoven's personal qualities, though it might just as well be attributed to Spohr. Both were proved men, conscious of their own worth, and capable of asserting it when necessary; but of what great artist and man of honour might not the same be said? It is undeniable that the range of their interests outside music was extremely limited. Spohr was cultivated in the same sense that Mozart was; Beethoven, though he absorbed the ideas of the French Revolution while living on the Rhine, could lay no claim to anything like general culture. Weber's birth gave him at once a status in the best society, and compelled the world to admit that there was nothing derogatory to a man of family in following art as a vocation. His cultivation was indeed of a peculiar nature and most extensive; not acquired from books, but learnt by practical experience, and perfectly homogeneous with his music. To this result both education and natural gifts tended. His literary and poetical talent was considerable, and he took a keen and intelligent interest in all mechanical processes and the plastic arts, in which his taste was excellent.[1] Compared to Mendelssohn's, his education was a very irregular one, but his wandering life from a child had brought before him a host of varied impressions which his intelligent mind absorbed, and his cool head turned to account. At twenty he had more knowledge of life and men than many an artist of the old school had attained at the time of his death. His cleverness and thorough knowledge of the ways of society were partly natural, and partly acquired through intercourse with men of all ranks, from the lowest to the highest. From his time the musician of genius, who was a musician and nothing more, like Franz Schubert, became impossible in Germany. The characteristics which distinguish Mendelssohn, Schumann, Hiller, Wagner, Liszt, and other great musicians, who are fully developed men, from the older type of musician, are precisely those first found in Weber.

To form a right estimate of Weber's music it is necessary to look upon him as a dramatic composer. Not that his other compositions are of no importance—quite the contrary; but in one and all may be discerned more or less plainly that dramatic genius which was the essence of his nature, and which determined their form, and gave them that stamp whereby they differ so strikingly from the productions of other artists. Composers gifted with the true dramatic instinct have always been rare in Germany, and it was this that Weber possessed in a high degree, higher perhaps even than Mozart. Being his most prominent characteristic, we will deal with his operas first.

1. The earliest, 'Die Macht der Liebe und des Weins,' was destroyed, apparently by himself. Of the second, 'Das Waldmädchen,' composed in Freiberg, there are extant three autograph fragments, containing in all 214 bars, the originals of some and copies of others being now in the Royal Library at Berlin.[2] These fragments seem to bear out Weber's own verdict that the opera was an immature production, not perhaps wholly devoid of invention. Although played several times, no complete score can now be found. We now come to his third opera, and after that almost all that he wrote for the stage made its permanent mark.

2. The libretto of 'Peter Schmoll und seine Nachbarn' was adapted by a certain Joseph Türke from a novel of the same name by Carl Gottlob Cramer (2 vols. Rudolstadt, 1798–99). The book was one of the romances of knights and robbers with which the market was flooded after the success of 'Götz von Berlichingen' and 'Die Räuber.'[3] Cramer's Peter Schmoll has no artistic merit, but it is less crude and sensational than some others of its class. The scene is laid not in the Middle Ages, but in the period of the French Revolution. Türke arranged the plot in two acts, and treated it after the fashion of the

[1] It was his interest in wood-engraving which led to his friendship with F. W. Gubitz in Berlin. See 'Gubitz's Erlebnisse,' ii. 18 (Berlin, 1868).

[2] The Weber collection, amassed with so much diligence by Prof. Jähns, was purchased some years ago for the Berlin Royal Library.

[3] The best-known work of the kind was 'Rinaldo Rinaldini' by Goethe's brother-in-law Vulpius.

German Singspiel, with spoken dialogue. All this part however has been lost, the words of the songs alone being preserved in the score. The verses are rarely Türke's own, but were taken from the novel, which was interlarded, in the then fashion, with songs. Such verses as he did write are more than commonplace, especially when intended to be comic; refined comedy being a rarity in German drama long after Peter Schmoll's day. The music evinces great talent, perhaps artificially matured, but naturally so great and so healthy that not even the hot-house treatment to which it had been subjected could injure it permanently. Weber was impelled to produce operas before he had fully developed the feeling for logical harmonic progressions, nay, before he had mastered musical orthography itself, to say nothing of the skill necessary to construct musico-dramatic forms on a large scale. Peter Schmoll affords a good opportunity for comparing the unequal, unpropitious development of Weber's powers with those of Mozart, whose youthful operas are now engraved and accessible. In Mozart the mastery of external means advanced step by step with the development of mental power. From the first he always had the two. Weber, at the time he composed Peter Schmoll, had much that was original to say, but was without the technical training necessary to enable him to say it. To one capable of piercing through the defective form to the thought beneath, the unmistakable features of his individuality will often be discernible. Real dramatic characterisation is not to be expected from a boy of fourteen; so far his music is rather stagey than dramatic, but still he had, even then, unquestionably a brilliant talent for the stage. This is mainly apparent in the treatment of general situations, such as the second scene of the first act, where Schmoll, Minette, and Hans Bast play at blindman's-buff in the dark. The melodies are throughout catching, often graceful and charming, always related to the German Lied, and never reflecting the Italian style. He puts almost all he has to say into the voice-parts; the accompaniments being unimportant, at least as regards polyphony. There is much originality in the harmony, and the colouring is individual and full of meaning. Now it is precisely with harmony and colouring that Weber produces his most magical effects in his later operas. In his autobiography he relates how an article he read in a musical periodical about this time suggested to him the idea of writing in a novel manner, by making use of old and obsolete instruments. The instrumentation in Peter Schmoll is indeed quite peculiar, No. 14, a terzet (Empfanget hier des Vaters Segen), being accompanied by two *flauti dolci*, two basset-horns, two bassoons, and string-quartet. His motive was not a mere childish love of doing something different from other people, but he had an idea that these strange varieties of tone helped to characterise the situation. In the passage named the peculiar combination of wind-instruments does produce a peculiarly solemn effect. Again, in certain comic, and also in some mysterious passages, he uses two piccolos with excellent effect, giving almost a forecast of the spirit of Der Freischütz. Minette sings in the first act a mournful song of a love-lorn maiden, and as the voice ceases the last bar is re-echoed softly by a single flute, solo, a perfect stroke of genius to express desolation, loneliness, and silent sorrow, and recalling the celebrated passage in the 3rd act of 'Euryanthe,' where the desolation of the hapless Euryanthe is also depicted by a single flute. Weber adapted the music of this romance to the song 'Wird Philomele trauern' (No. 5), in Abu Hassan, and used some other parts of the opera in his later works, for instance the last song in the third finale of Oberon. The overture to Peter Schmoll was printed, after Weber's thorough revision of it, in 1807, and also a revised form of the duet 'Dich an dies Herz zu drücken,' in 1809.[1]

3. The subject of 'Rübezahl,' a 2-act opera begun by Weber in Breslau, but never finished, was taken from a legend of the Riesengebirge, dramatised by J. G. Rhode. The versification is polished and harmonious, but the action drags sadly. Rübezahl, the spirit of the mountain, having fallen in love with a mortal Princess, lures her into his castle, and keeps her prisoner there, but woos her in vain. Having managed to secure his magic sceptre, she gets rid of him by bidding him count the turnips in the garden, which at her request he turns into human beings for her companions. As soon as he is gone she summons a griffin, who carries her down again to her own home, and thus outwits Rübezahl. For variety's sake the poet has introduced the father, lover, and an old servant of the Princess, who penetrate in disguise to the castle, and are hired by Rübezahl as servants; but they do not influence the plot, and have to be got rid of at the close.

These weaknesses, however, are redeemed by some supernatural situations, excellent for musical treatment. Of this libretto Weber says that he had composed 'the greater part,' though the overture and three vocal numbers alone have been preserved. Even of these the second vocal number is unfinished, while the overture exists complete only in a revised form of later date. Those familiar with Der Freischütz and Oberon know Weber's genius for dealing with the spirit-world; but the Rübezahl fragments show extraordinarily few traces of the new language he invented for the purpose. The music, indeed—always excepting the revised form of the overture—is less Weberish than a great deal in Peter Schmoll, nor is there any marked advance in the *technique* of composition. In a quintet for four soprani and bass,[2] the princess bewails her loneliness, and sighs for her girl-companions, when Rübezahl bids her plant three turnips, and call them Clärchen, Kunigunde, and Elsheth; he then touches them with his wand, and her three friends rise out of the ground and rush to her amid a lively scene of

1 PF. score by Jähns (Berlin, Schlesinger).
2 With PF. accompaniment by Jähns (Schlesinger).

mutual recognition, Rübezahl standing by and making his reflections. The manner in which he has treated this scene indicates very clearly the state of Weber's development at the time. The phantoms evoked from the turnips sing like mortals, in strains differing in no degree from those of the princess. Twenty years later such a scene would inevitably have produced a series of the most individual tone-pictures, contrasting sharply with everything of mortal interest. As it is, the future dramatist and composer is but in the chrysalis-stage, and the quintet is merely a very lively and effective stage-scene, with some clever passages in it (the middle subject 'schön sind der sterblichen Gefühle,' particularly fine), but with no traces of Weber's individuality.

4. With the next opera, 'Silvana,' we take leave of boyish compositions, and reach a higher stage of development. Silvana and Abu Hassan form the middle group of Weber's dramatic works, while Freischütz, Preciosa, Euryanthe, and Oberon, constitute the third and last. We have stated already that in Silvana he used some material from Das Waldmädchen, the libretto of which has been lost, except the few verses preserved in the score. Hiemer's story is as follows:—

Two German knights in the Middle Ages have fallen in love with the same noble maiden. Her rejected suitor, Ritter von Kleeburg, takes his revenge on her and his favoured rival, Count Adelhart, by stealing their baby-daughter. He intends her to be killed, but the old servant who carried her off relents, and brings up the child in secret. Feeling his end to be near, he sets out with the intention of restoring his daughter, long believed to be dead, to the Count, the Countess having died of grief long before. Having arrived in the neighbourhood of Adelhart's castle, he hides Silvana in a grotto in the forest, enjoining her not to speak a word to any one, and goes to inform Adelhart. He cannot, however, then speak with him, Adelhart being busy with preparations for the marriage of his other daughter, Mechthilde, to Count Rudolf von Halfenstein. Mechthilde is in love, not with Rudolf, but with Albert von Kleeburg, the son of her father's late enemy, and Rudolf himself has nothing but esteem for his destined bride. He goes out hunting with his men from Adelhart's castle, in the forest finds Silvana, who pretends to be dumb, and having lost his heart to her, brings her back to the castle. Adelhart gives a tournament in honour of the marriage between Rudolf and Mechthilde, and the prize is carried off by Albert, fighting with closed visor. Encouraged by the demonstrations he receives, he makes himself known and asks her father for Mechthilde's hand. Adelhart is furious, and is going to have him imprisoned and put to death, but Albert and his men fight their way through to the forest. Here he finds the old servant, seeking Silvana, and learns the true state of affairs; but Adelhart's knights fall upon him, and drag him back to the castle, the old servant following. Meanwhile Adelhart has learned that Rudolf is in love, not with Mechthilde, but with Silvana, and is going to put her to death, believing her to be some rival who has used witchcraft. Just as the fatal stab is about to be given the prisoner Albert enters with the old servant, and informs Adelhart that Silvana is his daughter. A reconciliation takes place between Adelhart and Albert, and the two pairs of lovers are united.

This opera, with its medieval romanticism, is the precursor of Euryanthe, and therefore of great interest in Weber's development. Independent of this, however, its merit as a work of art is considerable, and I believe the time will come when it will again find a home in the theatres of Germany. To ridicule the piece as hyper-romantic and old-fashioned is a mistake, arising chiefly from our habit of looking down upon the romanticism so much in vogue at the beginning of the century. We forget that an opera-libretto is something very different from the long-drawn-out romance of chivalry, and that the falsity and childishness which repel in a novel need find no place in a libretto, even though it be founded on the same situations. The story of Silvana deals with emotions which are natural, true, and intelligibly expressed, and the situations are not less fitted for musical treatment because they belong to a bygone period—seen through a legendary haze, but still an heroic period of great and lasting interest. Another point in favour of Hiemer's poem is that the plot develops itself naturally and intelligibly, the interest is well kept up, and there is the necessary variety of sensation. That Weber transferred to it musical ideas from Das Waldmädchen can be verified in two instances only, one being the overture, the autograph of which is docketed 'renovata il 23 Marzo, 1809,' a term which must necessarily apply to the Waldmädchen overture. The 'renovation' cannot have been of a very startling nature, judging by the music, which is neither interesting nor original. The second case is the air assigned to Krips the Squire, 'Liegt so ein Unthier ausgestreckt' (No. 2), the opening of which is identical with a ritornel in one of the 'Waldmädchen' fragments. It may therefore be assumed that the adaptation of old material was of a very limited description. The fact of there having been any adaptation at all may partly explain the extreme inequality between the separate numbers in Silvana, but we must also take into account the inevitable distractions and interruptions among which it was composed at Stuttgart. The opera undoubtedly does not give the impression of having been conceived all at once, and this damages the general effect.

The progress in dramatic characterisation made by Weber since Rübezahl and Peter Schmoll is obvious. The knights of the period are more or less typical personages, and do not require much individualising. A composer's chief difficulty would lie in maintaining the particular tone adapted to each character consistently throughout the drama, and in this Weber has succeeded thoroughly. Count Adelhart especially, and Krips the Squire, are drawn with a master hand. The power of indicating a character or situation by two or three broad strokes, afterwards so remarkable in Weber, is clearly seen in Silvana. For instance, the very first bar of the duet between Mechthilde and Adelhart, 'Wag' es, mir zu widerstreben' (Act ii. No. 9), seems to put the violent, masterful knight bodily before us. Another crucial point is the winding up of a denouement, by massing the subjects together in a general movement which shall keep the interest of the spectator at a stretch; and of this we have an excellent specimen in the Finale of Act ii.

Speaking of the music simply as music, though by no means perfect in form, the ideas are abundant and original. The melodies partake of the Volkslied character, there is a riotous fancy combined with the drollest comedy, and a grace peculiarly Weberish, while the instrumentation is dainty, full of colour, and melodious. Good examples of the first quality are the Huntsman's Chorus (Act i. No. 3), and the Drinking Chorus in the Finale of the same Act; and of the comedy the whole part of the cowardly bully Krips. His Arietta in Eb, No. 14, is capital, and also interesting as a specimen of the distinction between Weber's *vis comica* and Mozart's as shown in the Entführung and Zauberflöte. The dances allotted to Silvana (Nos. 1, 8, 12) are most graceful and charming. Another remarkable point in the opera is the musical illustration of pantomime, even in the vocal numbers, a device for connecting the music and the action together, which is well known to have been carried to such an extent by Wagner that he is generally considered the inventor of it. Weber, however, has in Silvana turned it to account most effectively. A striking example is the scene where Rudolf meets Silvana in the forest. He addresses her in gentle tones, to which she replies only by signs, accompanied by orchestral strains of the most expressive nature, with a great deal of cello-solo. The whole scene is full of genius, and continually suggests a comparison with Wagner, especially where Rudolf sings, 'Wenn du mich liebtest, o welch' ein Glück! O lass mich deine Augen fragen!' while Silvana, to a melting strain from the cello, 'looks at him sweetly and tenderly,' a passage which recalls the first meeting of Siegmunde and Sieglinde in the Walküre. Other passages, in which the music follows the action step by step, are to be found in Weber's great operas, especially in Euryanthe. Strange to say, they seem to have attracted little attention, even in the latter case, and have certainly never had their merit acknowledged in print.—The composer prepared two PF. editions of Silvana,[1] the former of which (1812) is incomplete, and both now very rare. A new one is much wanted, and the full score of this interesting work ought to be published before long.

5. 'Abu Hassan,' the second in the middle group of Weber's operas, was adapted by Hiemer from an Arabian fairy-tale, with occasional reminiscences of Weisse's Dorfbarbier.[2] The story of this one-act Singspiel is closely connected with certain experiences of both Weber and Hiemer in Stuttgart. It must have been easy to Weber to find appropriate melodies for a creditor dunning a light-minded impecunious debtor; and curiously enough, the first number of the opera he set was the Creditors' Chorus, 'Geld, Geld, Geld, ich will nicht länger warten' (August 11, 1810). The little piece consisted originally of the Overture and eight vocal numbers, the duet 'Thränen sollst du nicht vergiessen' being added in 1812, and the air 'Hier liegt, welch martervolles Loos' in 1823.

The chief reason why this opera is so little known in Germany is that it is so short, barely occupying half an evening; it has, however, been given several times lately. The fun in German comic opera has always been somewhat boisterous; for more refined comedy we must generally go to the French, but Abu Hassan is almost the sole German work which produces a hearty laugh, and at the same time charms by its grace and refinement, and by the distinction of its musical expression. Perhaps the best bit is the scene between Abu Hassan and his creditors, but the duet between Omar and Fatima (No. 6), the final terzetto (No. 7), and Fatima's additional air (No. 8), are all of great merit. The last air, it should be borne in mind, was composed twelve years after the rest, and bears the stamp of the matured composer. Various little instances of want of finish appear in the music, but defects of this kind may well be overlooked for the sake of the invention, so spontaneous and *spirituel*, and the downright hearty fun of the whole, mingled as it is with rare and touching tenderness.[3]

6. Between the completion of Abu Hassan and the commencement of Der Freischütz intervene no less than six years—a long period in so short a life—during which Weber composed no opera. Not that the dramatic impulse had abandoned him. 'I am anxiously looking out for another good libretto,' he writes after the production of Abu Hassan at Munich 'for I cannot get on at all without an opera in hand.' We know he had several projects, and that he had a 'Tannhäuser' in his mind in 1814; but his restless life, and the unsatisfactory nature of his position at Prague, prevented his bringing anything to maturity. Nevertheless his dramatic powers did not lie absolutely fallow. Six grand Italian arias with orchestra, some with chorus also, composed during this period, though intended for the concert-room, may be classed with his dramatic works, because they presuppose a scene or situation in which some distinct person gives expression to his or her feelings. The same is true of three Italian duets, which mark an important stage in his development, as it was through them that he gained dexterity in handling the larger forms of vocal music. As we have seen, he was somewhat clumsy at this in Silvana. Several of the six concert-arias are of high merit, particularly the one com-

[1] Schlesinger, Berlin.

[2] Abu Hassan, a droll favourite of the Caliph of Bagdad, and his wife Fatima, with a greater turn for making verses than for domestic management, have run deeply into debt, and are hard pressed by their creditors. They hit upon the expedient of each giving out the other as dead; so Fatima goes to the Sultana, and Hassan to the Sultan, to ask for their customary contribution towards the funeral expenses. The plan succeeds, and each returns with a considerable sum, which is applied to their most urgent necessities. The Sultan and Sultana, however, fall out as to which of the two it is that has died, and to settle the question, proceed with a number of their court to Abu Hassan's house. Here, after a very droll scene with the supposed defunct couple, the true state of affairs comes to light, and Abu Hassan and Fatima are abundantly provided for, while Omar the money-changer, who has pressed his demands in the hope of extorting concessions from Fatima, receives due punishment.

[3] A complete PF. score is published by Simrock of Bonn (now Berlin).

posed for Prince Frederic of Gotha, 'Signor, se padre sei,' the *scena ed aria* for Atalia, 'Misera me,' and the *scena ed aria* for Méhul's 'Hélène,' 'Ah, se Edmondo fosse l'uccisor.' The cause of the neglect of Weber's concert-arias at the present day can only be that the grand style of concert-singing is almost universally superseded by ballads, which are really unsuited to the concert-room. The three duets with PF. accompaniment are also worthy of notice, as showing Weber's perfect familiarity with the Italian style, while retaining intact his German individuality, a combination which gives them a special interest. One—'Si il mio ben, cor mio tu sei'—was originally composed for 2 altos, with clarinet obligato, and an accompaniment of string quartet and 2 horns. It was performed at Weber's concert in Darmstadt in 1811, when he writes to Gottfried Weber, 'a duet so confoundedly Italian in style that it might be Farinelli's; however it pleased them infernally.' This is, however, unjust to himself, for though here and there the Italian cast of melody is obvious, the main body is thoroughly Weberish. The allegro with its contrasting subjects, one sustained and flowing, and the other light, graceful, and *piquant*, recalls the duet between Agatha and Aennchen in Freischütz.

Besides his Italian compositions, among which we may include 3 canzonets for single voice and PF., Weber exercised his dramatic vein twice between 1811 and 1817, in the composition of Lieder, and in his cantata 'Kampf und Sieg' (1815). These important works are of course only indirectly dramatic. They will be noticed later on.

7. With Der Freischütz Weber laid the foundation of German romantic opera. To explain this statement we must first define precisely what we mean by the term 'romantic.' Originally borrowed from the Spanish and French mediæval chronicles of chivalry, the word primarily denoted anything marvellous, surprising, knight-errant-like, or fantastic. Operas were often founded on stories of this kind in the 18th century, the first being a libretto called 'Lisouart und Dariolette,' adapted by Schiebler from Favart, and set by J. A. Hiller (Hamburg 1766). The French taste for fairy tales and eastern stories penetrated to Germany, and such subjects were used in opera. Thus the story of Zemire and Azor was set in 1775, and that of Oberon's Magic Horn in 1790. The Zauberflöte too, as is well known, was founded on an eastern fairy tale, and that *chef-d'œuvre* made fairy-operas a recognised fashion. All these, from the nature of their subjects, might be called romantic operas, and indeed were so at the time. Weber himself speaks of Mozart, Cherubini, and even Beethoven as romantic composers, but this was not in the sense in which the word has been used since his time in Germany. The fairy and magic operas, of which Vienna was the head-quarters, were popular because their sensational plots and elaborate scenery delighted a people as simple as a set of grown-up children. They were, in fact, pretty fantastic trifles, and Mozart, though he introduced serious tones in them, did not alter their essential character. The romantic opera, in the present restricted sense of the word, differs from these earlier fairy operas in that whatever is introduced of the marvellous, whether narrative, legend, or fairy-tale, is treated seriously, and not as a mere matter of amusement. The ultimate cause of this change of ideas was the entire transformation of the intellectual life of Germany during the end of the 18th and beginning of the 19th centuries. After its long state of dependence on foreign countries the mind of Germany awoke to consciousness, began to know something of its own history, its legends and myths, its natural language and customs, and to prize them as precious heirlooms. It again grasped the peculiar—almost pantheistic—relations with nature, which distinguished the Teutonic from the classic and Latin peoples. This change of ideas was greatly accelerated by the gradual transference of the predominating influence in music from the lively light-hearted South Germans, to the more serious and thoughtful inhabitants of North Germany. Lastly individual composers, Weber among them, came under the influence of the poets of the romantic school. As these latter, breaking away from the classicalism of Goethe and Schiller, sought their ideals of beauty in national art, history, and myth, primarily German, and afterwards Indian, Italian, Spanish, French, or English, so the composers of the romantic school also found an attraction in the same class of subjects partly because of their very unfamiliarity. Thus, consciously or unconsciously, they applied to music the dictum of Novalis with regard to romantic poetry—that it was the art of surprising in a pleasing manner.

Subjects for romantic opera require a certain expansiveness of the imagination; a capacity of soaring beyond the commonplace events of daily life. Presupposing also, as they do, a healthy, and not over-refined taste, they accommodate themselves with ease to the manners and speech of the people. This is how it happens that other elements of the German popular plays —the comic and amusing—which have no inherent connection with the serious conception of a romantic subject, find a place in romantic opera. Again, in contradistinction to the antique-classical drama, which revealed to the spectators an ideal world without restrictions of time or space, romantic subjects laid the utmost stress on peculiarities of race or epoch, social relations or distinctions. Thus it followed that there were in romantic opera four principal elements—the imaginative, the national, the comic, and the realistic. The fusing of these elements by means of the imagination into one whole is what constitutes German romanticism. The music destined to correspond with this ideal should be bright, highly-coloured, and varied, full of sharp contrasts, subjective

rather than objective, the artistic forms constantly evolving themselves in obedience to the arbitrary direction of the imagination. Hence arose two alterations of position, both of great importance in opera, the one between the instrumental and vocal parts of the music; the other, and principal one, between the poetry and the music. From this time forward the instrumental music disputes precedence with the singing, and claims equality with it as a means of dramatic characterisation. This led to a predominance of general mood over specific emotion, a subordination of the dramatic individual to the species, and a preponderance of colour over drawing. Formerly, too, the poem merely sketched out the main features of the plot, which the music filled in in accordance with its own laws; now the poet claimed a voice in the construction of the musical forms. These tendencies, if logically carried out, involve the absolute destruction of the present forms of opera, but this the Romanticists did not intend. All they contemplated was such an admixture of these decomposing elements as should impart new life and additional charm to the existing form. There was a certain sense of unrest, a chiaro-scuro, a foreboding kind of feeling about their music which made it admirably adapted for representing the supernatural.

In Silvana, Weber had already trenched upon the domain of romantic opera, in the sense in which we have just expounded it, but had not yet found adequate musical expression for German romanticism. Next came Spohr's Faust in 1813, and Zemire und Azor in 1818. In both these the subjects are conceived with earnestness, and a dreamy twilight tone runs through the whole, so that they undoubtedly possess some of the distinguishing marks of the romantic opera; but Spohr's music is much too rounded off in form, and too polished, and he had a positive aversion to anything popular. Nor had he sufficient versatility and flexibility, boldness, or *vis comica*. Strictly speaking, therefore, he is only half a romanticist. Freischütz was a revelation; from the date of its production there was no question as to what a romantic opera really was.

Kind did not draw on his own invention for the libretto. The history of the subject is still incomplete, but we know that the story can be traced back as far as the 17th century. It was published in the beginning of the 18th, in a book called 'Unterredungen vom Reiche der Geister,' of which a second edition appeared in Leipzig in 1731. The statement there made, that the occurrence took place in a town of Bohemia in 1710, carries no weight. From this book Johann August Apel took the story, and published it as a narrative called 'Der Freischütz, a legend of the people'[1] (1810), handling it so cleverly that it again became popular. In 1819 Gerle took it up and wrote 'Den braunen Jäger.'[2] In 1821 it was turned into a tragedy by Count von Reisch, and performed Aug. 17, 1821, at Würzburg, two months after the first performance of the opera in Berlin. Kind mainly followed Apel: his poem, with explanatory notes, ran through two editions in 1822 and a third in 1823 (Göschen). Twenty years later he prepared the last edition for his 'Freischütz-book,' and added to it a mass of cognate matter by no means uninteresting.

Apel's story has been more read again lately, and finding how much Kind borrowed from it, people have been apt to disparage both him and his libretto. Ambros's[3] remarks on this point, for instance, are most unjust. Neither originality of ideas nor literary skill are so important to a librettist as the faculty of arranging his materials in a really dramatic form. This Kind had in a high degree, and it ought to be sufficient. His own alterations and additions, too, are most successful, having the threefold advantage of conducing to the musical development, suiting Weber's special gifts, and hitting the ideal of German national opera. The parts of Caspar, Aennchen, and the Hermit, are entirely his own, while that of Agathe is greatly strengthened, and Samiel is brought forward to meet the requirements of the music. The motives and action of the plot also diverge considerably from Apel's romance. Caspar being jealous of Max, tries to engage him in a compact with Satan, but the Evil One is frustrated by the pure-minded and devout Agathe, and in her stead Caspar becomes the victim. Thus Kind contrived a happy termination instead of Apel's tragic one. The plot, as it now stands,—its main interest centred in a couple of true-hearted lovers, living in an honest forester's cottage, on a background of German forest, with all its delights and all its weird associations, lit up now by sunbeams glinting on a frolicsome peasantry, now by lurid flashes revealing the forms of the powers of darkness—appeals with irresistible attraction to every German heart. The most important point in the opera, however, and the secret of its success, is the strongly-marked religious element which at once raised it to an altogether higher level than any prior opera, and gave it a kind of sacred character. During the War of Freedom a spirit of religious enthusiasm had taken hold of the people of Germany, and become so far a ruling passion that any one who succeeded in giving expression to it in music was sure of striking home to the national heart. Looked at from this point of view, the part of the hermit, Kind's own invention, acquires considerable significance. The opening of the opera was originally intended to be quite different from what it is now. The curtain drew up on a forest scene with a hermit's cell, having close by a turf altar with a cross or image at the back, covered with white roses. The hermit praying before the altar sees in a vision the Prince of Darkness lying in wait to

[1] Published in vol. i. of the 'Gespensterbuch,' edited by Apel and Laun (Leipzig, Göschen, 1810).

[2] To be found in No. 68 of the 'Freimüthigen für Deutschland,' edited by Mähler and Symanski (Berlin, 1819).

[3] See his 'Bunte Blätter,' i. (Leipzig, Leuckart, 1872); also the New Series, 33 (ibid. 1874), and Wustmann in the 'Grenzboten,' i. 1874, p. 414.

entrap Agathe, 'the spotless lamb,' and her Max. At this point Agathe enters, bearing bread, milk, and fruit for the hermit. After warning her that danger is near, he gives her his blessing and two or three of the roses, which have the power of working miracles. A duet between the two concludes the scene. Weber did not compose either the duet or the hermit's monologue; hut, hy his *fiancée's* advice, began the opera with the village fête. By this means he certainly secured a more effective introduction, though the appearance of the hermit in the last act now seems somewhat ahrupt and out of place.

The religious sentiment of Weber's day was entirely of a romantic kind, made up partly of a sort of medieval fanatical Catholicism, partly of an almost pantheistical nature-worship. What a gift he had for giving expression to this sentiment Weber perhaps scarcely knew before he wrote the Freischütz. It was an advantage to him to be a member, and a conscientious one, of the Roman Catholic Church, and to have also a naturally serious and devout disposition. Hence the character of Agathe has a virgin-sweetness, an unearthly purity, such as was never put on the stage before. As an interpreter of nature Weber's position in the dramatic world is like that of Beethoven in the Symphony; nay, the infinite variety of nature-pictures contained in Der Freischütz, Preciosa, Euryanthe, and Oberon, each quite new of its kind, and each equally surpass even the manifestations of genius of the Pastoral Symphony. Nobody has ever depicted with the same truth as he a sultry moonlight night, the stillness hroken only hy the nightingale's trill and the solemn murmur of the trees, as in Agathe's grand *scena*; or a grnesome night-scene in the gloomy forest ravine, such as that In the finale of the 2nd Act. In the latter kind of scene Marschner may have surpassed hlm, hnt in the former he still remains unapproachahle. With this descriptive faculty went hand in hand consummate skill in orchestration. There is something original and intoxicating in the sound he hrings out of the orchestra, a complete simplicity, comhined with perfect novelty. He was ahle, as it were, to transport hlmself into the soul of the instruments, and make them talk to us like human heings, each in its own language, each speaking when it alone has power to lay bare the very heart of the action. In this power of using the orchestra dramatically Weber snrpasses any composer in the world; Mozart himself knew nothing of such an individualising of the resources of the orchestra. Orchestral colouring handled in this masterly manner naturally served principally to characterise situations, hut it was also used for the personages. Nothing distinguishes Weber as a born dramatist more than the way he appropriated to a character from Its first entrance upon the stage a certain mode of musical expression, which he maintained as a kind of keynote through all the varying emotions of the opera. A good example is the opening of the duet between Agathe and Aennchen. With the very first phrase each strikes a note which completely exemplifies their different characters, and to whicb they remain true to the end. The very first musical phrase snng by each gives a tone, perfectly in keeping with their different characters, and held firm to the end of the opera. With all this distinctness of characterisation, however, Weber's creations keep to general lines; he draws types rather than individuals. His figures have not the sharpness of outline that distinguish Mozart's; they resemhle rather the characters in Schiller's dramas, while Mozart's may be compared to Shakespere's.

Weber had a wonderful talent for inventing popular melodies, as he has shown in many songs. 'In Der Freischutz,' says E. T. A. Hoffmann, 'the rays of his genius scattered through innumerahle songs, seem to have concentrated themselves in one focus.' Even Spohr, who as a rule found Weber's music by no means sympathetic, conceded this, though he was wrong In calling it 'the gift of writing down to the comprehension of the multitude.' The melodies in the Freischütz all catch the ear at once, bnt have a bewildering charm and depth as well; while within tbe comprehension of everybody, they fascinate the world down to the present day. These qnalities are most prominent in the Lieder and Lied-like forms, in which latter the opera abounds, a point which in itself betrays the German popnlar element, the Lied being the original foundation of German opera. This Lied-form is introduced fonr times in the 1st Act, and twice in the last, besides appearing as an element of a larger whole in Agathe's aria ('Leise, leise, fromme Weise') and the finale of the 3rd Act ('Die Zukunft soll mein Herz bewähren'). These are precisely the numbers which have attained the greatest popularity. We need only mention the Bridesmaids' and Huntsmen's choruses, the waltz In the 1st Act, and the Peasants' march. This latter is taken direct from the people's music, and is an air which Weber must have heard when conducting the opera in Prague. At least, between 1816 and 1824, the musical population of Bohemia were addicted to a march, the first part of which is identical with that in Freischütz.[1]

Perfect as are these smaller musical forms, It mnst in justice be conceded that Weber did not always snceeed with his larger ones, which often have a sort of piecemeal effect. The construction of a piece of music In grand, full, proportions, was to him a labonr, and rarely a snccessful one. He does not so much develop from within as superimpose from without, and not nnfreqnently the musical flow stagnates. The finale of the 3rd Act may be cited as an instance of bis way of falling short in this respect. For the most part, however, this is only true of

[1] This discovery is due to Ambros; see his 'Cultur-historische Bilder aus dem Musikleben der Gegenwart,' 47 (Leipzig, Matthes, 1860), and 'Bunte Blätter,' 22.

his music when considered simply as music, without regard to dramatic fitness, and such defects are therefore much less noticeable in performance, so accurately does he hit the appropriate musical development for each moment of the action. He has also a wonderful power of keeping up one prevailing idea throughout the piece, so that amid all the variety of successive emotions there is unity. A striking example of his ingenuity is the duet between Agathe and Aennchen in the beginning of the 2nd Act, where two wholly different and equally characteristic melodies are given in the most charming manner. For this, however, he had a model in the duet between Verbel and Florestan (*à la polonaise*) in 'Lodoiska,' by Cherubini, a composer to whom he looked up with great admiration.

8. The play of 'Preciosa' was adapted from a novel (1613) of Cervantes' by an actor named Pius Alexander Wolff, of Weimar, engaged in Berlin in 1816. Before Weber undertook, at Count Brühl's desire, to write music for it, he had several times used his pen in a similar way. I may mention his music for Schiller's 'Turandot,' consisting of an overture and six smaller instrumental pieces (1809); for Müllner's 'König Yngurd,' 11 Nos. (1817); and for Gehe's 'Heinrich IV,' 9 Nos. (1818), besides many smaller works of the same kind, all bearing witness to his extraordinary talent for illustrating a dramatic situation in the clearest and most distinct manner by music, and therefore of great importance in forming an estimate of his musical organisation. Personally he found this kind of work uncongenial, as affording few opportunities to the independent musician; besides which, a play may be very good as a play, without offering any incitement to a composer. Luckily, however, this was not the case with Preciosa, and with the additional incentive of his wish to please Count Brühl, a work was produced which may truly be said to rank as the finest music written for a play, after Mozart's 'König Thamos,' and Beethoven's 'Egmont.' A predilection for Spanish subjects is observable in Weber about this period, and may be attributed to the influence of Tieck. Columbus, Pizarro, Don Juan of Austria, and the Cid, all passed before him, as subjects for operas, and in 1820-21 he completed a sketch of the 1st Act, and a duet out of the 2nd, of 'Die drei Pintos,' a Spanish comic opera. This, however, he laid aside for Euryanthe and Oberon, and died without completing a work full of promise.[1] It was, therefore, in all probability, its Spanish local colouring which attracted him to Preciosa. One of the signs of his natural gift for dramatic composition was his love for strong contrasts, not only between different parts of the same work, but between the different works he took in hand. In the Freischütz the prevailing colour was derived from the life of German foresters and huntsmen; in Preciosa we have the charm of the South in lovely Spain, then the type of all that was romantic, with the picturesque life of the roving gipsy. Euryanthe, again, takes us back to the Middle Ages, and the palmy days of French chivalry, which reappear to some extent in Oberon, mingled with scenes from Oriental life, and from fairyland. The phrase 'local colouring' in music may be defined as that which conjures up before our minds the associations connected with certain scenes, races, and epochs. Weber's unusual gift for this kind of illustration was most probably connected with the peculiar manner in which his musical faculties were set in motion. This is a point on which we are thoroughly informed by means of his own expressions preserved by his son and biographer. As a rule, it took place through external impressions, presented to his imagination as tone-pictures. As he sat in his travelling carriage, the scenery through which he passed would present itself to his inner ear as a piece of music, melodies welling up with every hill or valley, every fluttering bush, every waving field of corn. While too the forms of visible objects supplied him with melodies, any accidental sound would suggest the accompanying harmonies. These walks and drives remained fixed in his mind as pieces of music, by means of which he was in the habit of recalling the events and experiences of his life. Other composers, as we know, have been occasionally incited to production by external impressions, but while with them it was exceptional, with Weber it appears to have been the rule. With him any external impression at once clothed itself in musical form, and this peculiarity of mental constitution undoubtedly contributed to give his music its individual character. All his musical progressions reflect some external movement; indeed in this respect his art is plasticity itself. This constant striving after plasticity was what made him lay so much stress on one prevailing, sharply defined, local colour. For what end could it serve but that of bringing out the distinction between scenes, races, and epochs, heightening the contrast between his own and other representations, and giving animation and individuality to the picture as a whole?

The music to Preciosa does, no doubt, reflect the then prevailing idea of Spain, its scenery, its people, and its art. In fact, he hit the keynote of Spanish nationality in a marvellous manner. The prevailing impression is heightened by the introduction of gipsy-rhythms and Spanish national airs. Instances of the former are the march, appearing first in the overture, and then as No. 1, No. 9*a*, and No. 10*a*; of the latter the three dances forming No. 9. This method of characterisation he had made use of several times before, as in

[1] The autograph sketches are in the possession of Weber's grandson, Capt. Freiherr von Weber, at Leipzig. Reissiger added an accompaniment to a duet 'So wie Blumen, so wie Blüthen,' which was published in this form in the Weber-Album edited by the Berlinchen Schiller-verein. For an exhaustive account of these interesting fragments see Jähns, Nos. 417 to 427.

Turandot, which has a Chinese melody running all through, and in the Freischütz peasants'-march. In Oberon an Arabian and a Turkish melody are used in the same way. It is hardly necessary to remark that this use of foreign rhythms in no way detracts from the essentially German character of the music. Indeed, the Preciosa is just as distinct and faithful a reflection of the German character as Der Freischütz, and in no respect inferior to it in popularity. It is less often performed because of the difficulty of finding an actress for the part of Preciosa; but the music has become the property of the German people, with whom the part-songs, 'Im Wald,' 'Die Sonn' erwacht,' 'Es blinken so lustig die Sterne' (the well-known gipsy chorus), and Preciosa's pathetic song, 'Einsam bin ich, nicht alleine,' are prime favourites. The instrumental pieces too are popular, as Weber's music only is popular in Germany, and the melodrama 'Lächelnd sinkst du, Abend, nieder,' is justly considered one of the finest pieces of the kind that has ever been written.—We may add that the Preciosa music has lately been augmented by a little dance, intended as an alternative to the first of the three contained in No. 9. True, this charming little piece does not exist in Weber's own hand, but its origin is betrayed by the resemblance to it of the first chorus in the 3rd act of Marschner's 'Templer and Jüdin.' When writing his first great opera Marschner was strongly under the influence of Weber's music which he had been hearing in Dresden, and reminiscences from it not unfrequently cropped up in his own works. Moreover, he knew the little valse to be Weber's.[1]

9. The original source of the libretto of Euryanthe was the 'Roman de la Violette,' by Gibert de Montreuil (13th century), reprinted textually by Francisque Michel (Paris, 1834). The subject was used several times by early writers. Boccaccio borrowed from it the main incident of one of the stories of the Decameron (Second day, Ninth tale), and thence it found its way into Shakespere's 'Cymbeline.' Count Tressan remodelled it in 1780 for the 2nd vol. of the 'Bibliothèque universelle des Romans,' and in 1804 it was published at Leipzig, under the title 'Die geschichte der tugendsamen Euryanthe von Savoyen,' in the collection of mediæval romantic poems edited by Schlegel. The translator was Helmina von Chezy, who compiled the libretto for Weber. After completing the latter she republished her translation, with many alterations.[2]

The libretto has been much abused, and when we consider that it was remodelled nine times, and at last brought into shape only by Weber's own vigorous exertions, it is evident that the authoress was not competent to create a dramatic masterpiece. It does not follow that with the help of Weber's ability and experience she was not able to concoct something tolerable for the purpose. The utter inadequacy of her poem having been reiterated *ad nauseam*, the time seems to have arrived for setting forth the opposite view, and maintaining that it is on the whole a good, and in some respects an excellent, libretto. It is curious to see the *naïf* way in which for the last hundred years German critics have been in the habit of considering the libretto and the music of an opera as two distinct things, the one of which may be condemned and the other extolled, as if a composer had no sort of responsibility with regard to the words he sets, 'Do you suppose that any proper composer will allow a libretto to be put into his hand like an apple?' are Weber's own words. It is moreover obvious that a libretto which satisfied a man of such high culture, and a composer of so eminently dramatic organisation, could not have been utterly bad. Nevertheless, till lately the verdict against Euryanthe was all but unanimous. The first who ventured to speak a decided word in its favour is Gustav Engel. He says, 'Euryanthe is an opera full of human interest. Truth and a fine sense of honour, jealousy and envy, mortified love and ambition, above all the most intense womanly devotion—such are its leading motives. There is indeed one cardinal mistake, which is that when Euryanthe is accused of infidelity in the 2nd Act, she remains silent, instead of explaining the nature of her comparatively small offence. This may however arise from the confusion into which so pure and maidenly a nature is thrown by the suddenness of the fate which overwhelms her. In the main, however, the story is a good one, though it starts with some rather strong assumptions.' The 'cardinal error,' however, is no error at all, but a *trait* in perfect keeping with Euryanthe's character. It is more difficult to understand why she does not find the opportunity to enlighten Adolar, when he has dragged her off into the wilderness in the 3rd Act. Other plausible objections are the too great intricacy of the story, and its being partly founded on events which do not come within the range of the plot, viz. the story of Emma and Udo. Weber was aware of this defect, and intended to remedy it by making the curtain rise at the slow movement of the overture, and disclose the following tableau:—'The interior of Emma's tomb; a kneeling statue is beside her coffin, which is surmounted by a 12th-century baldacchino. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on.' This excellent idea has unfortunately been carried out at one or two theatres only. The degrading nature of the bet on Euryanthe's fidelity can only be excused on the score of the manners of the period (about 1110). The language is occasionally stilted and affected, but much of the verse is as melodious as a composer

[1] The first two editions of the score of 'Preciosa' were full of mistakes. A third, which has been prepared with great care by Ernst Rudorff (Berlin, Schlesinger, 1872), contains this previously unknown dance in an appendix.

[2] 'Euryanthe von Savoyen,' from a MS. in the Royal Library at Paris called 'Histoire de Gerard de Nevers et de la belle et vertueuse Eurvant de Savoye, sa mie' (Berlin, 1828). Michel's edition of the Roman, de la Violette' is in verse.

could desire, and in this respect merits ought to be allowed to counterbalance defects.

The opera contains four principal characters, Adolar and Lysiart, Euryanthe and Eglantine. Eglantine has most vitality, the others being types rather than individuals; but this would be no defect in Weber's eyes, being, as we have seen, in accordance with his own mode of treating his personages. The poem abounds in opportunities for the descriptive writing in which he so much delighted and excelled. Now we are in a brilliant court, with victorious troops of cavaliers marching home from the battle-field, and offering their homage to beautiful ladies, and to love. Then, in a lonely castle-garden, in the silent repose of a summer evening, with a love-lorn maiden pining for her absent knight. Then again in a forest glade with shimmering moonlight, murmuring waters, and the forsaken one longing for death. Next we witness a savage brawl breaking out between rival knights, and hear the clash of swords as they rush together. And in and out all the time the spirit-world is weaving its invisible threads. Each of these situations Weber could fit with its appropriate expression, as no one else had ever been able to do before him, for he it was indeed who created the musical language for them. And it is on these situations, so varied, and so well contrasted, but all steeped in glow and fragrance, that the main interest of the opera is concentrated. The characters are not the main attraction, they seem mere condensations of the poetry of the situation, and are carried along by the scene, rather than work it out for themselves. Euryanthe, like all Weber's operas, is an epic procession, an enchanted panorama, representing the life of one special period, that of mediæval chivalry. Looked at from this point of view it can be thoroughly enjoyed.[1]

Euryanthe is Weber's sole grand opera, both because it is without spoken dialogue, and because it is much the fullest and longest. He meant to put his best into it, and he did. 'It is his heart's blood,' says Robert Schumann,[2] 'the very best of which he was capable. The opera cost him a piece of his life, but it has made him immortal. From end to end it is one chain of sparkling gems.' There is no question that Euryanthe is richer, more varied, deeper, grander, than all the rest of Weber's dramatic works. All that gives distinction to Der Freischütz is found here again; Lieder at once dignified and easily comprehensible, melodies genuine in feeling and full of fire, orchestral colouring as new as it is charming, instrumentation both bold and *spirituel*, an intuitive grasp of the situation and complete mastery in treating it, such as genius alone is capable of. Only the modes of expression are more refined; Der Freischütz deals with the simple, hearty life of the peasantry and forest folk, Euryanthe with the highest grades of society. To make this clear compare 'Die Thale dampfen, and 'Was gleicht wohl auf Erden'; 'Der Mai bringt frische Blumen dar,' ad 'Wir winden dir den Jungfernkranz'; 'Glöcklein im Thale,' and 'Und oh die Wolke'; Adolar's song 'Unter blühenden Mandelbäume,' and Max's aria 'Durch die Wälder.' 'Glöcklein in Thale' may be quoted as an example of the most delicious melody shrouded in superb orchestral colouring. It would be impossible to paint both the character and the situation more vividly. In the scena and cavatina in the 3rd Act, where Euryanthe is abandoned in the wilderness, the colours are mixed quite differently. The long wailing notes of the solo bassoon, and the solitary flute wandering aimlessly about, incline one to re-echo Schumann's words. 'What a sound comes from the instruments! they speak to us from the very depths of all being.' The accompaniment to 'Hier dicht am Quell,' consisting only of the string-quartet and one bassoon, but producing the most extraordinary effect of sound, is a striking example of what genius can do with small means. Quite different again is the colouring for Euryanthe's narrative in the 1st Act; four muted solo-violins, whose long sustained notes are supported by quivering violins and violas, also muted, with stifled moans from low flutes, suggest a spectral form, only half visible in the moonlight, hovering overhead and muttering words which die away indistinctly on the breeze.

Each of the four principal characters has its own language, to which it adheres strictly throughout the opera, and which is accentuated by the orchestral colouring employed liberally, though not exclusively, for the purpose. As we have previously remarked, one prevailing tone runs through the whole opera, sharply distinguishing it from any other of Weber's.

One point in which the music of Euryanthe is far superior to that of Der Freischütz is in the use of the larger dramatic forms. Here we have grand recitative, full of expression, passion, and movement, such as had come from no German pen since Gluck's; grand arias, duets, *ensemble*-pieces, and splendidly constructed finales. The Lied- or cavatina-form is used freely for the parts of Adolar and Euryanthe; but Lysiart and Eglantine never express themselves except in the grand dramatic forms, and the higher the passion rises the more exclusively do these two characters occupy the stage. In this respect the 2nd Act is the climax. Here we have one grand form after another; Lysiart's *scena ed aria*, his duet with Eglantine; Adolar's air, in such wonderful contrast, and the duet with Euryanthe; lastly the finale, in which a perfect tempest of passions seems let loose. The 3rd Act also has dramatic forms of the first order, especially Euryanthe's air, 'Zu ihm, und weilet nicht,' with the chorus

[1] This Goethe did not do; he says (Gespräche mit Eckermann, i. 148): 'Karl Maria von Weber should never have composed Euryanthe; he ought to have seen at once that it was a bad subject, with which nothing could be done.' After what I have said it is unnecessary to point out the injustice of this remark. Goethe had not musical insight enough to understand what it was in the libretto that attracted Weber, against whom moreover he had a prejudice. Still even he allowed 'Der Freischütz' to be a good subject (Eckermann, ii. 16).

[2] 'Gesammelte Schriften,' iv. 290.

ending *diminuendo* (a very striking point) and the duet and chorus with the clashing swords—'Trotze nicht, Vermessener.' Weber's large dramatic pieces are freer as regards form than Mozart's, because he follows the poet more closely, almost indeed word by word. Nor can it be said that there are no little roughnesses, or hits of dull or unformed work, but any such are completely submerged in the overwhelming flood of beauties.

One reason why Euryanthe has never been as popular as Weber's other operas, or those of Mozart, is because of its high strain of pathos, unrelieved from the first note to the last. This was noticed by Rochlitz, who found the first performance in Leipzig very fatiguing, and after it remained 'for most of the night in a fever, though indeed not an unpleasant one.' Another reason is the extreme difficulty of the work. It requires four singers, two men and two women, of the first rank, both in capabilities and endurance; as well as a first-rate orchestra prepared to give the closest and most intelligent rendering. Thus good performances of Euryanthe are rare, which is to be regretted from all points of view, for it is the culminating point of romantic opera. Neither Spohr, Marschner, nor any later composer has produced a work fulfilling all the requirements of romantic opera in so masterly a manner. It is one of the most prominent landmarks of sub-classic art, if not *the* most prominent.

10. Although Weber wrote his last opera at the request of Kemble, he chose the subject himself, and was aware how completely it suited his own individuality. Since the publication of Wieland's poem in 1780, two German operas had been composed on Oberon. The first, Wranitzky's (1790), was one of those childish fairy-pieces, whose lively music, harlequin-tricks, scene-painting, and machinery, were long the delight of the simple-minded people of Vienna. The other, composed for Copenhagen (1790, with the second title of 'Holger Danske') by Kunzen, Gluck's talented successor, and J. F. Reichardt's friend, was a far more serious work, and can be spoken of in connection with Weber's, though the latter put it so completely into the background as virtually to obliterate it.

Weber's librettist, Planché, likewise worked on Wieland's Oberon, or rather on Sotheby's translation. Though satisfied with the poem in detail, Weber could not reconcile himself to English opera as such. 'The cut of an English opera is certainly very different from a German one; the English is more a drama with songs,' he writes (in English) to Planché on Jan. 6, 1825; and again on Feb. 19, 'I must repeat that the cut of the whole is very foreign to all my ideas and maxims. The intermixing of so many principal actors who do not sing, the omission of the music in the most important moments — all deprive our Oberon of the title of an opera, and will make him unfit for all other theatres in Europe.' These words contain a very just criticism on the libretto. The continual change of scene, which keeps the spectator in a state of restlessness, is certainly a mistake. Weber intended to remodel the opera for Germany, when he would have put it into a form more in accordance with his own ideas, giving the music a larger share in the course of the plot, but simplifying the plot so that it should run more smoothly and consecutively. Whether he would also have endeavoured to strengthen the dramatic interest is doubtful. As it stands it is an epic poem dramatised, rather than a drama. But no subject dealing with fairyland can admit of dramatic treatment beyond a limited extent, for the characters, instead of moving independently, and of their own free will, act under the guidance of supernatural powers, who visibly interfere with their destiny on all occasions. Weber required not so much characters full of dramatic action, as suggestive situations and picturesque scenes, and these Planché's libretto supplied to the full. That he had the German form in his mind all the time he was setting the English, is evident from the fact that he had each number, as fast as he composed it, translated by Theodor Hell, of Dresden, instructing him to make the words correspond as closely as possible to the melody. Hell's workmanship was not of the best, and Weber was too much occupied to correct all his blunders. One glaring instance occurs in Reiza's grand scena ('Ocean, thou mighty monster'); a beam from the setting sun parts the storm-clouds, and she exclaims, 'And now the sun bursts forth,' which Hell translates, 'Und nun die Sonn' geht auf' (rises). Thus the astonished spectator, having been told that it is morning, shortly beholds the sun set in the same quarter from which it has just risen. Nevertheless the passage is always so sung in Germany, and the absurdity, if noticed at all, is laid at the door of the English librettist. Weber got his translator to make a reduction in the number of the personages introduced. In the quartet, 'Over the dark blue waters,' Planché gave the bass to a sea-captain, and in the duet, 'On the banks of sweet Garonne,' associated a Greek fellow-slave with Fatima, in both cases because the original Sherasmin was a poor singer. These makeshifts find no place in the German version, or in the English revival at Her Majesty's in 1860. Then again, the song 'Yes, even love to fame must yield,' composed in London for Braham in place of 'From boyhood trained in battle-field,' is omitted in the German, while another addition, the prayer in the 2nd Act, 'Ruler of this awful hour,' is retained. The first was a concession on the part of the composer, who did not care for this 'battle-picture'; but he saw that the prayer was not only a passage of great beauty, but materially strengthened the part of Huon.[1]

[1] Hell's translation was published almost simultaneously with the original libretto, the preface to which is dated 'Brompton Crescent, April 10, 1826.' The German title runs 'Oberon King of the Elves a romantic fairy-opera in 3 acts Translated for the German stage by Theodor Hell from the English original by J. R. Planché, set to music by Capellmeister Freyherr Karl Maria von Weber (Arnold, Dresden and Leipzig, 1826). With a long preface by the translator.

The music to Oberon, though the work of a man dying by inches, bears no traces of mental exhaustion. Indeed it is delightfully fresh and original throughout, and entirely different from all the rest of Weber's compositions. The key-note of the whole is its picture of the mysteries of Elf-land, and the life of the spirits of air, earth, and water. True, this note is touched in Der Freischütz and Euryanthe, but in Oberon it is struck with full force, and vibrates with an almost intoxicating sweetness. What Weber did in this direction was absolutely new, and a valuable addition to his art, and many composers have followed in the same track. His melody, the chords of his harmony, the figures employed, the effects of colour so totally unexpected—all combine to waft us with mysterious power into an unknown land. Anybody acquainted with the Adagio of the overture will see what we mean. Of a charm almost unparalleled is the introduction to the 1st Act, with the elves flitting hither and thither, softly singing as they keep watch over Oberon's slumbers. The 2nd Act is specially rich in delicious pictures of nature, now in her tender and dreamy, now in her savage and sublime, moods.[1] Puck's invocation of the spirits, the roar of the tempest—the most powerful representation of a storm in music excepting Beethoven's in the Pastoral Symphony—the magnificent picture in Reiza's grand scena of the gradual calming of the waves beneath the rays of the setting sun; lastly, the finale, with the mermaids' bewildering song, and the elves dancing in the moonlight on the strand,—these are musical treasures which have not yet been exhausted. Mendelssohn, Gade, Bennett, drew the inspiration for their romantic scenes of a similar kind from 'Oberon,' but none of them have attained the depth or the individuality of their prototype. Even Schumann trod in his footsteps in isolated passages of 'Paradise and the Peri,' the ballad 'Vom Pagen und der Königstochter,' and 'Manfred.' Of German opera composers I say nothing; their imitation of him is patent.

Through the hazy atmosphere of this land of sprites and fairies, we discern the outlined features of two contrasting races and countries—Western chivalry and Oriental life. In the finale of the 1st Act, the opening of the 2nd, and the dance of slaves in the 3rd, we have, sketched by a master-hand, the dullness, inertness, and yet imaginativeness of the Oriental disposition. The melody sung by the guard of the harem in the 1st Act is Arabian, that in the 3rd Act at the commencement of the dance of Almanzor's slaves, Turkish, both used with great skill to give a local colouring. From the mass of these stupid, indolent, sensual Orientals, Reiza and Fatima stand out with all the greater charm. They seem in a sense the embodiment of all that is beautiful in the East, and their connection with the Frankish knights forms a link between the East and West. The brilliant and energetic knights form the strongest contrast to the Orientals. This is suggested with irresistible force in the Allegro of the overture, and further emphasised in the body of the opera, in Huon's grand air in E♭ ('I revel in hope') and the splendid march at the close. In Euryanthe Weber had already shown his gift for the chevalresque, but it comes out here with a difference. 'In Oberon,' as Rochlitz well puts it, 'the leading characteristics are gentleness, friendly feeling, and cheerfulness, with no lack of energy, spirit, or movement. The general impression is not exciting, agitating, disturbing, but elevating, soothing, and calming.' Had Weber been permitted to complete the German revision, it might possibly have been the crown of all his operas? As it is, its immortality is assured.[2]

11. Next after Weber's operas come into consideration his Lieder, the Lied-form playing, as was natural with a German, so important a part in his operas. His Lieder bear unmistakable traces of that dramatic element which runs through everything he wrote. He left 78 German Lieder for single voice with PF. or guitar accompaniment, besides two or three Italian canzonets, a French romance, and a song from Lalla Rookh, 'From Chindara's warbling fount I come,' his last composition, with the accompaniment merely sketched in.[3] We do not include his 10 Scotch airs arranged with accompaniment for PF., flute, violin, and cello. Among the part-songs should be singled out 16 Lieder for men's voices, and 3 Volkslieder for 2 voices with accompaniment.

The poets from whom Weber took his words are Matthison, Herder, Bürger, Voss, Kotzebue, Tieck, Schenkendorf, and Körner. Of these, with the exception of Körner, he set but one or two, sometimes only one, poem apiece. Goethe's name does not appear at all, which, considering the antipathy between the two, may not have been accidental. Unknown or unimportant writers of verse, such as Muehler, Guhitz, Kannegiesser, occur pretty frequently. The greater part of the verses composed by him, and the finest, are Volkslieder.

It was at the suggestion of Vogler that Weber first made a study of the songs of the people, and this study, added to his own intuitive perception of what was intrinsically good and individual in popular music, enabled him to hit off the characteristic tone of the Volkslied as nobody had done before. 'Mein Schatz ist auf die Wanderschaft hin,' 'Herzchen, mein Schätzchen, bist tausendmal mein,' 'Wenn ich ein Vöglein wär,' 'Ich hab' mir eins erwählet,' 'O Berlin, ich muss dich lassen,' ''Sis nichts mit den alten Weibern,' are songs in which every variety of feeling is expressed with a freshness and originality rarely met with. His musical

[1] May not the elves and sprites be intended for personifications of the forces of nature?

[2] The full score has been published in an *edition de luxe* by Schlesinger of Berlin.

[3] Schlesinger of Berlin has published a complete edition in 2 vols. of Weber's songs. Two or three unimportant ones for single voice are omitted, but the 2-part songs, Italian duets, numerous choruses for men's voices (arranged), part-songs for various voices with accompaniments, bring up the number to 100.

treatment too of songs in dialect, especially those of a humorous or rollicking character, was excellent; instances are 'Trariro, der Sommer, der ist do,' 'Mein Schatzerl is hübsch,' and 'I und mein junges Weib.' The form of these songs is most simple, and generally strophical; the accompaniment frequently for the guitar. This simplicity is their greatest merit, and though the taste of the day is unfavourable to simple songs, and Weber's have been cast into the shade by Schubert's and Schumann's magnificent songs with their almost orchestral treatment, they are not lost to the musical world, but bear the stamp of imperishability.

Besides these Lieder Weber composed other songs of a more ambitious character, with PF. accompaniment, each stanza having a different melody. In this branch of composition he is, next to Beethoven, the earliest great master. There is, however, an essential difference between his songs and those not only of Beethoven, but of Schubert, Mendelssohn, and Schumann, his being all more or less of a dramatic character. His genius spread its wings best when he had a distinct character, or a sharply-defined situation, to portray. It is a significant fact that some of the most charming of his strophical songs were written for interpolation into plays, 'Ueber die Berge mit Ungestüm,' and 'Lass mich schlummern, Herzlein, schweige,' for instance. It is only by keeping steadfastly in view a certain personage, or picturing a certain scene, that one is fully able to realise the intended impression. It is most remarkable to see how much the music assists the imagination in this respect. Take, for instance, Voss's 'Reigen'; in a moment the whole picture of a village fair in full swing rises up before one's mind's eye. The extraordinary flexibility of his musical speech stood Weber in good stead here. Not only did it enable him to adapt his vocal melodies to each rise and fall in the words, but it gave him, to a degree hitherto unknown, the power of choosing the precise notes, or series of notes, vocal and instrumental, fitted to impress on the hearer some mental picture called up by perhaps a single word. A perfect model of composition in this kind is the Lied—one of his finest indeed in all respects—'Das Mädchen an das erste Schneeglöckchen.' Not that Weber ever degenerates into mere declamation; his songs are always good in form, with a flowing, well-connected melody. Well aware of this plasticity he ventured on poems of involved construction, by no means easily adaptable to music. For instance, he managed a triolet ('Keine Lust ohn' treues Lieben') with great skill, and his are the first completely successful settings of the sonnet ('Du liebes, holdes, himmelsüsses Wesen,' and 'Die Wunde brennt, die bleichen Lippen beben'). Among his characteristic pieces for single voice and PF. may be specified 'Die vier Temperamente,' and, above all, the delicious 'Unbefangenheit' ('Frage mich immer, fragest umsonst'), a sketch of a merry, saucy, roguish, but tender-hearted girl, and truly a *chef d'œuvre*. Thus Weber's vocal compositions contain the two main elements of which German opera is constituted—the Lied and the dramatic song. These too appear in turn in the ten splendid songs from Körner's 'Leyer und Schwert,' four of which are for single voice and PF., and six for male chorus unaccompanied. Of the single songs, 'Vater ich rufe dich' and 'Die Wunde brennt,' are magnificent tone-pictures in Weber's own style. Even in the strophical choruses there are touches of great power. The beginning of 'Du Schwert an meiner Linken' rings like a sword-thrust. 'Lützow's wilde Jagd' contains a complete dramatic scene within a single stanza of 21 bars. The horsemen plunge forward out of the forest gloom, rush by in tearing haste, shout one wild hurrah, and are gone.[1]

12. It has often been felt as a difficulty that Weber should pass straight from such operas as Silvana and Abu Hassan to a masterpiece like Der Freischütz. One explanation of this sudden and startling progress may probably be found in the songs which were his main occupation from 1811 to 1817. Another important landmark is the cantata Kampf und Sieg (1815). This is not a cantata in the modern sense—*i. e.* an essentially lyric vocal piece—but one rather in the sense of the 17th and 18th centuries, when the word signified solo songs representing a specific character in a specific situation. The only difference was that Weber employed the full resources of solo-singers, chorus, and orchestra. The central idea is the battle of Waterloo, with various episodes grouped round it, and a grand chorus, 'Herr Gott dich loben wir,' as finale. The description of the battle forms what we should now call a grand dramatic scene, an opera finale, only without action. It is led up to by warlike choruses, animating the battalions as they muster to the fight. Even the arming of the Austrian troops is indicated by the Austrian Grenadiers' March heard in the distance. A wild march announces the approach of Napoleon's army, while the Germans sing Körner's solemn prayer:—

Wie auch die Hölle braust,	As rage the powers of hell,
Gott, deine starke Faust	God let Thy mighty hand
Stürzt das Gebäude der Lüge.	Falsehood's stronghold o'erthrow.
Führ uns, Herr Zebaoth,	Lead us, Lord God of Hosts
Führ uns, dreieinger Gott,	Lead us, Thou triune God,
Führ uns zur Schlacht und zum Siege.	Lead us to strife and victory.

The battle, which then commences, is at first left entirely to the orchestra. The day is going against the Allies. The French tune 'Ça ira' is heard shrilling out wildly and triumphantly above the other instruments, while broken ejaculations, such as 'Des Feindes Spott!' ('Sport of our foes!') 'O Höllengraun!' ('O horror!') 'Verlässt Du Gott, die Dir vertraun?' ('Wilt Thou, O God, forsake those who trust in Thee?') burst from the allies scattered about the field. The tumult is just dying away, when lo! the Prussian horns, first faint in the

[1] It is by no means uncommon to hear the last four bars repeated! a fact which shows without explanation how entirely Weber's idea has been misunderstood.

distance, then louder and louder; the Chorus listens,

Auf Windes Flügeln	On wings of the wind
Sprengts von den Hügeln	Down from the hills
Die Flur entlang!	It rushes along the plain!
Die Fahnen wallen,	The banners wave,
Die Hörner schallen.	The trumpets blare.

and then bursts into the air of Weber's Lied, 'Lützows wilde Jagd,' to the words

O Himmelslust nach Todesdrang,
Das ist Preussens muthiger Schlachtgesang!

O heavenly joy from deadly pain,
'Tis Prussia's rousing battle-song!

This passage, and the redoubled violence with which the onslaught is renewed, produce a dramatic effect of the strongest kind. From this point the voices are employed continually. The 'Ça ira,' at first so loud and bold, is now, as it were, hustled and put down by the rest of the orchestra; it is at length wholly silenced, the enemy flies with the victors at his heels, till at last 'God save the King!'[1] peals solemnly forth from the orchestra, and the colossal tone-picture is at an end. The same dramatic treatment may be discerned in all the episodical pieces, especially the orchestral introduction, which is not an abstract piece of music, but is intended as a picture of the state of mind of the nations, who, after a brief foretaste of peace, are again plunged into the horrors of war by Napoleon's return from Elba. 'The introduction is of a rugged, stormy, mournful, angry spirit, broken in its accents; rising in force towards the end, and dying in dry, hard, sullen strokes.' So says Weber in his explanatory notice written for the first performance at Prague.[2] The closing chorus alone is wholly lyric in character; though not absolutely free from technical imperfections, it is full of fire and inspiration, and contains some grand passages. The cantata however as a whole too far exceeds ordinary limits to take its due place in the concert-room. There is in it a certain contradiction of styles. Although at first frequently performed, and never failing to make a great impression, it has gradually slipped out of the musical world, now that the events which gave it birth are less vividly remembered. The 'Leyer und Schwert' choruses are still in full life, because they are in all respects true to their species. And yet the enthusiasm for liberty, with all its impetuosity and all its pathos, is expressed quite as forcibly in the cantata. Its popularity may be less great, but it is an even more valuable piece of evidence for the history of Weber's development as a dramatic composer.

13. Between 1810 and 1815 Weber wrote six grand Concert-airs with Italian words, and these also have their share in explaining the extraordinary maturity of 'Der Freischütz.' Several are of high artistic merit, notably the fourth ('Signor, se padre sei'), composed in 1812 for Prince Frederic of Gotha.[3] It is written for tenor and double chorus, and is in fact a grand dramatic *scena*. None of these Italian airs however come up to a German *scena* written in 1818 for insertion in Cherubini's 'Lodoiska.' It was intended for Frau Milder-Hauptmann, then in Berlin, and was to be the 1st number in the 2nd act. It is a work of the first rank, and of itself proves that the creator of 'Der Freischütz' had now attained his full stature. How it comes to be now wholly forgotten it is difficult to understand.

14. Among Weber's remaining vocal compositions we have still some Cantatas and the two Masses to consider. 'Der Erste Ton' (1818), words by Rochlitz, must be mentioned among the cantatas, although the term scarcely applies to it. The greater part of the poem is declaimed to an orchestral accompaniment, but a 4-part chorus is introduced near the end. The form is peculiar and new. It cannot be called a melodrama, because the poem is narrative and not dramatic. The nearest approach to it is in some of the descriptive recitatives in Haydn's oratorios. The descriptive part of the music shows already, though indistinctly, that plasticity which he was presently to make use of in such an incomparable way. The closing chorus does not satisfy the requirements of art, and Weber himself spoke of it as 'rough' part-writing. Another hymn of Rochlitz's, 'In seiner Ordnung schafft der Herr,' is a fine work of art. It was composed in 1812, and dedicated to the 'Musik-Gesellschaft' of Zürich, which had elected him an honorary member. At first the composer has evidently had a difficulty in warming to his work, on account of the half-dogmatic, half-descriptive nature of the words; and the hearer, though occasionally interested, is not carried away by the earlier movements. The introduction of the chorale 'Drum lerne still dich fassen' (to the tune of 'O Haupt voll Blut und Wunden') is scarcely to be justified on æsthetic grounds. But then comes the chorus 'Gelobt sei Gott,' and all that has hitherto failed to please is forgotten, and the hearer swept away in the rushing torrent of foamy music. The fugue of this chorus, 'Im Wettersturm, Im Wogendrang,' is a character-piece of the first rank. To criticise each detail of this polyphonic movement would be pedantic; it is a work of genius, and its flashing enthusiasm bears comparison, at a distance of course, to certain parts of Beethoven's 9th Symphony.[4]

Of the six occasional cantatas composed for the Court of Saxony, the Jubel-Cantata, written for the 50th anniversary of Friedrich August's accession (1818) is the most important, both in size and matter. The four choral movements, Nos. 1, 4, 7, and 9 are ripe examples of Weber's talent for delineating a specific situation, and make one regret that the work as a whole, from the circumstances of its origin, is unavailable for general use. It is essentially a Saxon, nay, almost a Dresden composition, and no sympathy is now felt for Friedrich August. Wendt's

1 The Volkshymne 'Heil dir im Siegeskranz' is sung to this air in Germany and Weber evidently had the words in his mind here. He used the same tune for the finale to the Jubel-ouverture. [See GOD SAVE THE KING, vol. I. p. 607 a.]

2 Reprinted complete in the 'Lebensbild,' iii. 94.

3 Op. 53, Schlesinger, Berlin, vocal score.

4 Score, parts, and PF. score, published by Schlesinger of Berlin.

attempt to turn it into a harvest cantata proved fairly successful in one or two cases, especially Nos. 4 and 7; but the music is, as a rule, too closely wedded to the words to be divorced from them, unless at great sacrifice.[1]

15. As to Weber's Masses, those acquainted with the state of Catholic church-music at the beginning of the 19th century will not expect to find them written in a pure church-style. Church music of this description is now almost a thing of the past; in the great centres it is entirely tabooed in favour of the music of the 15th and 16th centuries. Under these circumstances Weber's masses have little prospect of revival. They are probably never heard except in the Hofkirche of Dresden, and rarely there, and are bound to succumb to the fate which has overtaken those of Haydn, Mozart, and Hummel. Fine music they contain in abundance. As previously mentioned, they were produced within a short time of each other, in 1818 and 1819. After Weber's fashion they contrast sharply with each other, while each has one prevailing tone running consistently through to the end. 1818 being the 50th year of the king's reign, he gave to the Eb mass a tone of solemnity and splendour noticeable specially in the Sanctus. That in G, being for a family festival, is quite idyllic in character. 'I mean to keep before myself,' he wrote to Rochlitz, 'the idea of a happy family party kneeling in prayer, and rejoicing before the Lord as His children.' It is worth while to examine the mass, and see how this idea is worked out. The Kyrie, Sanctus (with an exquisite Benedictus), and Agnus Dei, are delightful music. Occasional suggestions of well-known passages in his operas jar on a modern ear, but a composer is scarcely to be blamed for retaining his identity, even in a mass. His love of contrast, and habit of never remaining long occupied with one musical idea, give these pieces a somewhat restless and piecemeal effect, and for this reason those who were accustomed to Haydn's and Mozart's masses felt these too 'secular.'[2]

16. When a youth of twenty Weber wrote two Symphonies, clever and to a certain extent interesting, but parti-coloured and without form. The indications they gave of his future position as an orchestral composer were very inadequate, and in later years they by no means satisfied himself. Of wholly different import are his ten overtures, Peter Schmoll (remodelled 1807 as 'Grande Ouverture à plusieurs instruments'), Rübezahl (remodelled 1811 as 'Ouverture zum Beherrscher der Geister,' 'Ruler of the Spirits'), 'Ouverture Chinesa' (remodelled 1819 for Turandot), Silvana, Abu Hassan, Jubelouverture, Freischütz, Preciosa, Euryanthe, and Oberon. Of these, Peter Schmoll and Silvana are unimportant and immature. In Turandot the local colouring furnished by a Chinese air is pushed into an extreme which becomes ugly. The remaining seven are amongst the finest, and excepting perhaps Rübezahl and Abu Hassan, the most popular pieces in the world. They hold a middle position between simple introductions and abstract orchestral works, sounding equally well in the concert-room and the theatre. This they share with the overtures of Mozart and Cherubini, while much of the effect of Beethoven's, and the whole of the effect of Schumann's Genovera and Manfred is lost when played on the stage. There are, however, important differences of style between these overtures and those of Mozart and Cherubini. This is not so much because Weber constructed them out of the materials of the opera, though some have with great injustice gone so far as to maintain that they are mere elegant potpourris. Each is a complete conception, and —some unimportant passages apart—carved out of one block. That what looks like mosaic may have been constructed organically is proved by Cherubini's 'Anacreon' overture, in which—a little-known fact—there is not a single bar not contained in the opera. Weber's natural way of working was not to develop continuously, but to proceed from one strong contrast to another. His musical ideas are seldom adapted for thematic treatment, being always full of meaning, but with few capacities of development. The instant one idea is given out decisively it calls up another absolutely opposed to it. Illustrations of this may be found in the opening of the Rübezahl overture, as well as in the Eb movement of the Allegro in that to 'Der Freischütz.' This method of progression by continual contrasts is undoubtedly the sign-manual of Weber's dramatic genius; and to it his works owe as much of their stimulating effect and fascination, as they do to the variety, tenderness, and brilliancy of the instrumentation.

17. This explains why Weber produced so little chamber-music. The quiet thoughtfulness, the refinements of instrumental polyphony, the patient unravelling and metamorphosing of a subject, which are the essence of this branch of art, were not congenial to one who liked to be up and away. He did not write a single string quartet; and his PF. quartet, string quintet with clarinet, and trio for PF., cello, and flute, are, for him, unimportant compositions, and not always in the true chamber-music style. Jähns appositely observes that the trio is pastoral in character, and the last three movements almost dramatic. By this he means not so much that the composer had in his mind specific figures or scenes, but that the subjects are almost like spoken phrases, and the contrasts singularly life-like. Many movements of Beethoven's chamber-music were inspired by some definite poetical idea (as the adagios of the quartets in F major (No. 1) and E minor), but these are all genuine chamber-music. The third movement of the trio, headed 'Schäfers-Klage' (Shepherd's Lament), is a series of clever variations on a simple melody of eight bars. I believe

[1] The score, with the two sets of words, and preceded by the Jubel-Ouverture, is published by Schlesinger (Berlin). A full analysis with ample quotation is given in the 'Monthly Musical Record,' 1873.

[2] The score of the Eb mass was published by Richault (Paris), that of the one in G by Haslinger (Vienna, *edition de luxe*).

—though Jähns does not agree with me—that this is the air of a real Lied, and suspect it to be a setting of Goethe's 'Da droben auf jenem Berge,' but whether Weber's or not we have at present no means of determining. Amongst his chamber-music must not be forgotten six sonatas for PF. and violin, published in 1811. Though of modest dimensions, and occasionally somewhat immature, they contain a host of charming thoughts; the ideal they aim at is not high, but they form the most delightful drawing-room music possible.

18. As the reader will perceive, we do not class Weber's Piano compositions with his chamber-music. Here our verdict must be wholly different. Weber was one of the greatest and most original pianists of his day. After his thorough grounding when a boy he never became the pupil of any of the principal virtuosi, and all the finishing part of his education was his own work. He formed himself neither on Clementi nor Hummel; indeed, his feeling with regard to the latter was one of decided opposition. After hearing him in Vienna in 1813, he wrote in his diary, 'Hummel improvised—dry but correct.' After a concert of Hummel's in 1816, Weber wrote that 'Hummel seemed to set the most store on plenty of runs executed with great clearness. Drawing out and developing the higher resources of the instrument, he perhaps undervalues too much.'[1] In private letters he spoke still more openly, saying plainly that 'Hummel had not made a study of the nature of the pianoforte.' This he himself had done most thoroughly, and in consequence obtained a number of effects at once new and thoroughly in accordance with the nature of the instrument. This was the principal cause of the unexpectedness which was so striking in his playing, besides its brilliancy, fire, and expression. Wide stretches, easy to his long flexible fingers, bold jumps from one part of the keyboard to another, rapid passages of thirds for one hand (the Eb concerto), or of thirds, sixths, and octaves for both, runs with accompanying chords for the same hand (first movement of the sonata in C) —such are some of his technical resources, all of real value because used to express really new ideas. His pianoforte style also shows, within reasonable limits, a leaning to the orchestral. For instance, in the finale of the Sonata in D minor he must certainly have had the cello and clarinet in mind when he wrote the *cantabile*, and the still more beautiful counter-subject. Again, in the first movement of the Sonata in C his mental ear has evidently been filled with the sound of the orchestra from bar 4.

The four Sonatas (in C, Ab, D minor, and E minor), are pronounced by Marx to excel in some respects even the sonatas of Beethoven. This is going too far. In perfection of form Weber is always far behind Beethoven, and though his ideas may be equally original, they are far less solid, and not so varied. His sonatas therefore cannot be considered models of the type, which Beethoven's are in the highest degree. They are rather fantasias in sonata-form, and their very irregularities give them a kind of air of improvisation, which is their chief charm. Ambros says, 'They blossom like an enchanted garden of romance. The paths of such gardens generally lead into a wilderness, where a wealth of gorgeous ideas is crowded together among heterogeneous roulades, like delicious fruits among exotic foliage and luxuriant creepers.' The same contrast is discoverable between the sonatas in themselves. Each has its distinctive character, consistently maintained throughout. When we say that no one of Beethoven's sonatas resembles another, we mean something quite different from this. The divergence between his various creations goes far deeper; with Weber certain favourite phrases are frequently repeated, and his sphere of ideas is far less extensive. His sonatas contrast more in form and colour than in essence; in each he gives us his whole self, but from a different point of view.

Next to the sonatas in importance are his ten sets of Variations.[2] Weber did not attempt—as Bach did in the 'Goldberg' variations, or Beethoven in the 'Eroica' ones, and those on Diabelli's waltz—to enlarge the bounds of variation, but clung to the simple old-fashioned form. This makes it all the more wonderful that he could cram so much that was new within such narrow limits. In the invention of new figures and striking harmonies he is inexhaustible, and—a main point—each has its own distinctive and sharply-defined stamp. His dramatic genius never left him. His variations on 'Vien quà, Dorina bella,' op. 7; on 'A peine au sortir de l'enfance,' op. 28; and on 'Schöne Minka,' op. 40, are among the finest specimens of the kind.

His talent shone most conspicuously whenever he had a poetical idea to interpret musically, and nowhere do we see this more clearly than in his two Polonaises, in Eb and E, and above all in his 'Invitation to the Waltz,' known all over the world. The 'Rondo brilliant' op. 62, and the 'Momento capriccioso,' op. 12, though not unattractive, scarcely come up to the other three pieces. Of pianoforte music for four hands his only examples are op. 3, 10, and 60, containing 6, 6, and 8 pieces respectively. Beethoven scarcely ever wrote for four hands, and Mozart but seldom. Speaking generally, Schubert ranks as the founder of modern four-hand pianoforte music, but before his day Weber had produced his op. 60, a collection of little pieces which for invention, and fascination of sound, do not yield to Schubert's best work of the kind.

19. Finally Weber takes high rank as a composer of Concertos. As a pianist it was of course an object to him to find scope for his own instrument with an orchestra. Of his three concertos the one in F minor, op. 79 (Concertstück) is to this

[1] Lebensbild, iii. 117.

[2] I include the variations for PF. and violin, op. 22, and for PF. and clarinet, op. 33.

day a stock-piece with virtuosi, and has left its mark on later composers. Mendelssohn would probably not have written his G minor concerto, but for this predecessor. Not the least of its many attractions is its form (Larghetto, Allegro, March, Finale), diverging so materially from that of all previous concertos. Then too, though complete in itself as a piece of music, it is prompted by a poetical idea, for a whole dramatic scene was in the composer's mind when he wrote it. What this was we are told by Benedict, who on the morning of the first performance of 'Der Freischütz' sat listening with Weber's wife, while he played them the Concertstück then just finished.

The Châtelaine sits all alone on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him, and die by his side. She falls back unconscious. But hark! what notes are those in the distance? Over there in the forest something flashes in the sunlight—nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there—it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory.'[1]

The part which the different movements take in this programme is obvious enough. The music is quite independent of the idea which prompted it, but a knowledge of the programme adds greatly to the pleasure of listening; and the fact of his having composed in this manner is an interesting point in the study of Weber's idiosyncrasy.

The other two concertos, in C and Eb, have been unduly neglected for the Concert-stück. The former, composed in 1810, is indeed not so brilliant, but its delightfully original finale would alone make it a valuable work. The other owes its origin apparently to Beethoven's Concerto in Eb. This came out in February 1811, and we learn from Weber's diary that he bought a copy in Leipzig on Jan. 14, 1812. His own concerto in Eb was finished in December of the same year at Gotha. The choice of the key, the remote key of B major for the Adagio, and still closer resemblances between parts of the movements of the two, show how deep an impression Beethoven's work had made on the younger artist. Still it was only suggestion, and did not affect Weber's identity. The differences between the two will be found quite as decided as the resemblances.

20. When once Mozart had introduced the clarinet into the higher range of music it rapidly became a favourite solo-instrument. Germany had at the beginning of the century two pre-eminent clarinet-players—Hermstedt of Sondershausen, and Bärmann of Munich. Spohr composed for the former, Weber for the latter.[2] Hermstedt was an excellent player as far as technique went, but a man of limited intellect, while Bärmann, with an equally brilliant technique, was a thorough artist in temperament, and a man of refined taste. Spohr's clarinet compositions are good work, but, perhaps because he was in the habit of composing for Hermstedt, he never seems to have got at the heart of the instrument. This Weber did, and to such an extent that he is still the classical composer for the clarinet. It is a remarkable instance of his power of penetrating into the nature of instruments, that though not able to play the clarinet himself he should have so far developed its resources that since his day no substantial advance has been made by composers in handling the instrument. His three clarinet-concertos (ops. 73, 74, and 26, the last a concertino) were all written in 1811, when he was living in Munich in constant intercourse with Bärmann. We have also two works for PF. and clarinet, Variations on a theme from Silvana, and a fine Duo concertante in three movements, op. 48. Wind-instruments are now out of fashion for concert-playing, and one seldom hears anything on such occasions but the piano and violin, instead of the pleasing variety which used to prevail with so much advantage to art, and this has caused a most regretable neglect of Weber's clarinet concertos. But seldom as these are heard, those he wrote for other wind-instruments are never played at all. And yet the concertos for horn, bassoon, and flute, testify very remarkably to his wonderful gift for penetrating into the nature of an instrument.

21. Weber's turn for literary composition, developed most strongly between the years 1809 and 1818, has been already mentioned.[3] A few remarks on the value of his literary compositions will fitly close our review of his productive work. As a rule his pen was naturally employed on musical matters, only one of his newspaper articles being on a general subject—'Ueber Baden-Baden,' Aug. 1, 1810. His talent for authorship was undoubtedly considerable. His narrative is clear and intelligible, his style correct, elegant, and lively, with a certain freedom not at all unbecoming. Now and then, too, he wrote successful verses. Our great composers from Handel to Beethoven did not meddle with authorship. In this respect, as in so many others, Weber was the first of a new generation of artists. It pleased him to reveal the ideas with which his mind was crowded in words as well as in music. This is evident from his active correspondence. A large part of this would well bear publication, for Weber's letters are more amusing and contain more information than those of any other German musician. As an author he was the precursor of Schumann and Wagner, over whose music, too, his own exercised so great an influence. But unlike them he did not concentrate

[1] Benedict's 'Weber.'

[2] Of Weber's six works for clarinet solo, five are dedicated to his friend Bärmann; the sixth, op. 44, bears no dedication. It seems probable from Jähns (p. 434, No. 57) that this was composed for Hermstedt at his own request, but that Weber would not dedicate it to him out of consideration for Bärmann.

[3] Weber's posthumous writings came out originally in 3 vols. (Arnold, Dresden and Leipzig), and were republished as vol. iii. of Max von Weber's 'Lebensbild.'

his literary powers; his nature was too restless, and his life too unsettled. It is a pity that his musical novel, 'Tonkünstler's Leben,' remained unfinished, for as he himself was the 'musician' whose 'life' he described, we should have gained anartistically drawn autohiography of inestimable value. What a storehouse of details we should have had on the state of music in Germany at the beginning of the century, on the sort of concerts then given, on the doings of amateurs, the social position of musicians, etc.! Who better fitted to give us a correct picture of all this than the versatile, keenly observant Weber? What remains of the novel is interesting, and tantalizing, on account of its many acute and profound observations on art. Not that Weber could philosophise and systematise like Wagner; he touches lightly on subjects, sometimes indeed superficially, but in every word you see the man of intellectual cultivation capable of forming his own judgment. His literary affinity is closer to Schumann than to Wagner. The imagination, the humour, the kindness and cordiality towards his juniors, the absence of jealousy towards equals, are as characteristic of Weber as of Schumann. He helped materially to launch Meyerheer and Marschner, exerted himself heartily to extend the knowledge of Spohr's music (a service Spohr did not return in kind), and though as a youth he passed a hasty judgment on Beethoven, he amply repaired the oversight in maturer years. When 'Fidelio' was being performed in Dresden, he wrote to Beethoven (Jan. 28, 1823), 'Each representation will be a festival to me, giving me the opportunity of offering to your noble spirit a homage springing from my inmost heart, which is filled with mingled admiration and affection for you.' And Weber was no man to pay empty compliments. Like as he was to Schumann in many respects, they were very different in others. Besides the sense of humour characteristic of both, Weber had a strong satirical vein, a caustic wit, and a love of fun, which he shared with Mozart. He was, also, more mercurial and brilliant than Schumann, who by his side seems almost slow. He took wider views of life, was more a man of the world, often with a kind of chivalrous gallantry; but far more fickle than his younger comrade in art. He wrote on all sorts of subjects, critical, polemical, historical, theoretical; most often perhaps to introduce new works, and prepare the public mind for their reception. The mechanical construction of instruments was always an interesting subject to him, and he wrote newspaper articles on Capeller's improved flutes, on Kaufmann's[1] trumpets, chiming-clocks, and Harmonichord, and on Buschmann's 'Terpodion.' He even went so far as to compose a Concertstück (Adagio and Allegretto in F) for Kaufmann's harmonichord, a piece which shows very clearly his wonderful feeling for beauty of sound.

[1] Father and son of Dresden.

Summary of Weber's Compositions.

I. OPERAS.

1. Das Waldmädchen; 3 fragments only remaining. Unprinted. 1800.
2. Peter Schmoll und seine Nachbarn. Unprinted. 1801.
3. Rübenzahl; only 3 numbers in existence, the last a Quintet published by Schlesinger. 1804, 1805.
4. Silvana; PF. score. Schlesinger. 1810.
5. Abu Hassan; PF. score. Simrock, Bonn. 1811.
6. Der Freischütz. 1820.
7. Die drei Pintos. Sketch only, unfinished. 1821.
8. Euryanthe. 1823.
9. Oberon. 1826.

II. OTHER DRAMATIC WORKS.

1. Music to Schiller's Turandot; overture and 6 short instrumental pieces. 1809.
2. Music to Müllner's 'König Yngurd'; 10 instrumental and 1 vocal piece. 1817.
3. Music to Gehe's 'Heinrich IV, König von Frankreich'; 6 instrumental pieces. 1818.
4. Music to Rubiack's play 'Lieb' um Liebe'; 6 vocal pieces, 1 march, and 1 melodrama. 1818.
5. Music to Houwald's tragedy 'Der Leuchtthurm'; 2 melodramas and 2 interludes for harp, all short. 1820.
6. Music to Wolff's 'Preciosa'; overture, 4 choruses, 1 song, 3 melodramas, and dances. 1820.
7. Music to a Festspiel by Ludwig Robert; instrumental movement, and 5 choruses. 1822.
8. Rondo alla Polacca for tenor voice, for Haydn's opera 'Freibrief.' 1809.
9. 4 Lieder for single voice and guitar, Ueber die Berge mit Ungestüm; Rase, Sturmwind, blase, Lass mich schlummern, Herzlein, schweige; Umringt vom mutherfüllten Heere: from Kotzebue's 'Der arme Minnesinger.' 1811.
10. 2 Lieder, Mein Weib ist capores, and Frau Liesere guhe; from Anton Fischer's 'Travestirte Aeneas.' 1815.
11. 2 Lieder, Wer stets hinte' Olen kroch, and Wie wir voll Glut uns hier zusammenfinden; from Gubitz's 'Lieb und Versöhnen.' 1815.
12. Ballad for single voice and harp, Was stürmt die Halde herauf? from Eichback's tragedy 'Gordon und Montrose.' 1815.
13. Ariette to Huber's 'Sternenmädchen im Maidlinger Walde.' 1816.
14. Romance for single voice and guitar, Ein König einst gefangen sass; from Castelli's 'Diana von Poitiers.' 1816.
15. Lied, Hold ist der Cygneokranz; from Kind's 'Weinberg an der Elbe.' 1817.
16. Chorus with wind instruments, Heil dir Sappho; from Grillparzer's tragedy 'Sappho.' 1818.
17. Lied for single voice and guitar, Ein Mädchen ging die Wies' entlang; from Kind's 'Der Abend am Waldbrunnen.' 1818.
18. Chorus with wind instruments, Agnus Dei; from Graf von Blankensee's tragedy 'Carlo.' 1820.
19. Lied for 3 women's voices and guitar, Sagt woher stammt Liebeslusto (Tell me where is fancy bred), from Shakspere's 'Merchant of Venice.' 1821.
20. Music and recitative, Doch welche Töne steigen jetzt hernieder for Spontini's 'Olympia.' 1825.
21. Recitative and Rondo for soprano and orchestra, Il momento s'avvicina. 1810.
22. Scena ed aria for soprano and orchestra, Misera me; from 'Atalia.' 1811.
23. Scena ed aria for tenor, men's chorus, and orchestra, Qual altro attendi. 1811.
24. Scena ed aria, for tenor, 2 choruses, and orchestra, Signor se padre sei; from 'Inas de Castro.' 1812.
25. Scena ed aria for soprano and orchestra, Ah, se Edmondo fosse l'uccisor; for Méhul's 'Helene.' 1815.
26. Scena ed aria for soprano and orchestra, Non paventar, mia vita; for 'Ines de Castro.' 1815.
27. Scena ed aria for soprano and orchestra, Was sag' ich? Schaudern macht mich der Gedanke! for Cherubini's 'Lodoiska.' 1818.
28. Three duets for 2 soprani and PF., Se il mio ben; Mille volte mio tesoro; Va, il consolo. 1811.

III. CANTATAS.

1. Der erste Ton; by Rochlitz: orchestral music for declamation and final chorus. 1804.
2. Hymn, In seiner Ordnung schafft der Herr; by Rochlitz: soli, chorus, and orchestra. 1812.
3. Kampf und Sieg; by Wohlbrück, in commemoration of June 18, 1815: soli, chorus, and orchestra. 1815.
4. L'Accoglianza; for the wedding of the Hereditary Grand-Duke Leopold of Tuscany, and Princess Maria Anna Carolina of Saxony, words by Celani: 6 solo-voices, chorus and orchestra. Oct. 29, 1817.
5. Natur und Liebe; by Kind; for the name-day of King Friedrich August of Saxony: 2 sopranos, 2 tenors, 2 basses, and PF. 1818.
6. Jubel-Cantate, Erhebt den Lobgesang; by Kind; for the 50th anniversary of King Friedrich August's accession: soli, chorus, and orchestra. 1818.
7. Du, bekränzend unsere Laren; by Kind, for Duchess Amalia von Zweibrücken's birthday: solo and chorus, with PF. and flute. 1821.
8. Wo nehm' ich Blumen her; by Heil, for Princess Therese of Saxony's birthday; 3 solo-voices and PF. 1823.

IV. MASSES.

1. In Eb; 4 solo voices, chorus, and orchestra: for the King of Saxony's name-day. 1818.

1 a. Offertoire to the same: soprano solo, chorus, and orchestra. 1818.

2. In G; 4 solo-voices, chorus, and orchestra: for the golden wedding of the King and Queen of Saxony. 1818—1819.

2 a. Offertoire to the same; soprano-solo, chorus, and orchestra. 1818.

V. LIEDER, BALLADS, AND ROMANCES, FOR ONE OR TWO VOICES, WITH PIANO OR GUITAR.

(Alphabetically arranged.)

1. Ach wär ich doch zu dieser Stund. 1816.
2. Ach wenn ich nur ein Liebchen hätte. 1809.
3. Ah, dove siete, oh luci belle. Canzonet (guitar). 1811.
4. Alles in mir glühet zu lieben. 1814.
5. Auf die stürmsche See hinaus (guitar). 1810.
6. Ch' io mai vi possa. Canzonet (guitar). 1811.
7. Das war ein recht abscheuliches Gesicht. 1820.
8. Der Gaishirt steht am Felsenrand. 1822.
9. Der Holdseligen sonder Wank. 1813.
10. Der Tag hat seinen Schmuck. Volkslied. 1819.
Die Temperamente beim Verlust der Geliebten. 1816.
11. a. Der Le chtmüthige (Lust entfloh, und hin ist hin).
12. b. Der Schwermüthige (Selge Zeiten).
13. c. Der Liebewüthige (Verrathen!).
14. d. Der tiefsinnmüthige (Nun hin ich befreit, wie behäglich!).
13. Die Wunde brennt, die bleichen Lippen beben. Sonnet from Leyer und Schwert. 1814.
16. Düst're Harmonieen hör' ich klingen. Ibid. 1816.
17. Du liebes holdes, himmelssüsses Wesen. Sonnet. 1812.
18. Ein Echo kennt' ich. 1808.
19. Ein' fromme Magd von gutem Stand. Volkslied. 1818.
20. Ein König einst gefangen sass (guitar). 1816. See II. 14.
21. Ein Mädchen ging die Wies' entlang (guitar). 1818. See II. 17.
22. Ein neues Lied ein neues Lied. MS. 1810.
23. Ein steter Kampf ist unser Leben. 1808.
24. Ein Veilchen blüht im Thale. 1817.
25. Ei, wenn ich doch ein Maler wär. 1820.
26. Elle était simple et gentillette. 1824.
27. Endlich hatte Damon's e gefunden (guitar). 1810.
28. Entfliehet schnell von mir. MS. 1803.
29. Es sitzt d e Zeit im weissen K'aid (guitar). 1810.
30. Es stürmt auf der Flur es brauset im Hain. 1813.
31. Frage mich immer, fragest umsonst. 1813.
32. Frei und froh mit muntern Sinnen. 1812.
33. From Chindara's warbling fount I come; MS. 1820.
34. Herzchen, mein Schätzchen, bist tausendmal mein. Volkslied. 1819.
35. Herz, lass dich nicht zerspalten. Leyer und Schwerdt. 1814.
36. Herz, mein Herz ermanne dich. 1820.
37. Horch! leise horch Geliebte, horch! (guitar). 1809.
38. Ich denke dein, wenn durch den Hain. 1806.
39. Ich empfinde fast ein Grauen. 1818.
40. Ich hab' mir eins erwählet. Volkslied. 1817.
41. Ich sah ein Röschen am Wege stehn. 1809.
42. Ich sah sie hingesunken; MS. 1804.
43. Ich tummle mich auf der Haide. 1812.
44. In der Berge Riesenschatten (guitar). 1812.
45. Judäa, hochgelobtes Land. 1819.
46. I nad mein junges Weib können schön tanza. Volkslied (guitar). 1812.
47. Jungst sass ich am Grabe der Trauten allein. 1804.
48. Keine Lust ohn' treues Lieben. Triolet. 1818.
49. Lass mich schlummern, Harfenton schweige (guitar). 1811. See II. 8.
50. Mädel, schau' mir ins Gesicht (guitar). 1807.
51. Meinblümlein so schön. 1811.
52. Meine Lieder meine Sänge. 1809.
53. Mein Schatz, der ist auf der Wanderschaft hin. Volkslied. 1818.
54. Mein Schatzerl ist hübsch. Volkslied. 1818.
55. Ninfe, se liete. Canzonet (guitar). 1811.
56. O Berlin, ich muss dich lassen. Volkslied, 2-part. 1817.
57. Rase, Sturmwind, b'asa (guitar). 1811. MS. See II. 9.
58. Rosen im Haare, den Becher zur Hand. 1818.
59. Saxt mir an was schmunzelt ihr. 1813.
60. Sanftes Licht, weiche nicht (guitar). 1809.
61. Schlaf, Herzenssöhnchen, mein Liebling bist du (guitar). 1810.
62. Sicche t' inganni, o Clori. Canzonet. 1810.
63. Sind es Schmerzen, sind es Freuden. 1813.
64. Sind wir geschieden, und ich muss leben ohne dich. Volkslied. 1818.
65. 'Ein nichts mit den alten Weibern. Volkslied. 1817.
66. So geht es im Schnitzelputz-Häusel. Volkslied, 2 part. 1817.
67. Süsse Ahnung dehnt den Busen. 1809.
68. Trariro, der Sommer der ist do. Volkslied, 2-part. 1817.
69. Traurig, einsam welkst du hin. 1809.
70. Ueber die Berge mit Ungestüm (guitar). 1811. See II. 9.
71. Um Rettung bietet ein güldnes Geschmeide. 1812.
72. Umringt vom mutherfüllten Heere. Lied with chorus (guitar). 1811. See II. 9.
73. Umsonst entsagt ich der lorkenden Liebe. 1802.
74. Ungern flieht das süsse Leben; MS. 1802.
75. Vater ich rufe dich. Leyer und Schwert. 1814.
76. Vöglein, einsam in dem Bauer. 1816.
77. Vöglein hüpfet in dem Haine. 1816.
78. Was bricht hervor, wie Blüthen weiss. 1819.
79. Was stürmet die Haide herauf (harp). 1815. See II. 12.
80. Was zieht zu diesem Zauberkreise. 1802.
81. Weile, Kind, ich will nicht rauben. 1816.
82. Weil es Gott also gefügt; MS. 1809.
83. Weine, weine, weine nur nicht. Volkslied. 1818.
84. Wenn, Brüder, wie wir täglich sehn. Lied with chorus. 1809.
85. Wenn die Maien grün sich kleiden. 1818.
86. Wenn ich die Blümlein schau 1817.
87. Wann ich ein Vöglein war. Volkslied. 1818.
88. Wenn Kindlein süssen Schlummers Ruh. 1821.
89. Wo ist des Sängers Vaterland? Leyer und Schwert. 1814.
90. Wollt ihr sie kennen, soll ich sie nennen. 1808.

VI. PART-SONGS FOR MEN'S VOICES.

1. Bald heisst es wieder: Gute Nacht. 4-part. 1819.
2. Das Volk steht auf, der Sturm bricht los. Leyer und Schwert; 4-part. 1814.
3. Du Schwert an meiner Linken. Leyer und Schwert; 4-part. 1814.
4. Ei, ei, wie scheint der Mond so hell. Volkslied; 3-part. 1818.
5. Ein Kind ist uns geboren. 4-part. 1818.
6. Flüstert lieblich, Sommerlüfte. 4-part, with PF. 1817.
7. Freunde, dass Glut liebend uns trage. 4-part. 1814.
8. Frisch auf, frisch auf, mit raschem Flug. Leyer und Schwert; 1814
9. Füllet die Humpen, muthige Knappen (Turnierbankett). 1812.
10. Hinaus, hinaus zum blut' gen Strauss. 4-part. 1825.
11. Hörnerschall! Ueberfall! 4-part. 1825.
12. Hör' uns, Allmächtiger! Leyer und Schwert. 4-part. 1814.
13. Husaren sind gar wackre Truppen. 4-part. 1821.
14. Ja treue dich, so wie du bist. 4-part. 1815.
15. Schlecht, du brichst an. Leyer und Schwert; 4-part. 1814.
16. Schöne Ahnung ist erglommen. 4-part 1818.
17. Sohn der Ruhe, sinke nieder 4-part. 1822.
18. Was glänzt dort vorm Walde im Sonnenschein. (Lützow.) Leyer und Schwert; 4-part. 1814.
19. Wir stehn vor Gott, der Meineid's Frevel rächt. Unison with wind instruments. 1812.

VII. LIEDER AND PART-SONGS FOR VARIOUS VOICES WITH AND WITHOUT ACCOMPANIMENT.

1. Canons zu zwey sind nicht drey. Canon à 2 (printed by Jähns, No. 90). 1810.
2. Die Sonate soll ich spielen. Canon à 3 (Jähns, No. 98). 1810
3. Ein Gärtchen und ein Häuschen drin. Soprano, tenor, and bass, without accompaniment; MS. 1803.
4. Geiger und Pfeifer. Swabian Dance-song; soprano, 2 tenors, and bass. 1812.
5. Heisse, stille Liebe schwebet. Soprano, 2 tenors, and bass. 1812.
6. Hörst du der Klage dumpfen Schall. Mixed chorus and wind instruments; MS. 1811.
7. Leck' mich im Angesicht. Canon à 2 (Jähns, No. 96). 1810.
8. Leis' wandeln wir, wie Geisterhauch. Dirge; soprano, 2 tenors, and bass, with wind instruments. 1803.
9. Lenz erwacht und Nachtigallen. 2 soprani, 2 tenors, and 2 basses, with PF.; MS 1812.
10 Mädchen, ach meids Männerschmeicheleln. Canon à 3 (Jähns, No. 95). 1802.
11. Scheiden und meiden ist einerlei. Canon à 4 (Jähns, No. 167). 1814.
12. Weil Marie Töne hext. Canon à 3; MS. 1816.
13. Zu dem Reich der Töne schweben. Canon à 4 (Jähns, No. 164). 1814.
14. Zur Fremde ward geboren. Soprano, 2 tenors, and bass. 1812.

VIII. SCOTCH SONGS, ACCOMPANIMENTS TO, FOR FLUTE, VIOLIN, CELLO, AND PF. 1825.

1. The soothing shades of gloaming.
2. Glowing with love, on fire for fame.
3. O poortith cauld and restless love.
4. True-hearted was he.
5. Yes thou mayst walk.
6. A soldier am I.
7. John Anderson my jo.
8. O my Luve's like the red red rose.
9. Robin is my joy.
10. Where hae ye been a day.

IX. SYMPHONIES, OVERTURES, ORCHESTRAL DANCES, AND MARCHES.

1. First Symphony, C major; Allegro con fuoco; Andante; Scherzo, presto; Finale, presto. 1806—1807.
2. Second Symphony, C. Major; Allegro; Adagio ma non troppo; Menuetto, allegro; Finale, scherzo presto. 1807.
3. Grande Ouverture à plusieurs instruments, Bb—Eb. 1807. See I. 2.
4. Overture, Peherrscher der Geister; D minor. 1811. See I. 3.
5. Jubel-Ouverture; E. 1818.
6. Waltz for wind instruments; Eb, MS. The trio is Weber's Lied 'Meinblümlein so schön.' 1-12.
7. Deutscher for full orchestra; D. Subject same as the second of the Lieder II. 10. 1815.
8. Tedesco for full orchestra; D. Unprinted, used for the Preciosa music. 1826.

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9. Marcia vivace, for 10 trumpets; D. Unprinted; used for Euryanthe. 1822.
10. March, for wind instruments; C. Subject partly the same as XI. 22. 1826.

X. CONCERTOS AND CONCERTED PIECES WITH ORCHESTRA.

1. First PF. concerto; C. Allegro; Adagio; Finale, presto. 1810.
2. Second PF. concerto; Eb. Allegro maestoso; Adagio; Rondo, presto. 1812.
3. Concert-stück for PF.; F minor. Larghetto affettuoso; Allegro passionato; Marcia e Rondo giojoso. 1821.
4. Concertino for clarinet; C minor—Eb. Adagio ma non troppo; Thema (Andante) with variations, and Finale, Allegro. 1811.
5. First concerto for clarinet; F minor. Allegro moderato; Adagio ma non troppo; Rondo allegretto. 1811.
6. Second concerto for clarinet; Eb. Allegro; Romanze; Alla Polacca. 1811.
7. Quintet for clarinet and string-quartet; Bb. Allegro; Fantasie Adagio; Menuetto; Rondo, allegro giojoso. Classed here as being of the nature of a concerto. 1813.
8. Concerto for bassoon; F major. Allegro ma non troppo; Adagio; Rondo, allegro. 1811.
9. Adagio e Rondo Ungarese, for bassoon; C minor. Revision of No. 13. 1813.
10. Concertino for horn; E minor. Adagio; Andante con moto with variations; Polacca. 1815.
11. Romanza Siciliana for flute; G minor. 1805.
12. Six variations for viola on the Volkslied, 'A Schüsserl und a Reindl'rl'; C. 1806.
13. Andante and Rondo Ungarese for viola; G minor. See Nn. 9. 1809.
14. Potpourri for cello; D. Maestoso; Andante with variations; Adagio; Finale, allegro. 1808.
15. Andante and variations for cello; D minor, F major. 1810.
16. Adagio and Rondo for the Harmonichord; F major. 1811.

XI. PIANOFORTE MUSIC.

A. For two hands.

1. First Sonata; C. Allegro; Adagio; Menuetto, allegro; Rondo, presto. 1812.
2. Second Sonata; Ab. Allegro moderato con spirito ed assai legato; Andante; Menuetto capriccio; Rondo, moderato e molto grazioso. 1816.
3. Third Sonata; D minor. Allegro feroce; Andante con moto; Rondo, presto. 1816.
4. Fourth Sonata; E minor. Moderato; Menuetto; Andante quasi Allegretto; Finale, La Tarentella. 1822.
5. Six variations on an original theme; C. 1800.
6. Eight variations on a theme from Vogler's 'Castor and Pollux'; F. 1804.
7. Six variations on a theme from Vogler's 'Samori'; Eb. 1804.
8. Seven variations on Bianchi's 'Vien qua Dorina bella'; C. 1807.
9. Seven variations on an original theme; F. 1808.
10. Seven variations on a theme from Mehul's 'Joseph'; C. 1812.
11. Nine variations on a Russian air, 'Schöne Minka'; C minor 1815.
12. Seven variations on a Gipsy air; C. 1817.
13. Momento capriccioso; Bb. 1808.
14. Grande Polonaise; Eb. 1808.
15. Polacca brillante; E major. 1819.
16. Rondo brillante; Eb. 1819.
17. Aufforderung zum Tanze, Rondo brilliant; Db. 1819.
18. Six Preghetti, Op. 1. 1798.
19. Twelve Allemandes (Valses, Nos. 11 and 12, for 4 hands.) 1801.
20. Six Ecossaises. 1802.
21. Eighteen Valses (Valses favorites de l'Imperatrice de France) 1812.

B. For four hands.

22. Six easy little pieces: (1) Sonatina, C; (2) Romanze, F; (3) Menuetto, Bb; (4) Andante con variazioni, G; (5) Marcia, maestoso, C; (6) Rondo, Eb.
23. Six pieces: (1) Moderato, Eb; (2) Andantino con moto, C minor; (3) Andante con variazioni, G; (4) Mazurik, C; (5) Adagio, Ab; (6) Rondo, Eb. 1809.
24. Eight pieces: (1) Moderato, D; (2) Allegro, C; (3) Adagio, F; (4) Allegro, A minor; (5) Alla Siciliana, D minor; (6) Tema variato (Ich hab' mir eins erwählet, see V. 40), E; (7) Marcia, G minor; (8) Rondo, Bb. 1818—1819.

XII. PIANOFORTE MUSIC WITH ACCOMPANIMENT.

1. Nine variations on a Norwegian air; D minor. PF. and violin. 1808.
2. Six Sonatas for PF. and violin: (1) F, Allegro, Romanze, Rondo amabile; (2) G, Moderato, Adagio, Rondo allegro; (3) D minor, Allegretto moderato, Rondo presto; (4) Eb, Moderato, Rondo vivace; (5) A, Andante con moto with variations, Finale Siciliano; (6) C, Allegro con fuoco, Largo, Polacca. 1810.
3. Seven variations for PF. and clarinet: Bb. 1811.
4. Grand Duo concertent for PF. and clarinet; Eb. Allegro con fuoco, Andante con moto Rondo allegro. 1816.
5. Divertimento assai facile for PF. and guitar: (1) Andante, G; (2) Valse, A minor; (3) Andante coo Variazioni, C; (4) Polacca, A major. 1818.

It is scarcely necessary to mention that the foregoing summary is drawn up from Jähns's 'Carl Maria von Weber in seinen Werken' (Berlin, Schlesinger, 1871), a first-rate book, on which all future writers about Weber must rely. I have altered Jähns's arrangement. [P.S.]

WEBER FAMILY, known for their connection with Mozart, who first knew them in Mannheim, and married the third daughter. The father,

FRIDOLIN, born 1733 at Zell (in Breisgau), studied law at Freiburg, and succeeded his father as bailiff of the Schönau estates. He was a clever violinist, and the Elector Karl Theodor invited him and his brother Franz Anton to Mannheim, where however, according to Mozart, he occupied quite a subordinate position as copyist, prompter, and supernumerary violinist in the band. In 1756 he married Marie Cäcilie Stamm of Mannheim. His brother, and junior by a year, FRANZ ANTON, was the father of Carl Maria von Weber, who was thus Mozart's first cousin by marriage. Mozart writing to his father about Fridolin Weber's four daughters, says, 'I have never met before with such a variety of dispositions in one family.' The eldest,

JOSEPHA, was a bravura singer, with a high and flexible voice, but a poor musician. Mozart wrote for her the part of the Queen of Night in the 'Zauberflöte' and a bravura air (Köchel, No. 580). She married in 1789 Hofer, violinist at Schikaneder's theatre, and after his death Meyer, a bass-singer, who sang Pizarro in 'Fidelio.' She died in 1820. The second,

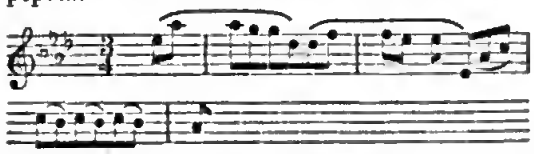
ALOYSIA, born 1750, was Mozart's first love. Her voice was exceptionally high, and extremely pleasant in tone, though perhaps rather weak for the stage. In 1780 she was engaged for the opera in Vienna, and married an actor at the court theatre, named Lange, who died in 1827. Mme. Lange made several professional tours before her final retirement in 1808. She died at Salzburg in 1839. Mozart wrote for her the part of Constanze in the 'Entführung,' 6 airs (Köchel, Nos. 294, 316, 383, 418, 419, 538), and a rondo (No. 416).[1] The third,

CONSTANZE, born 1763 at Zell, became Mozart's wife. When the Archbishop of Salzburg dismissed Mozart from his household in Vienna, the latter took up his abode with Fran Weber (her husband had died of apoplexy), then living with three of her daughters, Aloysia being married, in a house called 'Zum Auge Gottes,' in the Peters-Platz. Here began the love affair which caused Mozart's father so much anxiety. The marriage took place Aug. 4, 1782, and in nine years Constanze was left a widow. For the support of herself and children she made several professional tours. In 1809 she married a Danish official named Nissen,[2] but in 1826 was again left a widow, and died at Salzburg March 6, 1842.[3] The youngest of the four,

SOPHIE, born 1764, also a talented singer, married Haibl, tenor and composer, attached to Schikaneder's theatre. During widowhood she lived with Constanze at Salzburg, and died there in 1843. She was present at Mozart's death, and in 1825 wrote, at Nissen's request, a touching account of the last sad moments. [C.F.P.]

[1] See *ante*, vol. ii. 397. [2] Ib. ii. 460. [3] Ib. ii. 466.

WEBER'S LAST WALTZ—Letzter Gedanke, Dernière Pensée. The piece known by these names and beginning thus, and once enormously popular—



is not Weber's at all, but Reissiger's, and forms no. 5 of his 'Danses brillantes pour le PF.,' written in 1822, and published by Peters of Leipzig in 1824. The probable cause of its being ascribed to Weber is that a MS. copy of it, given by Reissiger to Weber on the eve of his departure for London, was found among Weber's papers after his death here. It has been also published as a song—in Germany 'Wie ich hin verwichen'; in London as 'Weber's Farewell' (Chappell), 'Song of the dying child' (Cramer), etc. [G.]

WECHSELNOTE, DIE FUX'SCHE—Fux's Changing-note. A term supposed to represent in the Strict or ancient style of Counterpoint a very striking 'licence,' of which Palestrina and his contemporaries sometimes made use. The Third Species of Simple Counterpoint—*i.e.* Four notes against one—demanded that 'discords by transition' (or, as we should now say, Passing-notes) should be approached and quitted by *conjunct* degrees. In spite of this rule the composers of that time allowed themselves to proceed by a skip from the second or fourth note in the bar (provided it be a discord) to the third below, ascending afterwards to the note on which the discord should properly have resolved itself. The following examples show that this note can appear in two different places in the bar:—

Ex. 1. Ex. 2.

This licence was but rarely used by the old masters, and rather as an interesting exception. It has, however, given rise to much discussion among theorists. Some admired it for its gracefulness, some objected to it. Under the name of *Nota Cambiata*, Changing-note, and Wechselnote, they have attempted to explain or justify it by saying that the note which the composers had skipped could be supplied by imagination, thus—

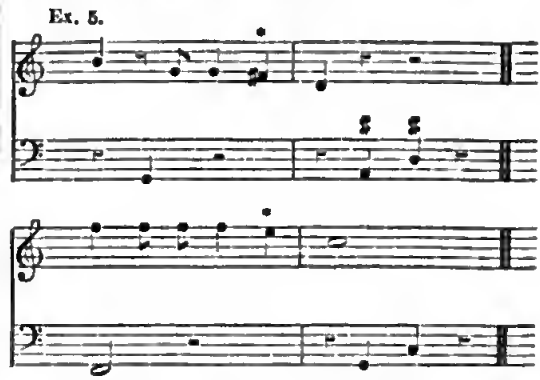
Ex. 3.

But this explanation attempts to account for the licence by a process contrary to the composers' intentions, and even purposely avoided by them. It may frequently be observed in the history of the development of music, that able and gifted musicians have chosen what is right by instinct, regardless of its contradicting the then existing rules. We, however, have a complete system of harmony at our disposal—which the old masters had not—and can therefore regard the licence as perfectly justifiable. We must now remark that Examples 1 and 2 ought not to come under the same heading, as they have often hitherto done; each demands and admits of a totally different and separate explanation. According to our present musical terminology, in neither case would the note marked * be called a *Changing-note*. To us, in Ex. 1, this note would appear to be a *Passing-note*, which proceeds regularly, though not immediately, to the expected interval. B passes to A, interrupted by G. Such interruptions are quite familiar to us. A striking analogy in the music of our time is to be found in the interrupted resolution of another discord (though on a different beat in the bar), namely the Suspension, which is of frequent occurrence nowadays;

Ex. 4.

In Example 2, on the contrary, the B * is, from our point of view, nothing more than an *Anticipation* of the chord of G which immediately follows. In this manner the figure can be well explained, justified, or at least shown to be fully admissible. In the course of time this melodic phrase seems to have lost favour, for we seldom find it used by later generations. By Bach, Handel, and some of their successors, it is only employed in recitatives, and even there it is limited to the skip to the third below; an Anticipation being the result.

Ex. 5.



The note in question (which is marked with a * in our examples) is, harmonically regarded, a major or minor seventh, although this does not always appear at first sight.—As this note * has been called by the old theorists *Nota Cambiata* or Changing-note, and Fux in his 'Gradus ad Parnassum' was the first to devote special and careful attention to it, some modern writers thought it advisable to name it the *Fux'sche Wechselnote*, Fux's Changing-note, in distinction to our modern 'Changing-note.' [F.L.]

WECKERLIN, Jean Baptiste, born at Guebwiller in Alsace, Nov. 9, 1821, son of a manufacturer. So strong were his musical instincts, that though educated for trade, he ran

away to Paris, and in 1844 entered the Conservatoire, where he learned harmony under Elwart, and composition under Halévy. Not succeeding in the Institut examinations, he left the school, and took to teaching and composition. Eager to produce, and very industrious, he let slip no opportunity of making himself known, and attempted all branches of composition, though soon finding that success at the theatre was out of the question. Musical bibliography was his main resource, and he brought to light many curious old compositions, such as the 'Ballet comique de la Reyne,' which was given with others of the same class, at the concerts of the Société de Sainte Cécile, of which he was chorus-master from 1850 to 55.[1] He also made a fine collection of scarce books of poetry, with airs in notation, and song-writers, which he turned to account in his Collections of national airs. In 1863 he was selected to form the library of the newly-founded 'Société des Compositeurs de Musique,' and in 1869 was placed by Auber in the Library of the Conservatoire, of which he became head-librarian Sept. 9, 1876—a post which he still (1885) fills with success.

His vocal and operatic works include 6 operas; 2 ode-symphonies; 2 antique dramas; a large number of choruses for female voices and for male do.; 6 Quatuors de Salon; various extensive collections of pieces, and over 300 airs for voice and PF.; a Mass and sundry Motets. His instrumental works comprise a Symphony and Suite, both for full orchestra; arrangements, etc.

His bibliographical works are as follows:—

'Chansons populaires des provinces de la France' (1860), with Champfleury; 'Les Echos du Temps passé,' 3 vols.; 'Les Echos d'Angleterre'; 'Album de la Grandmaman,' 20 old melodies; 'Chansons et Rondes pour les enfants' (1885); 'Chansons de France pour les petits Français' (1885); 'Ballet comique de la Reine'; Cambert's operas 'Pomone,' and 'Les Peines et les Plaisirs de l'Amour'; 'Le Bourgeois Gentilhomme,' divertissements by Molière and Lully. Various articles in the 'Bulletin de la Société des Compositeurs'; 'Musiciana,' extracts from rare books (Paris, 1877); 'Chansons populaires de l'Alsace,' 2 vols. (1883); and 'La Bibliothèque du Conservatoire de musique,' 1 vol. 8vo (1885), a *catalogue raisonné* of the books in the Réserve.

He has still in MS. 400 airs and 25 operas, and an 'Essai sur l'Histoire de l'Instrumentation,' commended by the Institut (1875). [G.C.]

WEDDING OF CAMACHO, THE (Die Hochzeit des Gamacho). A comic opera in 2 acts; words by Klingemann, after Don Quixote; music by Mendelssohn (op. 10); score dated Aug. 10, 1825. Produced in the small theatre, Berlin, April 29, 1827, and not performed a second time. The music was published in PF. score by Laue of Berlin. [See vol. ii. p. 259.] [G.]

[1] Seghers (1801–1881) was conductor.

WEDNESDAY CONCERTS, London. These concerts were established in 1848 at Exeter Hall by Mr. Stammers, in order to give a miscellaneous musical entertainment at a cheap price of admission. The prices charged were about the same as are now paid at the Popular Concerts. The first series, consisting of fifteen concerts, began Nov. 22, were continued once a week until Feb. 28, 1849. The second and third series were continued until June 27, twenty-seven having been given in all. There was a small orchestra under Willy as leader, and the programmes consisted of light overtures, operatic selections, vocal and orchestral, ballads, and light instrumental pieces. Occasionally more important works were tried, such as Mendelssohn's Antigone, Rossini's Stabat Mater, or Mendelssohn's G minor Concerto. A fourth series of fifteen concerts was given, extending from Oct. 24, 1849, to Jan. 30, 1850, and a fifth was attempted, first under Mr. Stammers, and afterwards under Mr. Jarrett, but twelve of the fifteen only were given. The third and fourth series showed some slight improvement in the programmes; the orchestra was increased to forty, Herr Anschütz was conductor, and symphonies of Mozart and Haydn were occasionally given in their entirety. For some reason or other, in spite of the fine artists engaged, these concerts failed then to hit the popular taste. Among the artists who appeared must be named Mesdames Birch, Dolby, Poole, M. and A. Williams, Angri, Jetty Treffz, Rainforth, Mr. and Mrs. Sims Reeves, Braham, Ronconi, Pischek, Formes, etc., vocalists; Miss Kate Loder, Thalberg, Billet, Sainton, Ernst, Vivier, Maycock, Lavigne, Distin and sons, instrumentalists; for the recitation of the Antigone, Mr. and Miss Vandenhoff, George Bennett, etc. [A.C.]

WEELKES, Thomas, Mus. Bac., one of the most distinguished of English madrigal writers, published in 1597 a set of 'Madrigals to 3, 4, 5 and 6 Voyces,' which he described in the dedication as 'the first fruicts of my barren ground.' This was reprinted in score by the Musical Antiquarian Society under the editorship of Mr. (now Dr.) E. J. Hopkins. In 1598 he published a set of 'Ballets and Madrigals to five voyces, with one to 6 voyces,' in the dedication of which he speaks of his years being unripened. A second impression appeared in 1608. In 1600 he issued two works, viz. 'Madrigals of 5 and 6 parts apt for the Viols and Voyces,' and 'Madrigals of 6 parts, apt for the Viols and Voices,' describing himself upon the title-pages of both as 'of the Coledge at Winchester Organist.' In 1601 he contributed to 'The Triumphes of Oriana' the fine madrigal 'As Vesta was from Latmos hill descending.' In 1602 he took the degree of Mus. Bac. at Oxford as of New College, his Christian name being erroneously entered in the University Register as 'William.' In 1608 he published 'Ayeres or Phantasticke Spirites for three voices,' upon the title-page of which he described himself as 'Gentleman of his Majesties Chappell, Batchelar of Musicke, and Organist of

the Cathedral Church of Chichester,' but as his name is not to be found in the Cheque-book of the Chapel Royal it is doubtful whether he held any regular appointment there. In 1614 he was a contributor to Leighton's 'Teares or Lamentacions.' His five published works contain 94 compositions distinguished by originality and excellent part-writing, as well as by a certain characteristic stiffness; many of them are still popular and have been often reprinted. Amongst them may be named 'Lo! country sports,' 'To shorten winter's sadness,' 'In pride of May,' 'Sing we at pleasure,' and 'The nightingale.' An anthem by him, 'O Lord, grant the king,' is printed in Barnard's collection; and two others, 'All people clap your hands,' and 'When David heard that Absalom was slain,' are in the Collection of Anthems by Madrigal Composers published by the Musical Antiquarian Society. Eleven anthems more are in Barnard's MS. collections in the Library of the Royal College of Music. [W.H.H.]

WEHLI, or WEHLE, KARL, a brilliant pianist known in London some years back, was the son of a merchant in Prague, and born March 17, 1825; learned the PF. under Moscheles and Kullak, composed very much, and exhibited his talent in Europe, America, Australia, India, etc. Paris was for long his headquarters. The list of his works given by Pougin comprises a Sonata (op. 38), Impromptus (10, 73), Ballades (11, 79), Nocturnes, Waltzes, and Allegro hongroise (81). etc., etc. [G.]

WEIGL, JOSEPH, a native of Bavaria, entered Prince Esterhazy's band at Eisenstadt as first cellist in 1761, left in 1769 for the orchestra of the Imperial Opera at Vienna, was admitted member of the Imperial Chapel 1792, and died Jan. 25, 1820, in his 79th year. He was a great friend of Joseph Haydn, who stood godfather to his eldest son,

JOSEPH, born at Eisenstadt, March 28, 1766. Joseph's first teacher was Sebastian Witzig, choirmaster of Korneuburg, and later he studied with Albrechtsberger and Salieri. At 16 he wrote his first small opera 'Die betrogene Arglist,' which was produced at Gluck's recommendation, and secured him the favour of the Emperor Joseph, of which he had henceforth repeated proofs, including a present of 100 ducats (about £50) for his first Italian opera 'Il Pazzo per forza' (1788). A letter of congratulation written him by Haydn on the production of his 'Principessa d'Amalfi' is well known. Weigl was also fortunate enough to gain admittance to the performances of classical music under Mozart's direction, at Baron van Swieten's house. Salieri took a special interest in him, and employed him up to 1790 as assistant-conductor of the National Court Theatre. In 1792 he became composer to the Opera with a salary of 1,000 florins, then Capellmeister, and finally conductor. This post he resigned in 1823, and in 1827 was appointed Vice-Court-Capellmeister. Before that date he had composed a series of operas, German and Italian, and ballets, many of which became exceedingly popular. Amongst these, special mention must be made of the 'Schweizer Familie' (1809), which long kept the boards, and by its pleasing melodies won all hearts. Reichardt[1] gives a pointed description of Weigl: 'he is a really charming, affectionate, good-hearted Viennese, and his eye and whole expression are thoroughly in keeping with his tender, graceful, pleasing melodies.' Other favourite operas were 'Das Waisenhaus,' 'Nachtigall und Rabe,' 'Der Bergsturz,' 'L'Amor Marinaro,' and 'L'Uniforme.' Beethoven has preserved the air 'Pria ch'io impegno' in the 'Amor Marinaro' from oblivion, by taking it as the theme for the Finale of his Clarinet Trio, op. 11. [See vol. i. 178 *b*]. L'Uniforme (libretto by Carpani) was composed at the request of Maria Theresa, produced at Schönbrunn, and repeated in concert-form (1805) with the Empress in the principal part (Pauline). Treitschke translated it into German, and 'Die Uniform' was given at both court theatres, and in many foreign towns. Weigl was a special favourite of the Empress (to whom Beethoven dedicated his Septet), and had to preside at the piano at all chamber concerts, besides composing cantatas and small ballets for many court festivities. He had an advantageous offer for Stuttgart, but the Empress, to retain him, made his appointment for life. Soon after her death (1807) he accepted the post of Capellmeister at Dresden, but the negotiations were broken off, and Morlacchi appointed in his stead.[2] Weigl was twice invited to Milan to compose for the Scala—in 1807, when he produced two operas, 'Cleopatra,' and 'Il rivale di sè stesso,' and 1815, when he produced 'L'imboscata,' and a cantata, 'Il ritorno d'Astrea,' all with great success. Of his earlier cantatas, 'Minerva e Flora' was given at Prince Auersperg's in honour of a visit from the King and Queen of Sicily (1791), and 'Venere ed Adone' at Esterhaz in 1792, when the Archduke (afterwards Emperor) Joseph was staying with Prince Esterhazy at his country seat on the Neusiedlersee. Haydn was at the time in London, so Weigl was called upon to supply his place. This cantata figured several times in the programmes of the Tonkünstler-Societät concerts. Of his two oratorios, 'La Passione di Gesù Cristo' (libretto by Carpani), first produced at Court (1804), was performed at Prince Lobkowitz's, at the Burg Theatre (1811), at an extra concert of the Gesellschaft der Musikfreunde (1821), and in Prague and Milan. After 1827 he wrote only for the church, composing his last mass in his 71st year. Weigl received many distinctions, amongst others the large gold Ehrenmedaille (1839) and the freedom of the city of Vienna. He was an honorary member of the Conservatoire of Milan, the St. Cecilia Academy of Rome, the Gesellschaft der Musikfreunde, and other musical societies of Austria. He died Feb. 3, 1846. His works include 13 Italian and 18 German

[1] 'Vertraute Briefe,' i. 215.
[2] A letter from Oriesinger, dated Dresden, Feb. 11, 1810.

operas, 17 ballets, 2 oratorios, 12 Italian and 7 German cantatas, 9 masses, 6 graduales, 6 offertoires; *scenas* in various languages; airs for insertion in operas; songs, airs and duets with PF. accompaniment; and various instrumental pieces. His younger brother,

THADDÄUS, born 1776, wrote a number of operas and ballets for the Leopoldstadt Theatre and the two Court Theatres, and was at one time Capellmeister and director of the musical archives of the Court Theatre. His name lives, however, not as a musician, but as a music publisher. He set up in business in 1801, and devoted himself chiefly to supporting the 'Kunst- und Industrie Comptoir' in its endeavour to establish a home-trade in music, for which Haydn gave him a flattering testimonial (dated Eisenstadt 1801). After the production of his last ballet, 'Bacchus und Ariadne' (Dec. 1803), he withdrew from the theatre, and occupied himself entirely with his business till 1826, when he resigned it to his second son Peter. Later it passed into Diabelli's hands. Thaddäus Weigl published Schubert's ops. 57, 58, 88, 95, and 130. [C.F.P.]

WEINLIG, CHRISTIAN THEODOR, born at Dresden, July 25, 1780, was instructed first by his uncle, CHRISTIAN EHREGOTT—who as a scholar of HOMILIUS had the Bach traditions—and then by Padre Mattei at Bologna. In 1823 he succeeded SCHICHT as Cantor of the Thomas-School at Leipzig, and remained there till his death, March 7, 1842, when he was followed by Hauptmann. He published a German Magnificat for solos, chorus, and orchestra, and some singing exercises. But it is as a teacher of theory and as the master of Wagner for six months in 1830, that his name will be remembered. Wagner has left his recollections of Weinlig's teaching on record in words which deserve to be pondered by all teachers of theory. [See WAGNER, vol. iv. p. 347 *a*.] [G.]

WEISS, FRANZ, born in Silesia Jan. 18, 1778, died at Vienna Jan. 25, 1830, a distinguished viola-player, and long a member of the celebrated string-quartet maintained by Prince Rasoumowsky[1] at his palace in Vienna. By these distinguished players most of Beethoven's quartets were studied for the first time, Schuppanzigh[2] taking the first violin, the Prince himself the second, and Linke the cello. Weiss was also a composer of merit, and published, among other works, 'Variations brillantes' for violin and orchestra, op. 13 (Vienna, Artaria), quartet (Vienna, Haslinger, and Offenbach, André), and duets for flutes and for violins, and PF. sonatas. A symphony of his for flute, bassoon, and trumpet *concertante* with orchestra, was played with great success by the brothers Alois, Joseph, and Anton Khayll. [C.F.P.]

WEISS, WILLOUGHBY HUNTER, born April 2, 1820, at Liverpool, son of Willoughby Gaspard Weiss, professor of the flute and music-publisher. He learnt singing from Sir George Smart and Balfe, and on May 12, 1842, made his first appearance in public at a concert of his own at Liverpool. He next sang in London at the concerts of Balfe, Thalberg, etc., and then joined the farewell tour of Miss Adelaide Kemble, and made a successful *début* on the stage at Dublin July 2, as Oroveso in 'Norma.' On Dec. 26 he made his first London appearance in opera at the Princess's as the Count in an English version of 'Sonnambula.' He established a reputation both as an operatic and concert singer. In the former capacity he sang in the various enterprises of Bunn, Maddox, Jullien, Pyne & Harrison, and the English Opera Company Limited, and in various operas of Auber, Balfe, Benedict, Hatton, Macfarren, etc. But he excelled in oratorio, in which his rich voice and musicianly feeling showed to advantage. He made his first appearance in oratorio in 1844 at the Gloucester Festival, and was continually engaged at the London oratorio concerts and provincial festivals until close upon his death, Oct. 24, 1867. Weiss also composed songs and ballads, of which 'The Village Blacksmith' has become very popular. He also arranged a PF. edition of Weber's Mass in G. His wife,

GEORGINA ANSELL, whose maiden name was Barrett, was born in 1826 at Gloucester, the daughter of a professor of music of that city. She was a pupil at the Royal Academy of Music (1842–45), and first attracted notice at the Gloucester Festival of 1844. On Sept. 15, 1845, she married Weiss. On Dec. 20, 1847, she made her first appearance on the stage at Drury Lane as Queen Elizabeth in Balfe's 'Maid of Honour,' and was afterwards engaged at the Princess's and Covent Garden (1864–5). She failed to maintain the great promise of her early career, and became a useful second-class singer. She married again, Feb. 13, 1872, Mr. C. Davis of New Malden, Surrey, and died at Brighton Nov. 6, 1880. [A.C.]

WEISSENBACH, ALOYS, born at Telfs, Tyrol, March 1, 1766, died at Salzburg Oct. 26, 1821, entered the Austrian army as assistant-surgeon before he was twenty, and had risen to the highest rank in that service when, in 1804, he was called by Archduke Ferdinand, then Archbishop of Salzburg, to the professorship of surgery in the University there, a position which he held with very great reputation to his death. Weissenbach held an honourable place among the periodical writers of his day; composed dramas, one of which (Die Brautkranz) was acted at Vienna in 1809; and specially distinguished himself, 1812–14, by his patriotic poems. He receives a place here as author of the text to Beethoven's 'Glorreiche Augenblick,' and for his notices of the composer in his account of his visit to Vienna at the time of the Congress of 1814.[3]

That Weissenbach was an enthusiastic admirer of Beethoven (says Graefiar) is a matter of course. Their natures were akin, even physically; for the one was as hard of hearing as the other, and both were manly, frank, open, upright characters. Just as Weissenbach

[1] See vol. iii. 77. [2] Ibid. 434. [3] 'Meine Reise zum Congress'

came to Vienna, in 1814, 'Fidelio' was given. An inexpressible longing filled him to make the personal acquaintance of its composer. Returning to his lodging, there on the table was a card of invitation from Beethoven, who had called on him. Next day it was hand and kiss with them. After this one often met them at table in the parterre dining-room of the Römische Kaiser Hotel. But it made one sad to hear them shout so to each other, and there was little enjoyment in meeting them. Singular, that in a smaller room, like that of the Rose Inn in the Wollzeile, Weissenbach heard much better, and spoke more freely and easily. He was a man full of matter; a most kindly, lively, lovable companion; a blooming, elderly person, always neatly and elegantly clad. How learned as a physician he was will not be forgotten. [A.W.T.]

WEIST-HILL, Henry, was born in London in 1830; was taught violin-playing by Sainton at the Royal Academy of Music, and in 1845 was elected King's Scholar. He first appeared at an Academy Concert in 1847, in Spohr's 9th Concerto, and subsequently went to America, where he introduced Mendelssohn's Violin Concerto. He afterwards undertook a professional tour in Europe, and in 1849 became a member of Costa's band at the Royal Italian Opera and elsewhere. In 1871 he followed his old conductor to Drury Lane, where he filled the post of Director of the Ballet Music, and then to Her Majesty's till 1879.[1] In 1874–76 he was Conductor at the Alexandra Palace, and displayed great energy in that department, giving performances of Handel's 'Esther' and 'Susanna,' Gade's 'Spring Fantasia,' Berlioz's 'Danse des Sylphes,' compositions of Saint-Saëns, etc. Mr. Hill introduced to the British public the works of Bizet and Massenet, the former by his Symphony 'Roma,' and 'Patrie' Overture, the 'Arlésienne' Suite, and Ballet music, 'Fair Maid of Perth'; the latter by his 'Scènes pittoresques.' British composers were invited by the Alexandra Palace Company to compete for the composition of the two best symphonies, and the prizes were awarded to Mr. F. G. Davenport and Mr. C. V. Stanford by Professors Joachim and G. A. Macfarren, as judges. In 1878–79 he was conductor of Mme. Viard-Louis's orchestral concerts, and gained much reputation for himself and his orchestra during the short term of their existence. Among the novelties produced were Svendsen's 1st Symphony; Salvayre's Stabat Mater, and 'Fandango' Ballet; Cherubini's 'Ali Baba' Ballet; Davenport's 'Twelfth Night' Overture; 'The Rivulet,' by Corder; Danse Macabre by Saint-Saëns; Berlioz-selections and works by Bourgault-Ducoudray and Gevaert. Massenet also conducted his orchestral suite, called 'Shakespeare,' April 30, 1878, on his first appearance in England, and again on Dec. 17, 1878. Goetz was first introduced to the British public by his only Symphony.—In 1880 Mr. Weist-Hill was appointed Principal of the Guildhall School of Music. This post he still retains, and under his energetic direction the number of pupils has risen to upwards of 2500. [A.C.]

WELCH, John Bacon, well-known teacher of singing, born at Pattishall Vicarage, Northampton, Dec. 26, 1839. He began his musical education in London, and in 1861 went to Milan, and studied for three years under Signor Nava. Ultimately he settled in London, where he has a large number of private pupils, and is Professor of Singing at the Guildhall School of Music. Among his most successful pupils may be mentioned Miss Anna Williams, Miss A. Marriott, Miss Santley (now Hon. Mrs. R. Lyttelton), Mr. H. Blower, Mr. Bridson, Mr. Brereton, Mr. H. Piercy. [G.]

[1] In 1878 he conducted at Her Majesty's the winter season of English opera.

WELCKER VON GONTERSHAUSEN, Heinrich, Court pianoforte maker to the Grand Duke of Hesse, and a writer on the construction and history of musical instruments, particularly the pianoforte, was born at Gontershausen, a village in the Grand Duchy of Hesse Darmstadt, in the year 1811. He died at Darmstadt, June 15, 1873. His published works include:—

1. Die musikalischen Tonwerkzeuge in technischen Zeichnungen aller Saiten-, Blas-, Schlag-, und Frictions-Instrumente, mit specieller Beschreibung ihres Baues, Tonumfangs, und fasslicher Angabe ihrer Behandlung und Erhaltung. Mit 160 Abbildungen. Frankfurt am Main.

2. Der Flügel oder die Beschaffenheit des Pianos in allen Formen. Eine umfassende Darstellung der Forte-Piano-Baukunst vom Entstehen bis an den neuesten Verbesserungen mit specieller Hinweisung auf die rationelle Praxis für Bearbeitung und Zusammensetzung der Mechanismen, nebst gründlicher Anweisung zur Intonirung, Stimmung, und Saitenbemessung. Mit 75 Zeichnungen. Frankfurt am Main (neue vermehrte Ausgabe, 1856).

3. Die Clavierbau in seiner Theorie, Technik und Geschichte, unter Hinweisung seiner Beziehungen zu den Gesetzen der Akustik. Mit 91 Abbildungen. Frankfurt am Main (vierte mit einem Nachtrag vermehrte Ausgabe, 1870).

4. Ueber den Bau der Saiteninstruments und deren Akustik, nebst Uebersicht der Enstehung und Verbesserung der Orgel. Ein Anhang zum Clavierbau in seiner Theorie, Technik und Geschichte. Frankfurt am Mein, 1870.

Or in English:—

1. Technical drawings of musical instruments, whether string, wind, percussion, or friction; with special descriptions of their construction and compass, and an intelligible statement of their treatment and preservation. With 160 illustrations. Frankfort.

2. The Grand Piano, or the manufacture of the piano in all forms. A comprehensive explanation of Pianoforte construction from its origin up to the latest improvements, with special reference to the rational practice of making and setting up the action, together with well-grounded instructions for Toning, Tuning and Stringing. With 75 drawings. Frankfort (new enlarged edition, 1856).

3. Pianoforte-making in its theory, practice, and history, with reference to its relations with the laws of Acoustics. With 91 illustrations. Frankfort (Fourth edition, with an ethnological and historical supplement dealing with the musical instruments of the Chinese and other Eastern nations, the Egyptians, Hebrews, Greeks, Romans, Gaule, etc.).

4. On the construction of stringed instruments and their acoustical explanation, together with a survey of the origin and improvement of the Organ. An appendix to Pianoforte-making in its theory, practice, and history. Frankfort, 1870.

These very meritorious works bear witness to Welcker's great industry. They are not, however, to be always accepted as authorities, and a comparison of the 'Clavierbau' with the 'Flügel' shows that the earlier works, for which he had presumably his note-books at hand, are more trustworthy than the later ones. Where reference to them is made in this Dictionary it has been with due correction, if necessary. [A.J.H.]

WELDON, GEORGINA, was born at Clapham, May 24, 1837. Her maiden name was Thomas, which was afterwards changed to Treherne. On April 21, 1860, she married Captain Weldon, of the 18th Hussars. For many years she was known in society as the possessor of a lovely voice, but she afterwards adopted music as a profession on charitable grounds, and made her first appearance in public in 1870. She undertook a tour in Wales with her pupil, Miss Gwendoline Jones, and became a member of Leslie's choir, in which she sang the solo in Mendelssohn's 'Hear my prayer,' on March 9, 1871. She afterwards sang at the Popular Concerts, the Crystal Palace, the Philharmonic, and elsewhere. In 1872 she took the solo soprano part in Gounod's 'Gallia' at Notre Dame, the Opéra Comique and the Conservatoire, Paris. Her romantic friendship with Gounod is well known. She assisted in training his choir in London, and established an orphanage at her residence, in order to give musical instruction to poor children, with objects and on principles which she has fully described in a letter to the 'Menestrel,' and with a zeal and energy rarely equalled. She also published songs by Gounod and other composers in aid of her orphanage, among which mention must be made of Clay's beautiful setting of 'The Sands o' Dee.' She has also composed songs translated from the French by herself, viz. 'Choses du Soir,' 'Le Chant du Passerean,' 'Le petit Garçon et le Nid do Rougegorge'; also 'The Brook' (poetry by Tennyson), etc. In 1879 she sang at Rivière's Promenade Concerts, with a female choir trained and directed by herself. This transaction gave rise to a protracted law-suit, which was matter of considerable notoriety. Her last professional engagement was at a popular music hall in 1884, where her selection of songs was of a higher order than its habitués are accustomed to hear. Other points in Mrs. Weldon's chequered career, not being connected with music, cannot be touched upon in this Dictionary. [A.C.]

WELDON, JOHN, born at Chichester, was educated at Eton College, and whilst there studied music under John Walter, the college organist. He afterwards became a pupil of Henry Purcell. In 1694 he was appointed organist of New College, Oxford. In 1700 he gained the first of the four prizes offered for the best compositions of Congreve's masque, 'The Judgment of Paris,' the others being awarded to JOHN ECCLES, DANIEL PURCELL, and GODFREY FINGER. [See those names.] Weldon's music was not printed, and is now unknown, with the exception of Juno's song, 'Let ambition fire thy mind,' the air of which was adapted by Arne to the opening duet of 'Love in a Village.' On June 6, 1701, Weldon was sworn in a Gentleman extraordinary of the Chapel Royal. In 1702 he resigned his appointment at New College. Upon the death of Dr. Blow in 1708, Weldon was appointed his successor as organist of the Chapel Royal, and on Aug. 8, 1715, upon the establishment of a second composer's place there he was sworn into it. He was also organist of St. Bride's, Fleet Street and in 1726 was appointed to the same office at St. Martin's-in-the-Fields. He died May 7, 1736, and was buried in the churchyard of St. Paul, Covent Garden. Weldon's principal compositions are for the Church; he published, under the title of 'Divine Harmony,' six solo anthems composed for Richard Elford; other anthems are printed in the collections of Boyce, Arnold, and Page, and many are still in manuscript in the books of the Chapel Royal and some of the cathedrals. The two anthems printed by Boyce—'In Thee, O Lord,' and 'Hear my crying,'—are admirable compositions, combining pure melody, fine harmony, and just expression. They have a certain anticipation of the sweet natural melody of Sterndale Bennett. Weldon published three books of his songs, and many other songs are contained in the collections of the period. A song by him, 'From grave lessons,' is printed in Hawkins's History. [W.H.H.]

WELL-TEMPERED CLAVIER. [See WOHLTEMPERIRTE KLAVIER.]

WELSH MUSIC. With regard to the source whence the ancient Britons derived their music and musical instruments, the general belief in the Principality is that they were brought from the East, either by the inhabitants in their original migration, or by the Phoenicians, who, as is well known, had commercial intercourse with Britain from the earliest times. Of this however there is no historical proof, nor do the arguments sometimes adduced from an alleged similarity of musical terms in Hebrew and Welsh bear the test of examination.

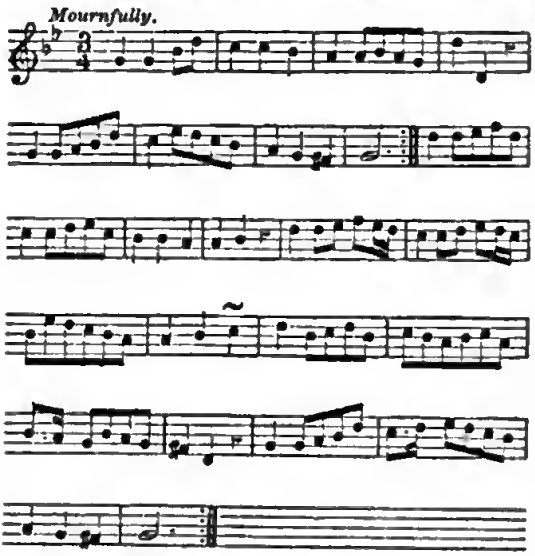
In ancient Welsh works, 'to *play* upon the harp' is expressed 'to *sing* upon the harp'—*Canu ar y Delyn*. The same expression is used in regard to the Crwth, an old Welsh instrument, which was so popular in Britain in olden times as to have been mistaken by historians of the 6th century, for its national instrument. [CRWTH.]

The harp, of all instruments, is the one which has been held in the most general esteem, and has for ages been the companion of Prophet, King, Bard, and Minstrel. In the 7th century, according to the Venerable Bede, it was so generally played in Britain that it was customary to hand it from one to another at entertainments; and he mentions one who, ashamed that he could not play upon it, slunk away lest he should expose his ignorance. In such honour was it held in Wales that a slave might not practise upon it; while to play upon the instrument was an indispensable qualification of a gentleman. The ancient laws of Hywel Dda mention three kinds of harps:—the harp of the King; the harp of a Pencerdd, or master of music; and the harp of a Nobleman. A professor of this instrument enjoyed many privileges; his lands were free, and his person sacred.

With regard to the antiquity of the Welsh music now extant, it is difficult to form a conjecture, excepting when history and tradition

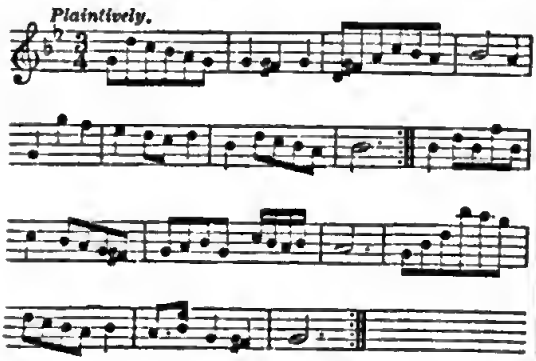
coincide, as in the case of the plaintive air 'Morva Rhuddlan' (Rhuddlan Marsh). 'At this time,' says Parry in his 'Royal Visits,' 'a general action took place between these parties, upon Rhuddlan Marsh, Flintshire. The Welsh, who were commanded in this memorable conflict by Caradoc, King of North Wales, were defeated with dreadful slaughter, and their leader was killed on the field. All who fell into the hands of the Saxon Prince were ordered to be massacred. According to tradition, the Welsh who escaped the sword of the conqueror, in their precipitous flight across the marsh, perished in the water by the flowing of the tide.' Tradition says that the plaintive melody, 'Morva Rhuddlan,' was composed by Caradoc's Bard immediately after the battle, A.D. 795.

Morva Rhuddlan. (The Plain of Rhuddlan.)



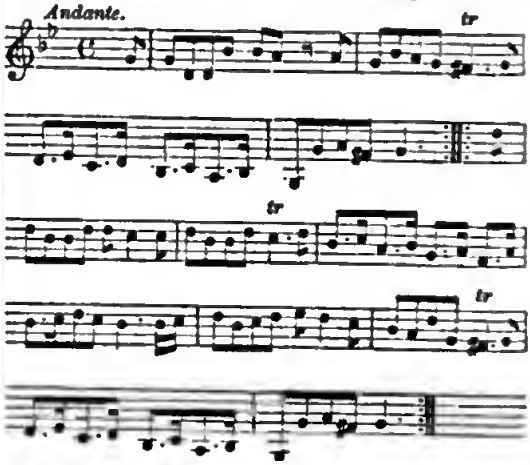
One of the finest melodies of this class is *Davydd y Garreg Wen*—David of the White Rock; and although there is no historical account concerning it, it is, nevertheless, supposed to be very ancient. Tradition says that a Bard of this name, lying on his deathbed, called for his harp, composed this touching melody, and desired that it should be played at his funeral.

Davydd y Garreg Wen. (David of the White Rock.)



The following is also one of the most pathetic melodies, and supposed to be very ancient.

Torriad y Dydd. (The Dawn of Day.)

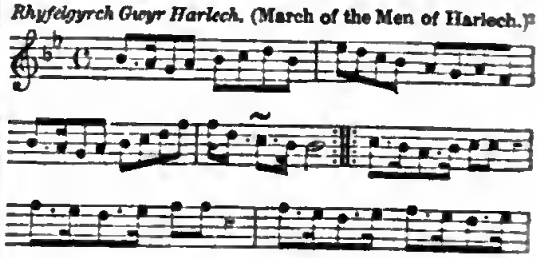


There is no denying that Welsh music is more artistic than either that of the Scotch or the Irish, and on that account it may, to a superficial observer, appear more modern; but to those who are acquainted with the harp, the national instrument of Wales, with its perfect diatonic scale, the apparent inconsistency disappears. This is admitted by the most eminent writers on music, among others, by Dr. Crotch. In the first volume of his Specimens[1] of the various styles of music, referred to in his course of lectures, he writes as follows:—

> British and Welsh music may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned that the regular measure and diatonic scale of the Welsh music is more congenial to the English taste in general, and appears at first more natural to experienced musicians, than those of the Irish and Scotch. Welsh music not only solicits an accompaniment, but, being chiefly composed for the harp, is usually found with one; and, indeed, in harp tunes, there are often solo passages for the bass as well as for the treble. It often resembles the scientific music of the 17th and 18th centuries, and there is, I believe, no probability that this degree of refinement was an introduction of later times. . . . The military music of the Welsh seems superior to that of any other nation. . . . In the Welsh marches, 'The March of the men of Harlech,' 'Captain Morgan's March,' and also a tune called 'Come to Battle,' there is not too much noise, nor is there vulgarity nor yet misplaced science. They have a sufficiency of rhythm without its injuring the dignified character of the whole.

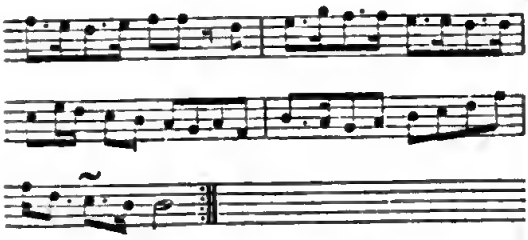
We give the melodies of the three marches mentioned.

Rhyfelgyrch Gwyr Harlech. (March of the Men of Harlech.)[2]

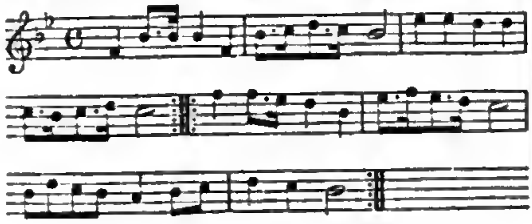


[1] See vol. iii. p. 648-650.

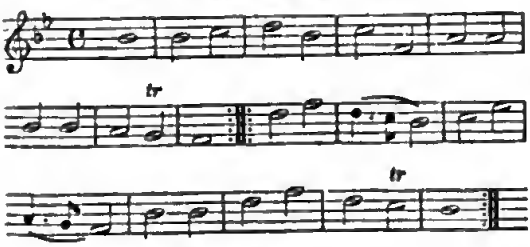
[2] Many alterations have recently crept into the ordinary versions of this tune; but the above is the form in which it is given by Edward Jones in his 'Relicks of the Welsh Bards,' 1794.



Rhyfelgyrch Cadpen Morgan. (Captain Morgan's March.)

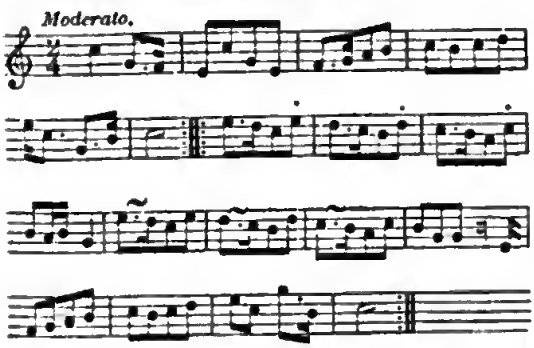


Deuch i'r Frwydr. (Come to Battle.)



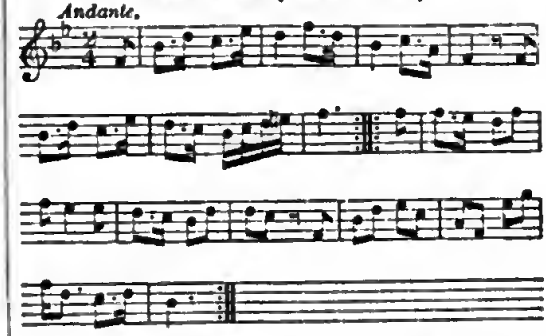
The Welsh are specially rich in Pastoral Music, which is graceful, melodious, and unaffected. It is chiefly written for the voice, and the subject of the words is generally taken from the beauties of Nature, with an admixture of Love. The collection is so numerous, that it is no easy matter to make a selection; however, the following specimens will serve to show the natural beauty of these melodies:—

Codiad yr Hedydd. (The Rising of the Lark.)



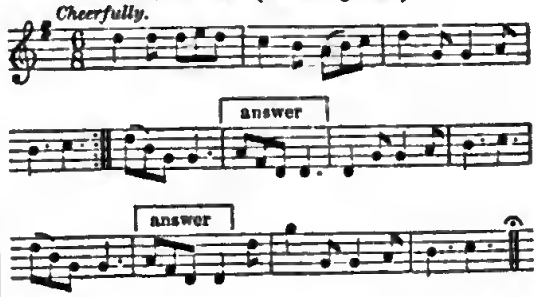
Bugeilio'r Gwenith Gwyn. (Watching the Wheat.)

Mentra Gwen. (Venture Gwen.)



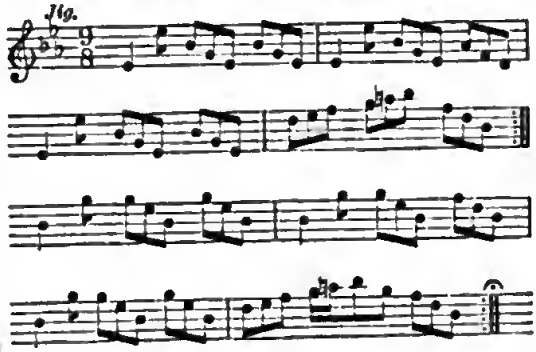
The following melody has the peculiarity of each part ending on the fourth of the key.

Dadle Dau. (Flaunting Two.)

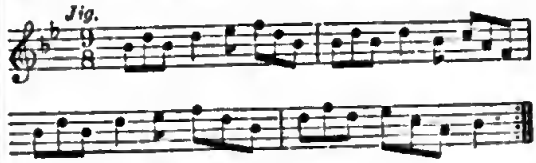


Of the Dance Music of the Welsh, the *Jig* appears to be the favourite. Of these there are many interesting examples, from which the following are selected:—

Hoffedd Modryb Marged. (Aunt Margaret's Favourite.)



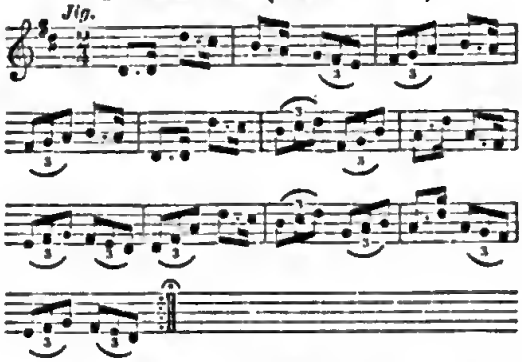
Gyrru'r Byd o'm Blaen. (Drive the World before us.)



WELSH MUSIC.

Tri Hauner Tŏn. (Three half Tunes.)

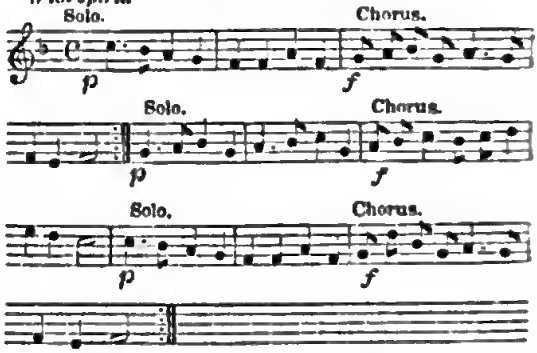
Jig.



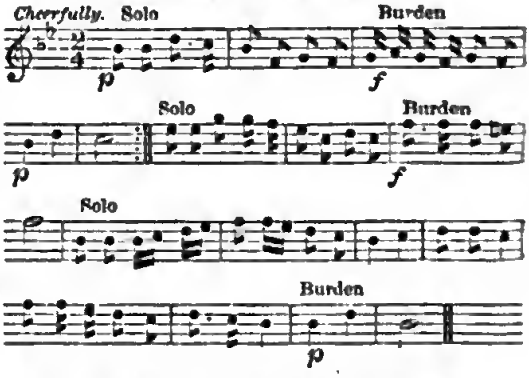
The most remarkable feature in connection with Welsh music is that of *Penillion* singing,—singing of epigrammatic stanzas, extemporaneous or otherwise, to the accompaniment of one of the old melodies, of which there are many, very marked in character, expressly composed or chosen on account of their adaptability for the purpose, and played upon the harp. This practice is peculiar to the Welsh, and is said to date from the time of the Druids, who imparted their learning orally, through the medium of Penillion. The word *Penill* is derived from *Pen*, a head; and because these stanzas flowed extempore from, and were treasured in the head, without being committed to paper, they were called Penillion. Many of the Welsh have their memories stored with hundreds of them; some of which they have always ready in answer to almost any subject that can be proposed; or, like the *Improvisatore* of Italy, they sing extempore verses; and a person conversant in this art readily produces a *Penill* apposite to the last that was sung. But in order to be able to do this, he must be conversant with the twenty-four metres of Welsh poetry. The subjects afford a great deal of mirth. Some of these are jocular, others farcical, but most of them amorous. It is not the best vocalist who is considered to excel most in this style of epigrammatical singing; but the one who has the strongest sense of rhythm, and can give most effect and humour to the salient points of the stanza—not unlike the *parlante* singing of the Italians in comic opera. The singers continue to take up their Penill alternately with the harp without intermission, never repeating the same stanza (for that would forfeit the honour of being held first in the contest), and whichever metre the first singer starts with must be strictly adhered to by those who follow. The metres of these stanzas are various; a stanza containing from three to nine verses, and a verse consisting of a certain number of syllables, from two to eight. One of these metres is the *Triban*, or triplet; another, the *Awdl Gywydd*, or *Hên Ganiad*,—the ode-measure or the ancient strain; another, what in English poetry would be called anapæstic.

There are two kinds of Penillion singing; the most simple being where the singer adapts his words to the melody, in which case words and music are so arranged as to allow of a burden, or response in chorus, at the end of each line of the stanza, as in the following example:—

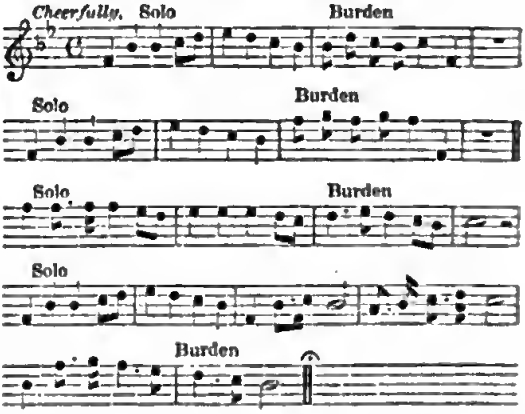
With spirit. *Nos Galan.* (New Year's Eve.)



Hob y Deri Danno. (Away, my herd, to the Oaken Grove.)
As sung in North Wales.



Hob y Deri Dando. (Away, my herd, under the Green Oak.)
The same song as sung in South Wales.

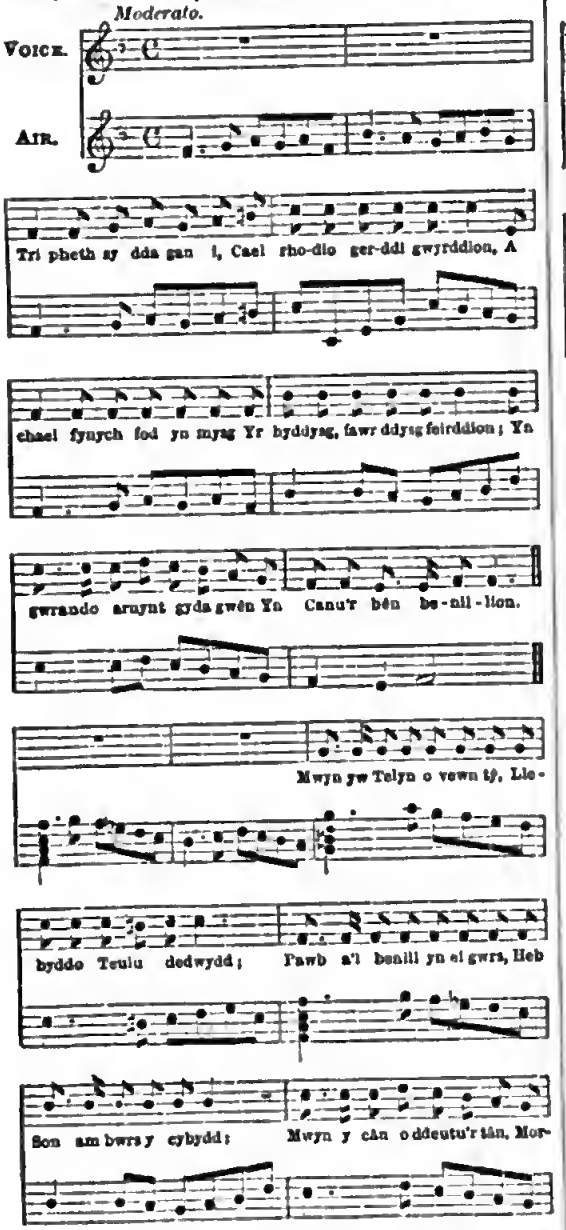


The most difficult form of Penillion singing is where the singer does not follow the melody implicitly, but recites his lines on any note that may be in keeping with the harmony of the melody, which renders him indifferent as to

whether the harper plays the air or any kind of variation upon it, as long as he keeps to the fundamental harmony. In this style of Penillion singing there is no burden or chorus, the singer having the whole of the melody to himself, first and second part repeated. What renders it more difficult, is the rule that he must not begin with the melody, but, according to the length of the metre of his stanza, must join the melody at such a point as will enable him to end with it.

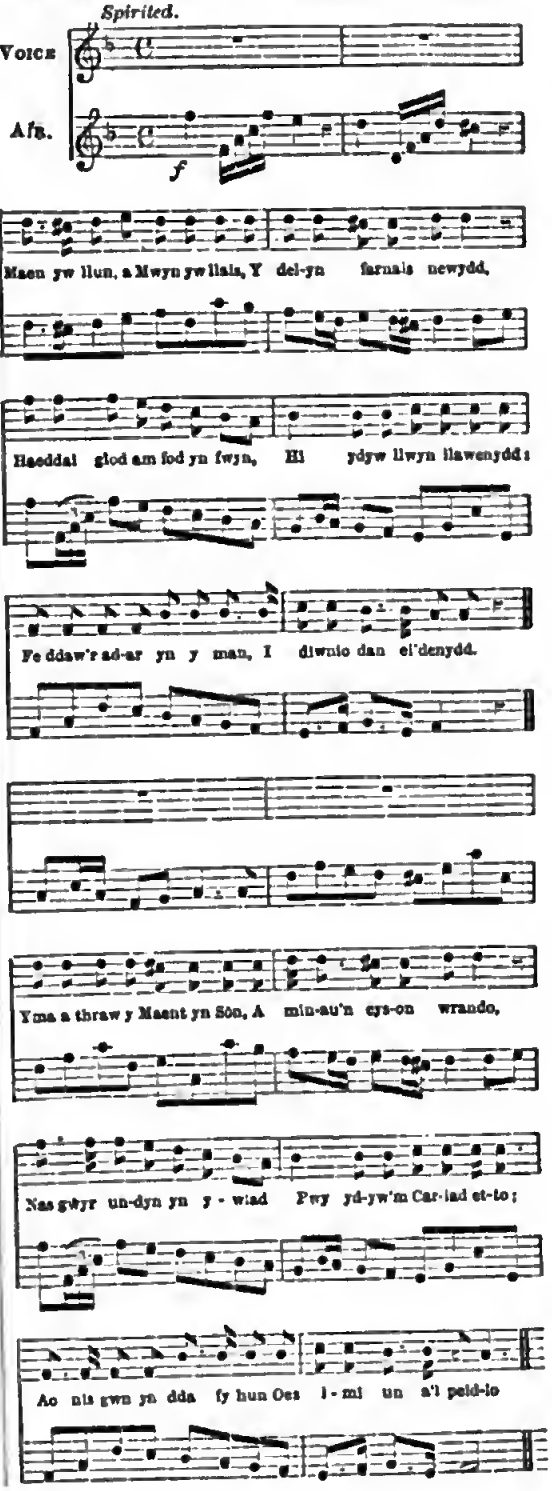
The following examples admit of the introduction of two of the most famous melodies in connection with this style of singing.

Air. '*Pen Rhaw.*' (The name of a Harper.)[1] Penillion.



[1] Dr. Rhys's Grammar makes mention of a Bard named Gruffydd Ben Rhew; and probably this tune was composed about the beginning of the 15th century, or at least acquired this title at that time.—*Edward Jones' Relics of the Welsh Bards*, p. 165.

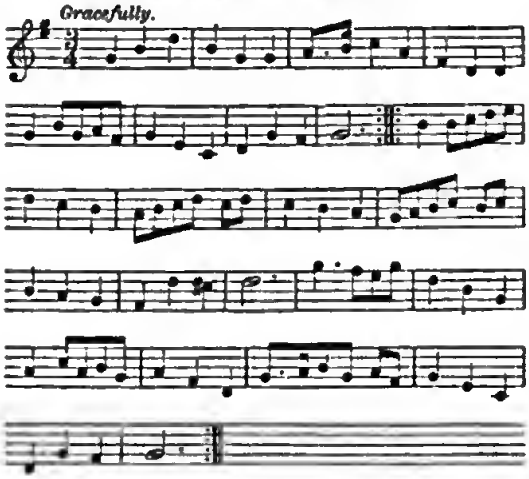
Air. '*Serch Hudol.*' (Love's Fascination.) Penillion.



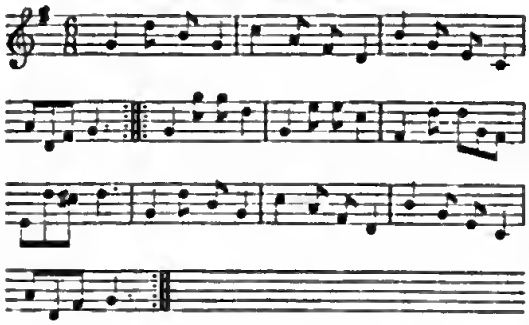
Until within the present century, very little Welsh music was known beyond the Principality; and even then, for the most part, through an unfavourable medium. For example, the graceful 'Llwyn onn' (The Ash Grove), appeared in a mutilated form as 'Cease your funning,' in Gay's 'Beggar's Opera,' A.D. 1728.

Llwyn onn. (The Ash Grove.)

Gracefully.



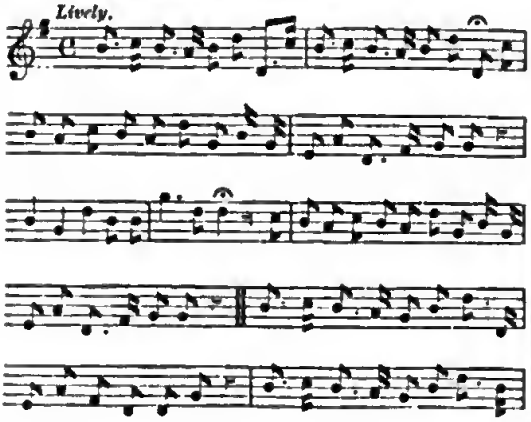
Gay's version, as 'Cease your funning.'

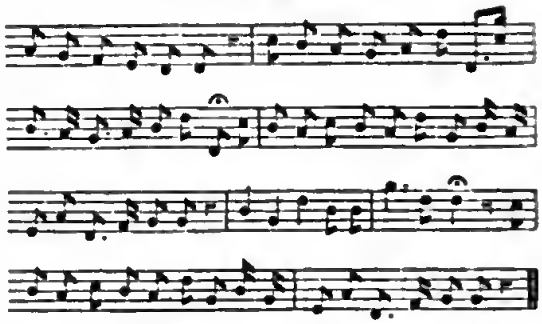


The melodious 'Clychau Aberdyfi' (The Bells of Aberdovey) was caricatured in Charles Dibdin's play 'Liberty Hall,' A.D. 1785.

Clychau Aberdyfi. (The Bells of Aberdovey.)

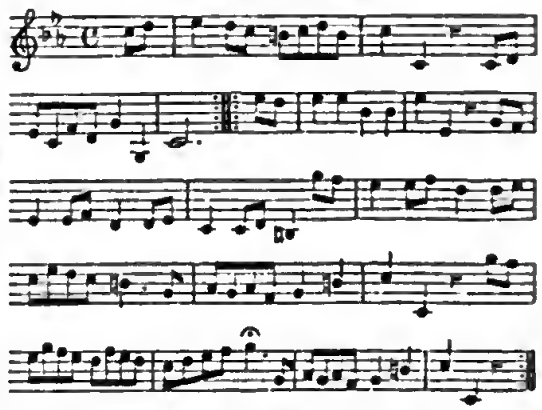
Lively.





The bold and warlike strain, 'Y Gâdlys' (The Camp), suffered the degradation of being wedded to Tom Durfey's doggrel song 'Of noble race was Shenkin,' introduced into 'The Richmond Heiress,' A.D. 1693.

Y Gâdlys. (The Camp.)

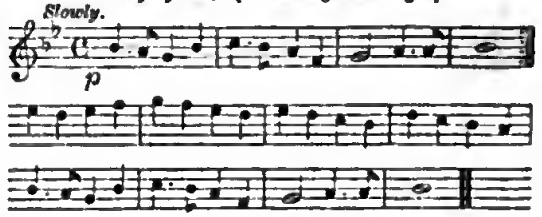


The beautiful little melody, 'Ar hyd y nos' (All through the Night), was introduced into a burlesque, under the title of 'Ah! hide your nose.' It is often known as 'Poor Mary Ann.'

Ar hyd y nos. (All through the Night).

Slowly.

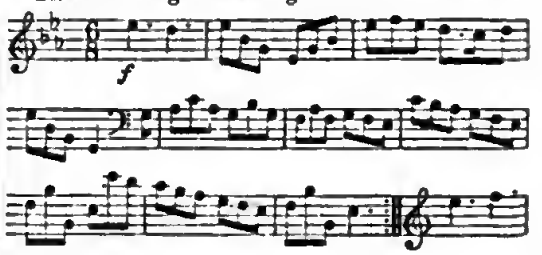
p

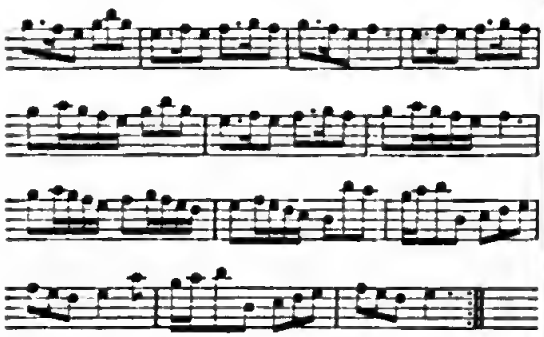


Even Handel was not above introducing the spirited air, 'Codiad yr Haul' (The Rising of the Sun), into 'Acis and Galatea,' as a duet and chorus, under the title of 'Happy, happy we.'

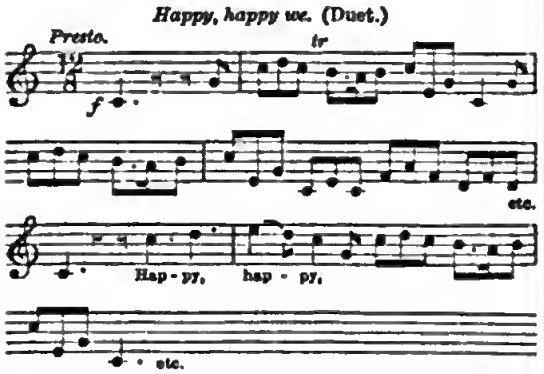
The following is the original air:—

f

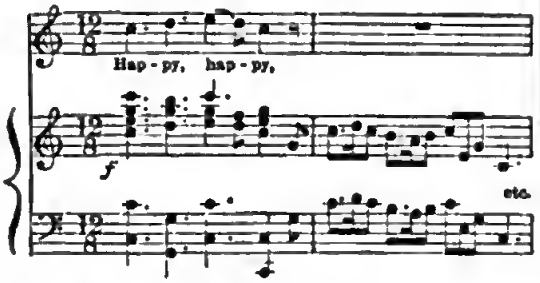




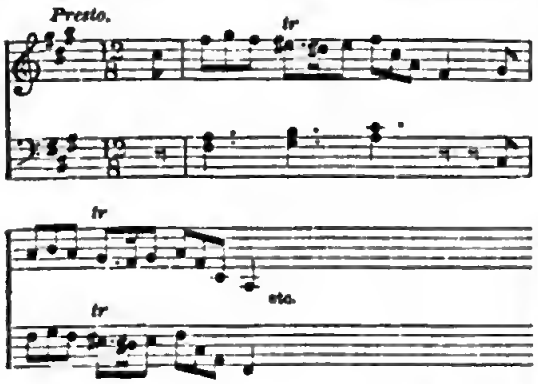
Handel's version is as follows:—



The opening bar of the chorus imitates the original melody still more closely:—



Handel also turned this air into a gigue ('Suites de Pièces,' 1st collection, p. 43, Leipzig edition).



But it must be admitted that the beauty of the original theme has been greatly enhanced by his masterly treatment.

According to a Welsh manuscript of the time of Charles I, now in the British Museum—which though itself of the 17th century was doubtless copied or compiled from earlier records[1]—Gryffudd ab Cynan, King of North Wales, held a congress, in the 11th century, for the purpose of reforming the order of the Welsh bards, and invited several of the fraternity from Ireland to assist in carrying out the contemplated reforms; the most important of which appears to have been the separation of the professions of bard and minstrel—in other words, of poetry and music; both of which had before been united in one and the same person. The next was the revision of the rules for the composition and performance of music. The '24 musical measures' were permanently established, as well as a number of keys, scales, etc.; and it was decreed that henceforth all compositions were to be written in accordance with those enactments; and that none but those who were conversant with the rules should be considered thorough musicians, or competent to undertake the instruction of others.

In this manuscript will also be found some of the most ancient pieces of music of the Britons, supposed to have been handed down from the ancient bards. The whole of the music is written for the Crwth, in a system of notation by the letters of the alphabet, with merely one line to divide bass and treble. Dr. Burney, after a life-long research into the musical notation of ancient nations, gives the following as the result:—

It does not appear from history that the Egyptians, Phoenicians, Hebrews, or any ancient people who cultivated the arts, except the Greeks and Romans, had musical characters; and these had no other symbols of sound than the letters of the alphabet, which likewise served them for arithmetical numbers and chronological dates.

The system of notation in the manuscript resembles that of Pope Gregory in the 6th century, and may have found its way into this country when he sent Augustine into Britain to reform the abuses which had crept into the services of the western churches.

St. Gregory's Notation.

A, B, C, D, E, F, G, a, h, c, d, e, f, g, aa, bb, cc, dd, ee, ff, gg.

Notation in the Ancient Welsh Manuscript.

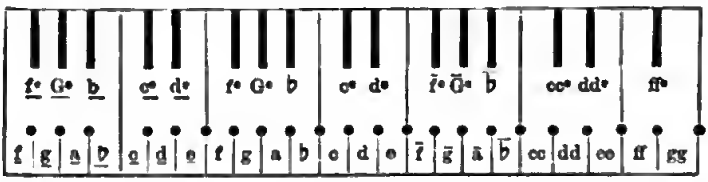
cc dd ee ff g_1 a_1 h_1 c_1 d_1 e_1 f_1 $\bar{g}$ $\bar{a}$ b $\bar{c}$ $\bar{d}$ $\bar{e}$ $\bar{f}$
g' a' b' c' d' e' f'

A close resemblance to the ancient Welsh notation is to be found in a work entitled *Musurgia*,[2] *seu praxis musicae, illius primo quae Instrumentis agitur certa ratio, ab Otto-*

[1] The prose contained in the MS. is to be found in Dr. John David Rhys's Welsh and Latin Grammar of 1592.

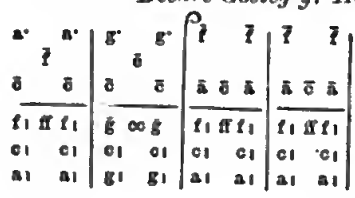
[2] Not to be confounded with the 'Musurgia' of Kircher. [See vol. II. p. 438.] Ottomaro Luscinio was a learned Benedictine monk, and native of Strasburg. His work is in two parts; the first containing a description of the Musical Instruments in his time, and the other the rudiments of the science. To these are added two commentaries, containing the precepts of polyphonic music.

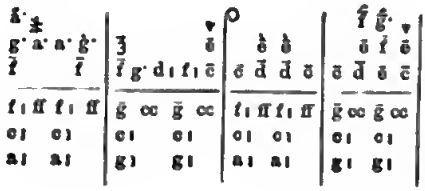
maro Luscinio Argentino duobus Libris absoluta. Argentorati apud Ioannem Schottum. Anno Christi, 1536. The following is a *fac-simile* of the specimen alluded to, as applied to the keys of the organ (which instrument was invented about the middle of the 7th century), with additional marks for the flats and sharps, in keeping with the rest of the notation :—



The circumstance of Irish names being attached to the 24 musical measures in the British Museum MS. alluded to, has led to the erroneous conclusion that Wales derived the whole of her music from Ireland, at the time of Gryffudd ab Cynan; when, as is alleged, the measures were constructed. Even Welsh chroniclers, such as Giraldus Cambrensis, Caradoc, Powel, and others, have made this statement in their works upon the strength of the circumstance alluded to: it is, therefore, not surprising that Gunn, Walker, Bunting, Sir John Hawkins, and other modern writers, should have been deceived by relying upon such apparently good authority. But, independently of the extreme dissimilarity of the Welsh and Irish music that has been handed down to us, it happens that other parts of the document bear ample testimony to the contrary. The Welsh had their 24 metres (or measures) in poetry, as well as their 24 athletic games; and the following circumstance is in favour of their possessing their musical measures centuries prior to Gryffudd ab Cynan. Among the ancient pieces included in the manuscript, is one bearing the following title, and written in one of the 24 measures—*Mac Mus hyr—Gosteg yr Halen* ('Prelude to the Salt'), and at the end is the following account concerning it: 'Tervyn Gosteg yr Halen, yr hon a vyddid yn el chanu o vlaen Marchogion Arthur pan roid y Salter a'r halen ar y hwrdd'—'Here ends the Prelude to the Salt, which used to be performed before the Knights of King Arthur, when the Salt-cellar was placed on the table'—that is, if the tradition can be sustained, the middle of the 6th century, when King Arthur is supposed to have flourished. In the manuscript, the notation is as follows :—

Dechre Gosteg yr Halen.





The above specimen consists merely of the theme, to which there are twelve variations; and although the counterpoint is very primitive, and the whole is written for the Crwth, it is not without interest, as having been handed down from a remote period, and being thus, perhaps, the most ancient specimen of music in existence. Those who wish to look further into the matter will find the theme and variations, with the 24 musical measures, etc., transcribed into modern notation and published in the second edition of the 'Myvyrian Archæology of Wales.'

It is also asserted that even the keys used in Welsh Music were brought over from Ireland at the same time as the twenty-four measures. Five keys are mentioned in the manuscript :—

1. *Is-gywair*—the low key, or key of C.
2. *Cras-gywair*—the sharp key, or key of G.
3. *Lleddf-gywair*—the flat key, or key of F.
4. *Go-gywair*—the key with a flat or minor third; the remainder of the Scale, in every other respect, being major.
5. *Bragod-gywair*—called the minor or mixed key.

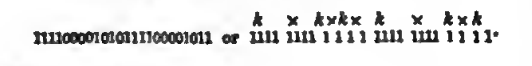
A curious circumstance is related by two Welsh historians, Dr. John David Rhŷs and John Rhydderch, as having occurred in the middle of the 7th century :—'King Cadwaladr sat in an Eisteddfod, assembled for the purpose of regulating the bards, and taking into consideration their productions and performances, and of giving laws to music and poetry. A bard who played upon the harp in presence of this illustrious assembly in a key called *Is gywair, ar y bragod dannau* (in the low pitch and in the minor or mixed key), which displeased them much, was censured for the inharmonious effect he produced. The key in which he played was that of *Pibau Morrydd*, *i. e.* "Caniad Pibau Morvydd sydd ar y bragod gywair." (The song of Morvydd's Pipes is in the minor or mixed key.) He was then ordered, under great penalties, whenever he came before persons skilled in the art, to adopt that of *Mwynen Gwynedd*, "the pleasing melody of North Wales," which the royal associates first gave out, and preferred. They even decreed that none could sing or play with true harmony but with *Mwynen Gwynedd*, because that was in a key which consisted of notes that formed perfect concords, whilst the other was of a mixed nature.' This incident possibly arose from a general desire to suppress an attempt to introduce into Wales the pentatonic, or so-called Scotch Scale, where the fourth and leading note

of the key are omitted, a fact which accounts for the peculiar effect produced upon a cultivated ear by the Scotch bagpipe of the present day, where the music passes from minor to relative major, and back, without the least regard for the tonic and dominant drones of the original key, which continue to sound. The story, if true, would show that the Welsh were already in possession of a Scale or Key, which, by their own showing, consisted of notes that formed perfect concords; whereas the other, which they objected to, was of a mixed nature, neither major nor minor, but a mixture of the two—which is not altogether an inapt way of describing the pentatonic or Scotch Scale.

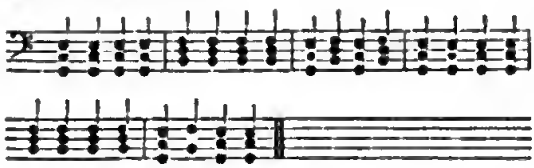
The 'Caniad Pibau Morvydd' (The Song of Morvydd's Pipes), above alluded to, is also included in the ancient manuscript.

The 'twenty-four measures' consisted of a given number of repetitions of the chords of the tonic and dominant, according to the length of each measure, and are represented by the following marks, 1 standing for the tonic chord, and 0 for the dominant:—

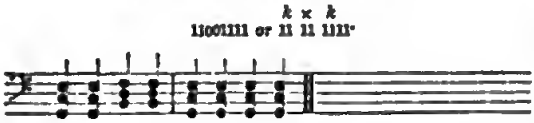
Long Measure (Mac y Mwn Hir.)



or in modern notation



Short Measure (Mac y Mwn Byr.)



The positions of the chords are arranged so as to admit of their being played on the open strings of the Crwth.

These measures do not appear in Welsh music after the date to which the manuscript refers, a circumstance which may be considered most fortunate; for, though well adapted to their purpose at that early period, viz. for the guidance of performers on the Harp and Crwth—the latter being used as an accompaniment to the Harp—had such rules remained in force, they would have rendered the national music of Wales intensely monotonous and uninteresting, and thoroughly destroyed all freedom of imagination in musical composition; whereas, it is remarkable for its beauty of melody, richness of harmony and variety of construction.

Printed Collections of Welsh Melodies.

Ancient British Music. John Parry of Rhuabon. Vol. i. 1742.

Welsh, English, and Scotch Airs. John Parry of Rhuabon. Vol. ii. No date.

British Harmony, Ancient Welsh Airs. John Parry of Rhuabon. Vol. iii. 1781.

Relicks of the Welsh Bards. Edward Jones (Bardd y Brenin). Vol. i. 1794.

Bardic Museum. Edward Jones (Bardd y Brenin). Vol. ii. 1802.

Cambro-British Melodies. Edward Jones (Bardd y Brenin). Vol. iii. No date.

Welsh Melodies. John Parry (Bardd Alaw). 1809.

The Welsh Harper. John Parry (Bardd Alaw). Vol. i, 1833; vol. ii, 1848.

Original Welsh Airs, arranged by Haydn and Beethoven. Georga Thompson, Edinburgh. Vol. i, 1809; vol. ii, 1811; vol. iii, 1814.

British Melodies. John Dovaston, Dublin. Part i, 1817; part ii. 1820.

Welsh Melodies. J. Thompson. 1817.

Cambrian Harmony. Richard Roberts of Caernarvon. 1829.

The Ancient Airs of Gwent and Morganwg. Miss Jona Williams of Aberpergwm. 1844.

The Cambrian Minstrel. John Thomas of Merthyr. 1845.

Welsh National Airs. John Owen (Owain Alaw) of Chester. 1st series, 1860; 2nd series, 1861; 3rd series, 1862; 4th series, 1864.

Welsh Melodies. John Thomas (Pencerdd Gwalia) of London. Vols. i and ii, 1862; vol. iii, 1870; vol. iv, 1874.

MS. Collections.

The Welsh manuscript mentioned in the foregoing article as in the British Museum is in Add. MS. 14,905. The writing shows it to be of the date of Charles I. It came to the Museum from the 'Welsh School.' The book contains the name of Lewis Morris 1742, and Richard Morris, Esq., 1771, and the following MSS.

Fol 3. Cerdd Dannau. Extract from an old Manuscript of Sir Watkin Williams Wynn.

3a. Copy of an order by Elizabeth as to the bestowal of a Silver Harp on the best harper. 1567.

4a. Drawing of the harp (16 strings). Title—'Musica nan Berorianth. The following Manuscript is the Musick of the Britains, as settled by a Congress, or Meeting of Masters of Music, by order of Gryffndd ap Cynan, Prince of Wales, about A.D. 1040; with some of the most antient pieces of the Britains, supposed to have been handed down to us from the British Druids; in Two Parts (i.e. Bass and Treble) for the Crwth. This Manuscript was wrote by Robert ap Huw of Bodwigen in Anglesey, in Charles ye 1sts time. Some Parts of it copied then, out of Wm. Penllyn's Book."

The MS. up to f. 10 (including the above) is in a later hand, apparently written about 1783, which date occurs in it. At f. 10 the old music begins, the writing is about the early part of the 17th cent. The music is in tablature—the words are Welsh. At fol. 58 is (apparently) a draft of a letter in English, dated 1648. At fol. 59 the later hand begins again, with extracts from Welsh works, and MSS. relating to Welsh Music. The whole MS. contains 64 ff.

The portion containing the Ancient Music is printed in vol. iii. of the 'Myvyrian Archæology of Wales' (1807). See Transactions Cymmrodorion Soc. i. 361.

Other collections of Welsh music in the Museum are, Ad. MS. 14,939, 'Collections by R. Morris, 1779.' Do. 15,021, Account of the Old Welsh Notation. Do. 15,036, Tracts on ancient Welsh Music transcribed by Hugh Maurice for O. Jones, from a MS. by John Jones. [J.T.]

WELSH TRIPLE HARP (*Telyn dair-rhes*). This instrument has three rows of strings; the two outside rows being tuned in unison, according to the diatonic scale, and the inner row tuned so as to supply the flats and sharps required to complete the chromatic scale.

The Welsh Triple Harp is the only instrument of its kind that has ever been known with the strings on the right side of the comb; thereby

necessitating its being tuned with the tuning-hammer in the left hand, which is exceedingly awkward to any one who is not left-handed. This also explains why it is held on the left shoulder, and played upon with the left hand in the treble and the right hand in the bass, so as to leave a full view of the strings; otherwise the comb would inconveniently intercept the view.

Vincentio Galileo, in his 'Dissertation on Ancient and Modern Music,' published in Florence in 1581, states that a double harp (or harp with two rows of strings) was common in Italy in his day. It consisted of a diatonic scale on the right side from the upper part down to the centre of the instrument, with another row of accidentals on the opposite side, to be played, when required, by putting the finger through; and the diatonic scale continued on the left side from the centre to the lower part of the instrument, with the accidentals on the other row on the opposite side. This shows that it was played on with the right hand in the treble and the left in the bass.

Galileo alleges that Italy derived this instrument from Ireland; but it is difficult to conceive how the Irish could have possessed such a harp, inasmuch as it has left no trace upon their national music, the peculiarity of the scale of which consists in leaving out all the notes and accidentals which indicate the least modulation from key to key, but which notes and accidentals would have been available on the above instrument. The invention of the Welsh Triple Harp, with three rows of strings, naturally followed; for, as music advanced, the inconvenience of being circumscribed within the limited compass of only half the diatonic scale on either side of the instrument would soon be felt; therefore the diatonic scale was extended on each side to the full extent of the instrument, with a centre row of accidentals equally extended and accessible from either side. This invention, so far in advance of any other instrument of its kind hitherto known, must have given a powerful impetus to the progress of music in the Principality, and may go far to account for the beauty, in an artistic point of view, of the national music of Wales.

Nevertheless, the great difficulty of playing accidentals on the inner row of strings in rapid passages, and the impossibility of modulating out of the key in which the instrument was tuned, gave rise to the invention of the Pedal Harp, which is an immense improvement, in a musical sense, upon any former invention, as it admits of the most rapid modulation into every key, and enables the performer to execute passages and combinations that would not have been dreamt of previously. In the double-action harp, as perfected by Erard, each note has its flat, natural, and sharp, which is not the case with any other stringed instrument; and this enables the modern harpist to produce those beautiful enharmonic effects which are peculiar to the instrument. Another remarkable advantage is the reduction in the number of strings to one row, which enables the performer not only to keep the instrument in better tune, but to use a thicker string, and thus attain a quality of tone which, for mellowness and richness, may be advantageously compared with that of any other instrument. [J.T.]

WELSH, Thomas, born at Wells, Somersetshire, about 1780, became, when six years old, a chorister in the cathedral there. He made such rapid progress that in the course of a few years Wells became the resort of lovers of music attracted by the beauty of his voice and excellence of his singing. His fame at length drew the attention of Sheridan and Linley, and he appeared in 1792 at the Bath concerts, in the concerts given at the King's Theatre during the rebuilding of Drury Lane, and also on the stage in Attwood's 'Prisoner.' He subsequently performed at Drury Lane in Attwood's 'Adopted Child,' Storace's 'Lodoiska,' and other pieces. John Kemble thought highly of his abilities as an actor, and taught him to perform the part of Prince Arthur in Shakspere's 'King John.' After the breaking of his boyish voice Welsh pursued his studies under C. F. Horn, John Cramer, and Baumgarten. In 1802, his voice having become a deep and powerful bass, he was admitted a Gentleman of the Chapel Royal. A few years later he essayed dramatic composition, and produced 'Twenty years ago,' a melodramatic entertainment, 1810; 'The Green-eyed Monster,' musical farce, and 'Kamtchatka,' musical drama, 1811. But his greatest reputation was gained as a singing master and instructor of pupils for the stage. Foremost among those whom he taught were John Sinclair, C. E. Horn, Miss Stephens, and Miss Wilson. He joined Hawes in carrying on the Royal Harmonic Institution. [See Argyll Rooms.] He published some glees and pianoforte pieces and a 'Vocal Instructor.' He married Miss Wilson, who had been his pupil, and had issue an only child, who became the wife of Alfredo Piatti, the eminent violoncellist. Welsh died Jan. 24, 1848. [See Wilson, Mary Ann, p. 463]. [W.H.H.]

WERT,[1] Giaches (or Jacques) de, a Flemish composer of the second half of the 16th century, has been the subject of much confusion at the hands of biographers. Fétis, in his first edition, regarded him as the same person with Jacques

[1] For the spelling of the name, see the facsimile of his autograph signature in Vander Straeten, 'La Musique aux Pays-Bas,' vi. 363. Other forms are 'Jaquet (Giacche, etc.) de Weert,' or 'Weerdt': cp. ibid. i. 118.

Vaet; and the frequent custom of designating musicians by their Christian name alone, has made it difficult to discriminate De Wert's productions from those of other 'Jachets,' 'Jaqnets,' or 'Jacques' of his time, particularly of Jacques Brumel, Jacques de Buus, and Jacques Berchem.[1] The last-named has been plausibly identified with him, and M. Vander Straeten has found himself reduced to distinguishing an elder and a younger De Wert.[2] The biographical materials, however, which this writer has for the first time brought together, appear not incompatible with their reference to a single person. On this supposition, De Wert was born in the Low Countries in the second quarter of the 16th century, and went as a child to Italy, where he was received into the choir of Maria de Cardona, Marchesa della Padulla. Afterwards he passed into the service of Count Alfonso of Novellara, not (as has been stated) of the Duke of Ferrara; and published in 1558 a volume of madrigals which appears to have excited so much attention, that a couple of years later he could be reckoned by Guicciardini among the famous musicians of the day. About 1568 he removed to the court of the Duke of Mantua; but his life was soon embittered by the misconduct of his wife.[3] He seems to have turned for help to the Duke of Ferrara, the magnificent Alfonso II., and to have formed a sort of unofficial connection with his court, then at the height of its splendour, which lasted beyond the immediate purpose of his resort thither. His musical attainments rendered him extremely serviceable on state occasions, his special feat in composition being a 'Concerto Maggiore' for 57 singers; and so late as 1586[4] the epistle dedicatory to his eighth book of madrigals records his intimate attachment to the court of Ferrara, whether in actual service or not is doubtful, since it seems clear that all the while he remained connected with Mantua.[5] His visits to Ferrara involved him in an intrigue, as it turned out, with one of the court ladies, the poetess Tarquinia Molza: her relations refused her marriage, and she was induced to withdraw into privacy. She went to live with her mother at Mantua, where she died in 1617; but it does not appear that she ever resumed her intimacy with the musician. De Wert, however, was still resident in the town, as we learn from the 'Canzonette Villanelle,' which he published at Venice in 1589, and dedicated to Leonora, Duchess of Mantua. The tenth and last volume of his madrigals is dated Venice, Sept. 10, 1591, about which year his death may be presumed to have happened.

The ten books of madrigals[6] which he published at Venice between 1558 and 1591, and which were several times reprinted by Gardano, contain evidently the best of De Wert's work. They are mostly written for 5 voices, but in the sixth and ninth volumes we meet with pieces for 6 or even 7. His other compositions include only the Canzonette already mentioned, and a number of motets which were principally published by Gerolamo Scoto at Venice. Luca Marenzio,[7] it should be added, is said to have been at one time his pupil. [R.L.P.]

1 See Vander Straeten, 'La Musique aux Pays-Bas,' i. 175; vi. 102, 2.
2 Ibid. vol. vi. 329–348.
3 His letter to the duke on the subject (March 22, 1570), which is printed by M. Vander Straeten, vi. 334–336, is full of a characteristic interest.
4 Fétis (2nd ed.) viii. 454 a.
5 The seventh book of De Wert's Madrigals bears date Mantua, April 10, 1581, and is dedicated to Margaret, Duchess of Mantua: Fétis, p. 454 a.
6 See Fétis and Eitner, s. a.

WESLEY, CHARLES, son of the Rev. Charles Wesley and nephew of the celebrated Rev. John Wesley, was born at Bristol, Dec. 11, 1757. His musical instinct displayed itself in early infancy, and at two years and three-quarters old he could play 'a tune on the harpsichord readily and in just time,' and 'always put a true bass to it.' He was taken to London, and Beard offered to get him admitted as a child of the Chapel-Royal, but his father declined it, having then no intention of educating him as a musician. He was also introduced to Stanley and Worgan, who expressed themselves very strongly as to his abilities. After receiving instruction from Kelway and others he embraced music as his profession, and became an excellent performer on both organ and harpsichord. He held at various times the appointment of organist at Surrey Chapel, South Street Chapel, Welbeck Chapel, Chelsea Hospital and St. Marylebone Church. Having attained to a certain degree of excellence as a performer he made no further progress. He composed a set of 'Six Concertos for the Organ or Harpsichord, Op. 1,' a set of Eight Songs, 1784, some anthems (one printed in Page's 'Harmonia Sacra'), music for 'Caractacus,' a drama, and other pieces. He died May 23, 1834.

His younger brother, SAMUEL, born Feb. 24, 1766 (the anniversary of the birth of Handel), although also a precocious performer, did not develop his faculties quite so early, for he was three years old before he played a tune, and did not attempt to put a bass to one until he had learned his notes. He proved to be, notwithstanding, the more gifted of the two brothers. From his cradle he had the advantage of hearing his brother's performances upon the organ, to which, perhaps, his superiority might be partly ascribed. Before he was five years old he learned to read words by poring over Handel's oratorio, 'Samson,' and soon afterwards learned, without instruction, to write. When between six and seven years of age he was taught to play by note by Williams, a young organist of Bristol. Before then he had composed some parts of an oratorio, 'Ruth,' which he completed and penned down when about eight years old, and which was highly commended by Dr. Boyce. About the same time he learned to play the violin, of which he became a master, but his chief delight was in the organ. He was now introduced into company as a prodigy, and excited general admiration. In 1777 he published

7 Vander Straeten, vi. 102, 2.

'Eight Lessons for the Harpsichord,' and about the same time an engraved portrait of him when eight years old appeared. Before he attained his majority he had become a good classical scholar, acquired some knowledge of modern languages, successfully cultivated a taste for literature, and obtained distinction as an extemporaneous performer upon the organ and pianoforte. In 1787 an accident befel him, the consequences of which more or less affected him during the remainder of his life, and from which undoubtedly sprung those erratic and eccentric habits for which he became remarkable. Passing along Snow Hill one evening, he fell into a deep excavation prepared for the foundation of a new building, and severely injured his skull. He refused to undergo the operation of trepanning, and suffered for seven years from despondency and nervous irritability which occasioned him to lay aside all his pursuits, even his favourite music. On his recovery he resumed his usual avocations, and became acquainted with the works of John Sebastian Bach, the study of which he pursued with enthusiasm, and to propagate a knowledge of which among English musicians he laboured assiduously. During 1808 and 1809 he addressed a remarkable series of letters to Benjamin Jacob upon the subject of the works of his favourite author, which was edited by his daughter, and published in 1875. [See JACOB, vol. ii. p. 28 *b*.] In 1810 he put forward, in conjunction with C. F. Horn, an edition of Bach's 'Wohltemperirte Clavier,' and promoted the publication of an English translation of Forkel's Life of Bach (1820). In 1811 he was engaged as conductor and solo organist at Birmingham Festival. In 1816 he suffered a relapse of his malady, and was compelled to abandon the exercise of his profession until 1823, when he resumed his pursuits until 1830; but a further attack again disabled him, and he was afterwards unable to do more than make occasional appearances. One of his latest public performances was at the concert of the Sacred Harmonic Society on Aug. 7, 1834, when at the organ he accompanied the anthem, 'All go unto one place,' which he had composed upon the death of his brother Charles. His actual last appearance was at Christ Church, Newgate Street, on Sept. 12, 1837. He had gone there to hear Mendelssohn play upon the organ, and was himself prevailed upon to perform. He died within a month afterwards, Oct. 11, and was buried Oct. 17, in the vault in the graveyard of Old St. Marylebone Church, in which the remains of his father, mother, sister, and brother had been previously deposited. Wesley was indisputably the greatest English organist of his day, and both in his extemporaneous playing and in his performance of the fugues of Bach and Handel he was unrivalled. His compositions were numerous and varied, and of the highest excellence. By the kindness of Miss Wesley, his daughter, we are enabled to give a complete list of them.—S. Wesley's religious tenets have been matter of doubt. At a late period of his life he disclaimed having ever been a convert to the Roman Catholic faith, observing that 'although the Gregorian music had seduced him to their chapels, the tenets of the Romanists never obtained any influence over his mind.' But there is extant, in the national archives at Paris, a series of letters addressed by him to a lady, believed to have been connected with a conventual establishment at Bell Tree House, Bath, without year-date, but evidently written in his youth, which points to the conclusion that at that time he must have had at least a strong leaning towards the Romish faith, though he refrained from avowing it out of respect for the feelings of his father. He left several children; his eldest son, Rev. Charles Wesley, D.D. (born 1795, died Sept. 14, 1859), was Sub-dean of the Chapel Royal, and editor of a collection of words of anthems.

List of Samuel Wesley's Compositions.

Those marked with • are published.

Oratorios. Ruth (composed at 8 years old). Death of Abel. Parts 2 and 3 complete.

Masses. Missa solemnis (Gregorian) for voices only; Missa, Kyrie eleison; Missa de S. Trinitate; Missa pro Angelis.

Antiphons. •In exitu Israel à 8; •Exultate Deo, à 8; •Dixit Dominus; Omnia Vanitas; Tu es Sacerdos; Te decet hymnus; Hosanna in excelsis; Domine salvum fac (org. oblig.) all à 4; •Confitebor for solos, chorus, and orchestra; •IV. In Nativitate Domini; V; VI; VII; VIII; IX; X. In Epiphania; XI; XII. In Festo Corporis Christi; XIV. In Epiphania; XVI. Ad Benedictum. for Corpus Christi; XVII. XVIII. In Festo Corp. Christi; Dixit Dominus; Salve Regina; Ad Magnificat; Qualem ministrum; Agnus Dei, in D (1812); Agnus Dei (1812); Hymns in Festo Ascensionis. Versus 3 de Ps. cxxxvi. Ave Maris Stella (1786); Salve Regina; Magna opera; Omnes gentes.

Services. •Morning and Evening Church Service in F à 4: also Te Deum, Sanctus, Kyrie, Nunc Dimittis, and Burial Service à 4; Jubilate Deo; Sanctus in F.

Anthems. •All go unto one place. Funeral Anthem for Charles Wesley; •I am well pleased; Behold how good (org. oblig.); •Thou, O God, art praised; Who can tell? (July 4, 1822); Hear, O Thou Shepherd; Be pleased, O Lord; I will take heed.

Choruses. My delight (Ap. 11, 1816); Thus through successive ages; On the death of W. Kingsbury (1782); Why should we shrink (orch., May 1813).

Parochial Psalm-tunes, with interludes, •Bk. I. only; Chorales or Psalm-tunes, 600 or more.

Ode to S. Cecilia's day, for solos, chorus and orch. Words by Rev. S. Wesley.

Glees. For 4 voices:—Circle the bowl; •O sing unto my roundelaie (Madr.); No more to earth; Now the trumpet's (1815); While every short-lived (1822); •Father of Light; Here shall the morn; Join with thee; No more to earth's. For 3 voices:—Thou happy wretch; These are by fond mama (1778); Harsh and untuneful (1783); •Goosy, goosy, gander (1781); Adieu, ye soft; When Orpheus went down; When first thy soft lips (1783); What bliss to life (1807); When Friendship; On the salt wave (1793); Roses their sharp spines (1822); Say can power (1791); The rights of man; Blushete mio caro; How grand in age; •from Anacreon; Nella cara.

Duets. Beneath, a sleeping infant lies; Belle Gabrielle (1792); Since powerful love (1783); Sweet constellations (1782).

Songs. •True Blue; Within a cowslip's; England, the spell; Gentle warbling (1799); What shaft of Fate's relentless power; In gentle slumbers; Farewell, if ever fondest prayer; Think of me; Behold where Dryden; Louisa, view; •Come all my brave boys; Election squib; •The House that Jack built; •Love and Folly; •The Autosphagos; Adieu, ye jovial youths (1783); The world, my dear Mira (1784); Yes, Daphne! (1781); When we see a lover languish (1783); Too late for redress (1783); Pale mirror of resplendent night; Love's but the frailty; Oh how to bid; Parting to death we will compare (1783); The white-robed hours (1783); Armin's lamentation (1784); Flott'ring spread (1783).

Symphonies. In D (1784); in Eb (1784); in Bb (1802); in A; in D, unfinished.

Overtures. In D (1778); in C (1780); in D; 'to the 2nd Act,' unfinished.

Organ Concertos. In Eb (1776); in D (1781); in G (1782); in Bb (1785). On Rule Britannia; in G; in Bb; in Eb; in G; in C; in D (hornpipe).

Grand Duet, •No. 1; Do. No. 2; •Do. in 3 movements. Insc. to F. Marshall.

Voluntaries. In D, in C, in C minor, in C, in E♭, in G minor, in F in C (all in • op. 5); • Do. in G, in D, in B, in A, in F; • 3 Voluntaries ded. to W. Harding; a 2nd set of do.; •6 Voluntaries for young Organists; • One do. Insc. to Thos. Attwood; • Do. in G minor Insc. to W. Linley; • Do. in G, Insc. to H. J. Gauntlett; • One do. Insc. to W. Drummer, Esq.; • A 2nd in D. Insc. to the same; • Easy Volantaries; •3 do.; • A short and familiar Volontary in A; • 12 short pieces with full Voluntary added; • 12 short pieces with Grand Fugue; • A Book of Interludes; • Fugue in D; • Preludes and Fugues or Exercises: •8 Introductory movements, and Fugue in D; • Characteristic airs for the Seraphine; Concerto in B for Organ and Violin (1800).

Pianoforte. • Eight lessons (1777); • Duet March in D, No. 25; 3 Sonatas, op. 3; 4 Sonatas and 2 Duets, op. 5; Sonata with fugue on subject of Salomon's; 2 Sonatas for PF. or Harpsichord with acc. for Violin, op 2. • Sonatina, ded. to Miss Meeking; • Do. on Air in Tekeli, in G; Rondo in D, Off she goes; • Do. in D, Lady Mary Douglas; Do., Fly not yet; Orphan Mary; Patty Kavannah; The young May moon; • Do. in C minor, Kitty alone and I; • Do. in A, I attempt from Love's sickness; Do., Will Putty; • Bellisima Signora; • Passorellis Polacca; • Do. in Bb. the Lass of Richmond Hill; Do. in D, Old Towler; • Do. from an Organ Concerto; • Do. an Polish Air, in D minor; • Do. in G; • Bay of Biscay (Bb); • Christmas Carol (E mln.); • Moll Pately (in F); • Widdow Waddle (in A); • La Melange; • Scots wha hae, • The Deserter's Meditations; • A favourite Air from Der Freyschütz; • Jacky Horner, with Flute; Adagio, March, and Waltz; • Duet in La Cosa rara; Divertimento, ded to Miss Walker; • Siege of Badajoz, with March in B; Rondo in A (1778); Waltz, the Skyrocket; • Do. the Caburg; Introd. and Air, insc. to Mrs. Stirling; Sweet Enslaver, with Vars.; • Hornpipe and variations with Introd.; • Variations on a fav. Italian air, in F; • Grand Fugue with March from Ode in S. Cecilia's day; Grand Coronation March; • Do. in D; New March as performed on Parade; Preludes throughout the 8ve both major and minor; • Fugue, insc. to J. B. Logier.

String Quintet. In A; Do. Fugue in B♭ (1800). *Quartet* (1790); Do. (1799). *Trio* Aria for Strings; for Oboe, Violin and Cello; • for PF. and 2 Flutes; for 3 PF's. *Duet.* Violin and Cello. *Sonata* a Violino Solo, in A. *Solo* per Violino a Basso. *Morsh*, Corni, Obol, Bassoni, Serpent (1777). [W.H.H.]

WESLEY, SAMUEL SEBASTIAN, Mus. Doc., third son of the above, whose genius he inherited, was born August 14, 1810. Educated at the Bluecoat School, in his 14th year he was elected chorister of the Chapel Royal, St. James's; in 1827 organist at St. James's Church, Hampstead Road; two years later organist of St. Giles's, Camberwell, of St. John's, Waterloo Road, and of Hampton-on-Thames, holding these four appointments simultaneously. In 1832 he became organist of Hereford Cathedral, conducting the festival there in 1834, and a year later marrying the sister of Dean Merewether, when he migrated to Exeter, and remained at that cathedral several years, during which period his reputation as the first English church composer and organist of his country became established. About 1842 he was induced by a good offer from Dr. Hook to accept the organistship of Leeds Parish Church. In 1844 he was a candidate for the Professorship of Music in the University of Edinburgh, then vacant by the resignation of Sir Henry Bishop. Among Wesley's testimonials on that occasion was the following from Spohr:—'His works show, without exception, that he is master of both style and form of the different species of composition, and keeps himself closely to the boundaries which the several kinds demand, not only in sacred art, but also in glees, and in music for the pianoforte. His sacred music is chiefly distinguished by a noble, often even an antique style, and by rich harmonies as well as by surprisingly beautiful modulations.' Before his candidature at Edinburgh Wesley took a Doctor's degree, by special grace, at Oxford, and wrote, as exercise, his fine anthem in eight parts, 'O Lord, Thou art my God.' In 1849 he was appointed to Winchester Cathedral, where the school offered facilities for the education of his sons. After fifteen years in Cathedral and School Chapel, Wesley, being consulted by the Dean and Chapter of Gloucester as to the claims of candidates for that organistship then (1865) vacant, intimated that he would himself accept it, an offer which was naturally taken advantage of. This post brought him more prominently forward in the musical world, as conductor ex officio, once in three years, of the Three-Choir Festivals, and the change seemed for a time to reanimate energies and powers which had not received adequate public recognition. While at Gloucester, he received from Mr. Gladstone's Government a Civil List pension of £100 per annum, in consideration of his services to Church music.

But the best years had been spent of a life which, to a less sensitive nature, might have been happier and more eventful; and long deferred hopes for restorations of founder's intentions, and for thorough reforms in Cathedral matters generally—reforms which, both with pen and voice, he warmly and constantly advocated—combined with other disappointments and cares, shortened his days, and after some ten years tenure of his Gloucester post, he died there in April 1876, and his last words were 'Let me see the sky'—words appropriate for one whose motto as a composer seemed always 'Excelsior.' According to his own wish he was buried at Exeter, by the side of an only daughter, who died in 1840, and some eminent musicians were present at the funeral. A tablet to his memory has been placed on the north wall of the nave of the Cathedral, on which these words are inscribed—'This monument has been placed here by friends as an expression of high esteem for his personal worth, and in admiration of his great musical genius.' But a more lasting monument, of his own creation, exists in his works. For as composer for the Church of England, Dr. Wesley may fairly be placed in the highest rank of his contemporaries, *i.e.* 1830–1860. In his elaborate Service in E major, published with an interesting preface whilst he was at Leeds, advantage is taken of modern resources of harmony and modulation, without departure, now so often the case, from the lines of that true church school to which the composer had been so long habituated. And this judicious combination of ancient and modern is characteristic of his church music, in which he gives practical illustration of the reform which he was always urging. His fame will chiefly rest on his volume of twelve anthems, published about the year 1854. Two of these, composed at Hereford, 'Blessed be the God and Father,' and 'The Wilderness,' are now universally recognised as standard works of excellence. Later in life Wesley soared even higher—for instance, in his noble 'O Lord, Thou art my God,' above mentioned, in his 'Ascribe unto the Lord,' composed in the Winchester period, and also in the exquisite

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little anthem, 'Thou wilt keep him in perfect peace,' wherein knowledge and dignity of true church style is so conspicuous, and which is one of the brightest gems in a collection of choral jewels.

As an organist, Wesley was for a considerable period acknowledged the first in this country. His touch was eminently *legato*, his style always noble and elevated. At Winchester he was heard to great advantage on Willis's fine organ. His extempore playing after the Psalms, before the Anthem, or after the Service, is a thing to be remembered, and various players after hearing him changed their style for the better, some of them catching a ray of the *afflatus divinus* which, as organist, may be fairly ascribed to him. His views, formed from early habit, on two important points in the construction of organs were curiously divergent from opinions widely held, for he was an advocate both of unequal temperament and of a 'G,' or 'F' compass—two *bêtes noires* to most organists and organ-builders. But in supporting such exceptional views, he could give not unpractical reasons for the belief that was in him.

Those well-acquainted with Wesley could not fail, notwithstanding a manner at times reserved, retiring, or even eccentric, to appreciate his kindness and sympathy. To those he liked and trusted he could be an agreeable and interesting companion and friend, and these will not forget their pleasant intercourse with him, even on occasions when music formed little or no part of conversation. That he felt deeply and aimed high is proved in the devotional and masterly works with which, at a period when our ecclesiastical music was at a low ebb, he enriched the choral repertory of the Church of England.

The following is a list of Dr. Wesley's published compositions.

ANTHEMS, ETC.

Ascribe unto the Lord.
All go unto one place. (Funeral.) S.A.T.B.
Blessed be the Lord God of Israel. (Christmas.) 4 voices.
Blessed be the God and Father. 8S.A.T.B.
Cast me not away from Thy presence. 8S.A.TT.B.
Give the King Thy judgments. 8.AA.TT.B.
Glory be to God on high. Full. 4 voices.
God be merciful unto us. (Marriage.) 4 voices.
I am Thine, O save me. Full. 8 voices.
I will arise; and O remember not.
Let us lift up our heart. 8 voices.
Man that is born of a woman. S.A.T.B.
O give thanks unto the Lord. S.A.T.B.
O God, Whose nature and property. Full, 4 voices.
O how amiable. (Weekes).
O Lord, my God (Solomon's Prayer). S.A.T.B.
O Lord, Thou art my God. 8 voices.
Praise the Lord, O my soul. S.A.T.B.
The Face of the Lord. 8 voices.
The Lord is my Shepherd. (Weekes.)
The Wilderness. S.A.T.B.
Thou wilt keep him in perfect peace. S.A.TT.B.
Three Collects for the three first Sundays in Advent. Two for Treble, and one for Bass.
Wash me throughly. S.A.T.B.
The Hundredth Psalm, arranged with various harmony for choirs.
By the rivers of Babylon (Soprano solo).
Ditto. (Alto solo.)

SERVICES, ETC.

(In E). Te Deum, Jubilate, Kyrie, Sanctus, and Creed. Magnificat and Nunc Dimittis.
(In F). Chant Service. Te Deum and Jubilate; Magnificat and Nunc Dimittis.
(In F). Chant Service, Letter B. Te Deum, Jubilate, Magnificat and Nunc dimittis.
(In G). Chant Service. Te Deum, Jubilate, Magnificat, and Nunc Dimittis.
(In C). Glory be to God on high. (early work.)

FOR ORGAN.

Six Pieces for a Chamber Organ (Set 1 and 2).
Introduction and Fugue, in C minor.
Andante in G,
" in A (posthumous).
" in E minor. (do.)
National anthem, with variations.
An Air, varied, composed for Holsworthy church bells. (do.)
'Studio' for Organ.
Grave and Andante for 'The Organist's Quarterly Journal,' and some other contributions to collections.

The Psalter, pointed for Chanting.
The European Psalmist.
Ode, for the opening of an Industrial Exhibition, words by W. H. Bellamy.
The praise of Music, for Gounod's Choir at Albert Hall, 1873.
Numerous Chants and Hymn tunes.

GLEES.

I wish to tune my quiv'ring lyre. A.TT.BB.
When fierce conflicting passions.
Shall I tell you whom I love?

SONGS.

Shall I tell you whom I love (with Violoncello, ad lib.)
When from the great Creator's hand (from the Ode).
Strong in heart and strong in hand (Ditto).
Silently, silently (Ditto).
There be none of beauty's daughters.
Wert thou like me.
The Butterfly.
Orphan hours, the year is dead.
Hoher Muth und süsse Minne (with Violoncello ad lib.).

FOR PF.

Air and variations.
March in C minor, and Rondo in G.

Also a pamphlet entitled 'A Few Words on Cathedral Music and the Musical System of the Church, with a plan of Reform.' (Rivingtons, 1849.)

A few MS. sketches are preserved at Leeds Church and elsewhere. [H.S.O.]

WESSEL, CHRISTIAN RUDOLPH, born in 1797, at Bremen, came to England in 1825, and established, with an amateur named Stodart, at No. 1 Soho Square, the firm of music-publishers Wessel & Stodart, for the popularisation of foreign music in this country. In 1838 Stodart retired and Wessel continued the business until 1839, when he took in Stapleton as a partner, and removed to 67 Frith Street, Soho. About this time the firm entered into a contract with Chopin for the exclusive right to publish his works in England, paying him £12 for each fresh composition. In 1845 Stapleton left the firm, and Wessel again carried on business by himself, from 1846 at 229 Regent Street, and from 1856 at 19 Hanover Square, until 1860, when he retired in favour of Messrs. Edwin ASHDOWN and Henry John PARRY, both of them long in his employ. In 1882 Mr. Parry retired, and since then it has been in the hands of Mr. Ashdown alone.

Wessel was a great benefactor to the spread of music in England. Among composers whose works were introduced by him are Schubert, Schumann, Mendelssohn, Abt, Kücken, Gade, Schulhof, Heller, etc. Of the works of Heller, as of those of Chopin, Wessel and his successors have had, and still hold, the exclusive copyright in England, though by a decision of the Court of Chancery in 1853, several important works were lost to them. [See BOOSEY & Co.] Since that period they have turned their attention to the publication of the works of resident composers, such as Brinley Richards, Sydney Smith, Ganz, Elliott, etc. In 1867 they were the first to establish a monthly musical magazine by the publication of 'Hanover Square.' Mr. Wessel died at Eastbourne, March 15, 1885. [A.C.]

WESTBROOK, WILLIAM JOSEPH, Mus. Doc., born in London Jan. 1, 1831. His instructor was Mr. R. Temple, a blind organist. In 1848 he became organist of St. Bartholomew's, Bethnal Green, which he exchanged in 1851 for St. Bartholomew's, Sydenham, where he has since remained. He took his degree of Mus. Bac. at

Cambridge in February 1876, the exercise being a setting of Psalm xxiii. for chorus, solo voices and orchestra; and his Doctor of Music degree in May 1878, his exercise, 'Jesus, an orstoriette,' for solo voices, eight-part choruses, and orchestra, having been performed with great success in the chapel of Queen's College, Cambridge. He is Examiner in Music to the College of Preceptors; was sub-organist at the Crystal Palace for some three years, and conductor for thirteen years of the South Norwood Musical Society, with which he has given 73 concerts of high-class music.

Dr. Westbrook has published much in various branches: very many organ-pieces, original or arranged; songs, part-songs, madrigals, canons; English text to many songs of Mozart, Schubert, and Fesca, etc.; in part or entirely the English text of De Beriot's, Dancla's, and Alard's Violin Schools; Organ Tutors; a large portion of the first 12 volumes of the 'Musical Standard'; very many pieces for the harmonium, etc., etc. He has a large number of pupils in the neighbourhood of his residence. [G.]

WESTERN MADRIGAL SOCIETY, THE, was one of the results of that impulse to the study of ancient music which began in England in the latter part of the first half of this century, and which produced the Musical Antiquarian, Handel, and Motet Societies, V. Novello's Purcell, and edition of Boyce's Cathedral Music, Burns's Services and Anthems, the Parish Choir, and other monuments.

It was founded at a meeting held at 27 Soho Square, Feb. 24, 1840: its first president was Mr. Joseph Calkin, and its first conductor Mr. W. Hawes, who was succeeded by Messrs. J. Turle and James Coward, Dr. E. J. Hopkins and Dr. J. F. Bridge. Ten practice-meetings are held annually, from October to April, at the house of the Royal Society of Musicians, Lisle Street, Leicester Square. The annual subscription is two guineas, and the number of ordinary members forty. Prizes are occasionally given for the composition of madrigals. The Society has accumulated a fine library. [G.]

WESTLAKE, Frederick, pianist and composer, born 1840, at Romsey, Hants. From 1855-59 he was a student at the Royal Academy of Music, of which institution in 1860 he was made Sub-professor, then Associate, and in 1863 Professor. Mr. Westlake played in public with success, until the demands made on his time for teaching became too great. He re-appeared, Oct. 22, 1873, at Mr. W. H. Holmes's concert, and played, with his pupil Miss Agnes Channel,[1] Chopin's Rondo for Two Pianofortes, probably for the first time in England. Mr. Westlake is a member of the Philharmonic Society and the Society of Musicians. His compositions include a Mass in Eb; an O Salutaris; a Kyrie and Gloria (with orchestra); hymns included in 'Hymns Ancient and Modern'; a Duo Concertante for Piano and Cello; an Allegro con forza, a set of nine 'Episodes,' and a Fugue in Octaves for Piano Solo; Songs and Part Songs, 'Lyra Studentium,' etc. He also completed Sterndale Bennett's edition of Bach's 48 Preludes and Fugues. [A.C.]

WESTMINSTER. Under this head may be mentioned the Catholic Gregorian Association for the study, practice, and use of Plain Chant, founded in 1882 by Mr. W. Marsh, under the patronage of Cardinal Manning and several other Bishops. The Society consists of active, honorary, and corresponding members; the subscription of the active members is 2s. 6d. a year; the affairs are managed by a Council; the Musical Director is the Rev. Charles A. Cox, and the Secretary Mr. W. Marsh, Archbishop's House, Westminster, S.W. [G.]

WESTMORELAND, John Fane, eleventh Earl of (of the creation of 1624)—better known in the musical world by the courtesy title of Lord Burghersh, which he bore before his succession to the earldom—was born Feb. 3, 1784. He entered the army and served in the various campaigns from 1805 to 1815, and was subsequently envoy at Florence, and ambassador successively at Berlin and Vienna. His love for music manifested itself in early youth, and he became a good violinist. Whilst a student at Cambridge he obtained instruction from Dr. Hague, the University professor; he also studied under Zeidler at Berlin and Mayseder at Vienna. He essayed composition, and produced 6 Italian operas, 'Bajazet,' 'Il Torneo,' 'Fedra,' 'L'Eroe di Lancastro,' 'Il Ratto di Proserpina,' and 'Lo Scompiglio teatrale'; an English opera, 'Catherine'—a re-setting of Cobb's 'Siege of Belgrade'; a Grand Mass, a Service, a Magnificat, and two anthems, besides hymns, madrigals, songs, duets, etc., etc. In 1817 he was one of the unsuccessful competitors for the prize offered for the best setting of William Linley's Ode on the death of Samuel Webbe. His real claim to distinction, however, is not his musicianship, but the energy, perseverance and success with which he advocated, and ultimately succeeded in procuring, the establishment of an Academy of Music in London, and the zeal with which, as its President, he strove at all times to advance its interests. [See Royal Academy of Music.] In 1832 he was appointed a Director of the Concert of Antient Music. He succeeded to the earldom on the death of his father, Dec. 15, 1844, and died Oct. 16, 1859. [W.H.H.]

WESTROP, Henry John, born July 22, 1812, at Lavenham, Suffolk; made his first appearance at 13, at the Sudbury Theatre as pianist, violinist and singer. He afterwards became organist at St. Stephen's, Norwich; in 1831 at Little Stanmore; 1832, at Fitzroy Chapel, and April 3, 1834, at St. Edmund, Lombard Street, which he held till his death. He at one time played the violin at the Royal Italian Opera and the Philharmonic Society, of which he was a member.[2] Westrop's abilities as a composer were greater than his reception by musicians and the public would imply. His com-

[1] Chosen by Sterndale Bennett to introduce to the public his 'Maid of Orleans' sonata.

[2] See Mr. C. E. Stephens in the 'Musical World,' Oct. 11, 1879, to whom we are indebted for our information.

positions include Quartets for strings and for piano and strings (Purday, and Augener); Duo Concertante, op. 6, for piano and flute (Wessel); Sonata for piano and violin (Stanley Lucas); 2 PF. pieces, 'Greeting and Parting' (Cocks): in MS. 2 PF. Quintets in C minor and Eb, produced by the Society of British Musicians; also an opera, 'The Maid of Bremen,' libretto by Fitzball, written for Pyne and Harrison. He died of paralysis, Sept. 23, 1879. His daughter

KATE, a pianist, has succeeded to his organ in the City. His younger brothers, EAST, JOHN, and THOMAS, were also musicians; Thomas's name is affixed to the translation of Catel's Treatise on Harmony (London, 1876). [A.C.]

WEYRAUCH, AUGUST HEINRICH VON. A composer whose name must be mentioned because he is the author of a song 'Adieu,' or 'Lebe wohl,' often attributed to Schubert, and at one time very much sung. It was published by the author in 1824, under his own name, with the title of 'Nach Osten,' to words by Wetzel. Its attribution to Schubert is due to Paris, where it was published about 1840 as 'Adieu! Paroles françaises de M. Bélanger,' etc. A transcription of it as Schubert's by Döhler (op. 45, no. 3), appeared in Germany in 1843, and lastly it was published in Schubert's name by Schlesinger of Berlin as a song with German text, in 1845. Weyrauch is not mentioned in any Dictionary, nor even in Whistling's 'Handbuch,' and the above information is taken from Nottebohm's Thematic Catalogue of Schubert, p. 254.

Whistling (1828) mentions a SOPHIE VON WEYRAUCH as the composer of an Overture (op. 3), and two books of Dances for PF. [G.]

WHISTLING AND HOFMEISTER'S HANDBUCH. The origin of this useful work is due to C. F. Whistling, a Leipzig publisher, who in 1817 brought out the first volume, under the title 'Handbuch der musikalischen Literatur, oder allgemeines systematisch geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeige des Verlegers und Preises,' 8vo. This work was published anonymously by A. Meysel, and contains a tolerably complete list of the music published in Germany, with some additions from neighbouring countries, between the years 1780 and 1817. In 1819 the publication was bought by the elder Hofmeister (also a Leipzig publisher), but in 1825 it was resold to Whistling. The 1817 volume was followed by ten yearly supplements, carrying the work down to 1827. In 1828 the second volume (or rather a new edition of that of 1817) appeared. This work, to which Whistling's name appears, is an 8vo. volume of 1158 pages; it is divided into three parts, and was followed by a supplement, containing a list of the works published while the book was in the press. In 1829 Whistling sold his whole business to the Hofmeisters, who thus again obtained possession of the work, and brought out two more supplements, carrying it down to 1833 and 1838 respectively. In 1844 a third edition appeared under the following title: 'C. F. Whistling's Handbuch der musikalischen Literatur, oder allgemeines systematisch-geordnetes Verzeichniss der in Deutschland und in den angrenzenden Ländern gedruckten Musikalien auch musikalischen Schriften und Abbildungen, mit Anzeige der Verleger und Preise. Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage. Bearbeitet und herausgegeben von A. Hofmeister.' This edition (a 4to. volume) was published by Friedrich Hofmeister. It consists of three parts with separate pagination (Part I, pp. 144; Part II, pp. 336; Part III, pp. 340); the third part is dated 1845, and is preceded by a list of the changes which have taken place in the various firms of music-publishers during the period covered by the volume. In 1851 a series of yearly 8vo. volumes was begun, containing lists of the music published during the year preceding that of each publication. This series is still continued. In 1852 another volume (382 pp.) of the 4to edition carried the collection on from January 1844 until the end of 1851. In 1860 a second volume (470 pp.) carried it down to the end of 1859, and in 1868 a third (561 pp.) down to the end of 1867. These volumes were all edited by Adolph Hofmeister, and published by Friedrich Hofmeister, but since 1876 the work has been both edited and published by the latter. The last two volumes of the 4to series which have hitherto (March, 1886) appeared, are those of 1876 (575 pp.) and 1881 (685 pp.). The titles the volumes at present bear, according to which the 1860 issue appears as 'Fünfter Band oder Zweiter Ergänzungsband,' seem a little ambiguous unless it is remembered that the editions of 1817, 1828, 1844, and 1852 are treated as the first four volumes, though the issue of 1852 is at the same time regarded as the first supplement to its predecessors. [W.B.S.]

WHITAKER, JOHN, born 1776, was organist of St. Clement, East Cheap, and composer of the music of many popular dramatic pieces, amongst which were 'The Outside Passenger,' 1811; 'Orange Boven,' 1813; 'A Chip of the Old Block,' and 'My Spouse and I,' 1815; 'The Broken Sword,' 1816; 'A Friend in Need,' 1817; 'Three Miles from Paris,' 1818; 'A Figure of Fun,' 1821; 'The Apprentice's Opera,' 'The Rake's Progress,' 'Sixes and Sevens,' etc. He joined Reeve in composing music for 'Who's to have her,' and contributed some songs to 'Guy Mannering' (1816), amongst them the popular 'Oh, slumber, my darling.' He also composed the music for several pantomimes, in one of which (produced at Sadler's Wells on Easter Monday, April 12, 1819) occurred the famous Clown's song, 'Hot Codlins,' written for Grimaldi. His comic songs ('Darby Kelly,' 'Paddy Carey,' and others) were highly popular. He composed some anthems, music for English versions of the Odes of Anacreon and Æsop's Fables, The Seraph Collections of Sacred Music, 2 vols., and 12 Pedal Exercises for the Organ. He died Dec. 4, 1847. [W.H.H.]

WHITE, Rev. Matthew, Mus. Doc., a bass singer in the choir of Wells Cathedral, became organist of Ch. Ch. Cathedral, Oxford, 1611, and was admitted Nov. 2, 1613, gentleman and gospeller of the Chapel Royal. He resigned the appointment Sept. 25, 1614. On June 2, 1619, he and Cuthbert Joyner, Serjeant of the Vestry of the Chapel Royal, were appointed Surveyors of lands, etc., belonging to rectories, vicarages, and rural prebends in England and Wales. He accumulated the degrees of Mus. Bac. and Mus. Doc. at Oxford, July 18, 1629. Anthems by him are in Barnard's MS. collections, in the Tudway Collection, in Ely Cathedral Library, and elsewhere. The words of some are given by Clifford. Some catches by him are in 'The Musical Companion,' 1667. [See White, Robert.] [W.H.H.]

WHITE, Maude Valérie, born of English parents at Dieppe, June 23, 1855. After acquiring the rudiments of harmony and composition from W. S. Rockstro and Oliver May, she entered the Royal Academy of Music in Oct. 1876, and studied composition under Sir G. A. Macfarren. In Feb. 1879 she was elected to the Mendelssohn Scholarship, which she held for two years, studying the while under Macfarren and F. Davenport. In April 1881 ill-health compelled her to give up the scholarship and reside for a time in South America. Previously, however, to her departure, a portion of a Mass of hers was performed at a Royal Academy Students' Orchestral Concert. In the winter of 1883 she completed her musical studies in Vienna, since which she has resided in London.

It is as a song-writer that Miss White is known; her songs are often graceful, melodious, well-written, and well-adapted to the voice. Among the most popular of them are 'Absent yet Present,' 'The devout lover,' 'Ye Cupids,' and 'When passion's trance.' Her best songs are to words by Herrick and Shelley. For instance, for 'To Blossoms,' 'To Daffodils,' 'To Electra,' 'To Music, to becalm his fever,' she has written pure, quaint, and measured music in thorough accord with Herrick's delicate but somewhat archaic turns of thought and language. But a song of greater scope and merit than any of these is to Shelley's words, 'My soul is an enchanted boat,' from 'Prometheus Unbound.' Here she has completely caught the spirit of Shelley's beautiful song, and has proved herself to be an adequate interpreter of a most exquisite lyric: and it is not too much to say that the song is one of the best in our language. And worthy of all praise is her thorough appreciation of the importance of the words of songs, an appreciation attested alike by the excellence of the poetry she sets to music, and by her own careful attention to the metre and accents of the verse.

Of Miss White's German and French songs we may mention Heine's 'Wenn ich in deine Augen seh,' and 'Im wunderschönen Monat Mai,' and Victor Hugo's 'Chantez, chantez, jeune Inspirée,' and 'Heureux qui peut aimer,' also a fine setting of Schiller's 'Ich habe geleht und geliebet,' for soprano and orchestra.

Of her later attempts we may mention some interesting settings of poems from 'In Memoriam.' But it may be doubted whether these noble poems are sufficiently lyrical for the musician's purpose. [A.H.W.]

WHITE, MEADOWS. Alice May Meadows White, *née* Smith, a distinguished English composer, was born May 19, 1839. She was a pupil of Sir W. Sterndale Bennett and Sir G. A. Macfarren; married Frederick Meadows White, Esq., Q.C., Jan. 2, 1867, was elected Female Professional Associate of the Philharmonic Society in Nov. 1867, Hon. Member of the Royal Academy of Music in 1884, and died Dec. 4, 1884. She was a prolific composer of works of all dimensions. The list embraces 2 Symphonies, in C minor (1863), and G (18—); Overtures to 'Endymion' (1871), 'Lalla Rookh' (1865), 'Masque of Pandora,' with two Intermezzi (1878), and 'Jason' (1879); a Concerto for clarinet and orchestra (1872); an Introduction and Allegro for PF. and orchestra (1865); 4 PF. quartets, in B♭ (1861), D (1864), E, and G minor; a PF. trio in G (1862); 3 String quartets, in D (1862), A (1870), and G; also 5 Cantatas for soli, chorus, and orchestral accompaniment—'Rüdesheim or Gisela' (1865), Kingsley's 'Ode to the North-East Wind' (Hackney Choral Association, 1880), Collins's 'Ode to the Passions' (Hereford festival, 1882), Kingsley's 'Song of the Little Baltung' (1883), Kingsley's 'Red King' (1884), the four last published by Novellos; Part Song 'The Dream' (1863); Duet (S. T.) 'Maying'; many solo-songs, duets, etc. 'Her music,' says the 'Athenæum' of Dec. 13, 1884, 'is marked by elegance and grace rather than by any great individuality . . . that she was not deficient in power and energy is proved by portions of the Ode to the North-East Wind, and The Passions. Her forms were always clear and her ideas free from eccentricity; her sympathies were evidently with the classic rather than with the romantic school.' [G.]

WHITE, Robert, a great English musician of the 16th cent., of whose life no particulars seem obtainable. In an organ book at Ely Cathedral there is a list of organists, according to which White was organist there from 1562 to 1567, and died in the last-named year. The official register of the organists commences with John Farrant on Dec. 9, 1567. An old MS. in the possession of the Rev. Sir F. A. G. Ouseley may be understood to say that White was organist of Westminster Abbey 'temp. 1560.' In one of the MSS. in the library of Ch. Ch., Oxford, he is constantly described as of Westminster, and once in full as 'Mr. Ro. Whytt, batchelar of art, batchelar of musick, organist of Westminster, and m^r of the children of the same.' More definite still is a MS. note by Mr. John Stafford Smith in the margin of a copy of Burney's History (vol. iii. p. 66) in the Royal College of Music Library, according to which 'Robert

White commenced org^{t}. of West^{r}. Abbey anno 1570, and master of the choristers 1574. Died 1575.' No corroboration of any of these statements is forthcoming. There is no entry of White's hurial at Ely, and the Westminster Registers appear to make no mention of him. Nor, again, can White's degrees be found in the Registers of either Oxford or Cambridge, which are unfortunately most defective at the period at which he, in all likelihood, graduated. Several persons of the name graduated at Cambridge during the reign of Henry VIII, hnt in no case are the christian names given. Anthony à Wood, in his Lives of English Musicians, has very little to say about White, and in the index assigns him to the reign of Charles I., obviously confnsing him with MATTHEW WHITE.

This almost total want of information is the more remarkable as White was certainly a man of very great note in his day. Morley, in his 'Plain and Easy Introduction,' classes him with the glories of the English School. In a MS. written in 1591 hy John Baldwine, 'singing man of Windsor,' that worthy says, in recounting the principal composers of his age :—

I will begin with White, Shepperd, Tys, and Tallis, Parsons, Gyles, Mundis, th'oulde ons of the Queen's pallis.

The writer of the beautiful set of Part Books in the Ch. Ch. Lihrary, from which so much of interest with regard to the composers of the 16th century is to be gleaned, was an enthusiastic admirer of White. At the end of the Peccatum peccavit iu D minor he writes in the alto and tenor parts :—

Non ita moesta sonant plangentis verba Prophstæ
Quam sonat enthore musica moesta mei.

[Sad as the mourning Prophet's worde fall on the ear,
More sad to ms the music's tonee appear.]

There may have been another couplet, but, if so, the hinders have destroyed it. Again, at the end of the Precamur, we find in all the parts—

Maxima musarum nostrarum gloria White
Tu peris; æternum sed tua musa manet.

[Thou diest, White, chief splendonr of our art,
But what thy art hath wrought shall nevermore depart.]

It is a sad commentary on this that only three of White's pieces have been printed, 'The Lord hless us,' in Barnard; 'Lord, who shall dwell,' in Burney's History, and 'O praise God in His holiness,' hy Burns, in 'Anthems and Services; Second Series' (about 1847). The MS. hooks of White's time are, however, full of his mnsic, showing that it was highly esteemed. In many cases we find hie mnsio attrihuted to Thomas, William, or Matthew White. The first christian name seems to be a mere hlnnder.

MATTHEW WHITE may have been a relation of Robert. [See p. 451.]

WILLIAM WHITE appears as the author of a number of Fantasias, mostly in five or six parts, in the Lihraries of Christ Church and the Music School, Oxford, the style of which leads to the conjecture that he lived in the early part of the 17th century. An anthem, to the words 'Behold now, praise the Lord,' in the part-books at St. Peter's College, Camhridge, is ascribed to him.

The following list of Robert White's compositions seems fairly complete. It presents three noteworthy features :—

(1) The absence of secular compositions, with the possihle exception of the Fantasias for the Lute.

(2) The great preponderance of Latin in the words.

(3) The fact that apparently none of the Latin motets were adapted to English words. The strangeness of this will be realised by comparing the numerous adaptations made in the case of Tallis. (Is it a sign of White's earlier date?)

COMPOSITIONS TO LATIN WORDS.

Peccatum peccavit (Lam. i. 8—13, in two parts, the second commencing at Omnis populus), à 6 (A min.). [1] Ch.Ch., M.S.O., B.M., R.C.M.
Peccatum peccavit, à 5 (D min.). Ch.Ch.
Portions of Psalm cxix., viz :—
1. Portio mea (vv. 57—64), à 5 (A min.). Ch Ch.
2. Manus tuæ (and Veniant mihi, 73—80), à 5 (D min.) Ch.Ch., M.S.O., R.C.M., B.M.
3. Justus es (137—144), à 5. (E min.) Ch.Ch.
4. Appropinquet deprecatio (169—176), à 5 (G min.). Ch.Ch.
Portions of e Magnificat, à 6, viz. :—
1. Quia fecit, e 4 (D min.). Ch Ch.
2. Et sanctum nomen, à 3 (D min.). Ch.Ch.
3. Sicut locutus est, à 4 (D min.). Ch Ch.
4. Sicut erat in principio, à 4 (D min.).[2] Ch.Ch.
Miserere (Psalm li., in two parts, the second commencing 'Cor mundum'), à 5 (D minor). Ch Ch.
Exeudiat te (Psalm xx.), à 5 (D min.) Ch Ch.
Domine quis habitabit (Psalm xv.), e 6 (?) (D min.) Ch.Ch.
Do. Do. (D min.) Do. M.S.O.
Do. Do. (A min.) Do.
Deus misereatur (Psalm lxvii.), à 6 (G min.) Ch Ch., M.S.O.
Cantate Domino (Psalm xcviii), à 3 (A min.) R.C.M.
Ad Te levavi (Psalm cxxiii.), à 6 (?) (G min.) Ch.Ch.
Domine non est (Psalm cxxxi.) à 6 (D min.)[3] Ch. Ch., M.S.O.
Regina coli, à 5 (F major). Ch.Ch.
Precamur sancte Domine, à 5 (D dor.)[4] Ch Ch.
Tota pulchra es (Canticles iv. 7), a 6 (?) (A min.). Ch.Ch.
In nomine, à 5 (D min.). Ch Ch., M.S.O., B.M.
5 In nomines à 4 (D min.) M S O.
In nomine, à 5 (F major).[5] B.M.
Libera me, à 4 (G min.).[6] B.M.
Christe qui lux. B.M.
Do. Do.
3 In nomines.[7] B.M.

[1] Ch.Ch. = Christ Church, Oxford. M.S.O. = Music School Library, Oxford. B.M. = British Museum. R.C.M. = Royal College of Music. P.H. = Peter House, Cambridge.

[2] All these appear in a book which consists of excerpts, usually for a small number of voices, from larger works. It seems a tolerably certain inference that they are clippings from a Magnificat of considerable dimensions. More than this, there is in the Oxford Music School Library a Contra Tenor part of a Magnificat à 6, from which, where comparison is possible, it is clear that the excerpts in Ch. Ch. were taken. There is the usual difficulty about Christian names. The Ch. Ch. MS. only assigns the pieces to 'Mr. Whight' by which in that MS. *Robert* White is always meant. The Music School MS. attributes the Magnificat to 'Mr. William White, 1570.' As the Ch. Ch. MS. seems much older than the other, and everything also points to William White having lived a good deal later than 1570, it seems most reasonable to consider Robert White the author of this work. Since writing this the author has discovered at Tenbury five parts of the whole of this Magnificat.

[3] 'Sicut ablactatus,' which appears as a separate Motet in e MS. at Ch. Ch., is only an excerpt from this work.

[4] Several settings of these words by White are to be found. In Ch Ch. there is first of all a melody harmonised note against note, much as a modern hymn tune, except that in the second of the three verses of the hymn the melody is assigned not to the treble but to the alto. There are also in Ch Ch. three other pieces to these words, two in D dor, immediately following that described, and subsequently one in G min., in all of which the melody is used as a C. F. and florid counterpoints written to it. The second and third of these are also in B.M.; the first in M.S.O.; the second and perhaps the others in R.C.M. also.

[5] This piece, which is not called an In nomine appears in a volume that bears the date 1578 and is entitled 'A book of In nomines and other solfaing songs of 5, 6, 7, and 8 parts for voices or instruments.'

[6] Only ascribed to 'Mr. White.'

[7] The Ch. Ch. Catalogue refers to an Ecce Mater by White, but this appears to be a mistake of the Cataloguer.

II. COMPOSITIONS TO ENGLISH WORDS.

O Lord, deliver me from mine enemies. à 5 (D min.). Ch.Ch.
Lorde, who shall dwell (Psalm xv.). à 5 (G min.).[1] Ch.Ch.
The Lord bless us, à 5 (A min.).[2] Ch.Ch.
Let thy merciful ears. Ch.Ch. Catalogue.[3]
O praise God in His holiness, à 8 (F major).[4] Ch.Ch., Tenbury, Ely York, P.H.
O how glorious.[5] Ch.Ch., P.H.
O God the heathen are come. York Catalogue.
Prayse the Lord, O my soul, à 8 (D min.).[6] R.C.M.

III. INSTRUMENTAL PIECES.

8 Fantazias for the Lute. B.M.
'Bitts of three Parts Songs, in Partition; with Dittles, 11; withoute Dittles, 16.'[7]

A certain Magister White was employed by Magdalen College, Oxford, in the years 1531, 1532, 1539, 1542, and 1545, to repair the organ in the College Chapel. In the 'Parish Choir' (vol. iii. p. 82) Sir William Cope conjectures, on the strength of the title Magister, that this was none other than Robert White. If so, White would be one of the earliest English organ-builders as well as one of the chief glories of the English school of music. Dr. Rimbault declares in his Preface to the Musical Antiquarian Society's edition of Gibbons's Fantasies (p. 7) that Robert White was the First English musician who adopted the title of Fancies for a collection of instrumental compositions, and refers to the Fantasias in the Library of Christ Church, Oxford, in support of this statement. These Fantasias, as already observed, are the work of *William* White, but the Fantazias in the British Museum seem to make good Dr. Rimbault's statement.

The writer has to tender his sincere thanks to the Rev. Sir F. A. G. Ouseley, Bart., the Rev. Sir W. H. Cope, Bart., the Rev. W. E. Barnes, the Rev. W. E. Dickson, Dr. Naylor, Dr. Armes, Dr. Mann, Mr. Barclay Squire, and Mr. Bertram Pollock, for most material assistance rendered by them in drawing up the foregoing particulars. [J.H.M.]

WHITFELD, CLARKE. [See CLARKE, JOHN. vol. i. p. 365 *b*.]

WHITING, GEORGE ELBRIDGE, an eminent American musician, born Sept. 14, 1843, at Holliston, near Boston, U.S. His mother had been a fine vocalist during her youth. Two of his brothers adopted music as a profession, and with one of them, Amos, then organist at Springfield, Mass., he began to learn the piano when but 5 years old. At 13 he had attained such skill on the organ as to make his first appearance at a concert in Worcester, Mass. Two years later he succeeded Dudley Buck as organist of the North Congregational Church at Hartford, Conn. There he founded the Beethoven Musical Society for church practice. In 1862 he began his Boston career, playing at Dr. Kirk's church, and afterwards at Tremont Temple, and giving concerts on the Music Hall organ, and on many other large organs, and meanwhile studying with G. W. Morgan, organist in New York. In 1863 he visited England to study with Mr. W. T. Best, and while there often deputised for Mr. Best in church. Returning to America he became organist of St. Joseph's Church, Albany, where EMMA LA JEUNESSE, now known as Madame Albani, was a member of his choir. [See vol. ii. p. 85.] After three years he returned to Boston, where he was organist and director of music at King's Chapel for five years, and at the Music Hall for one year. In 1874 he visited Berlin, and studied harmony with Haupt, and orchestration with Radecke. Returning to Boston again, he became principal organ-instructor in the New England Conservatory. He was also organist at the Cathedral of the Holy Cross, and conductor of the Foster Club, Boston. While Mr. Whiting was its director the club sang a number of his compositions, among others a setting of the prologue to Longfellow's 'Golden Legend,' and the first sketch of a cantata, 'The Tale of the Viking.' In 1879 he accepted a call from Theodore Thomas to take charge of the organ department in the College of Music at Cincinnati, of which Thomas was then director. A thousand dollars having been offered by the Musical Festival Association for a cantata, Buck and Whiting competed. Buck offered 'Scenes from Longfellow's Golden Legend,' Mr. Whiting submitted his 'Tale of the Viking,' enlarged to a dramatic cantata for three solo voices, chorus, and grand orchestra. The choice fell on Buck, not without considerable difference of opinion outside. In 1882 Mr. Whiting returned to Boston and the New England Conservatory, where he is now (1886) teacher. He is still young, and it is believed that the world will yet be greatly enriched by his work.

Besides many organ studies and concert pieces, and the large works already mentioned, Mr. Whiting has written a number of songs; a Mass in C minor for voices, orchestra, and organ (performed in 1872); a do. in F minor; a grand Te Deum in C major (written for the opening of the Cathedral in Boston and performed in 1874); 'Dream Pictures,' a cantata (performed in 1876); several sets of Vespers; a number of four-part songs; a piano concerto in D minor; an Allegro brillant for orchestra; suite for cello and piano, op. 38; overture for orchestra to Tennyson's 'Princess'; 'March of the Monks of Bangor,' for male chorus and orchestra, op. 40; 'Free Lances,' for male chorus and military band; 'Midnight,' cantata for four solo voices and piano solo; 'Henry of Navarre,' ballad for male chorus and orchestra. Many of these pieces have been performed in public. Mr. Whiting was last employed on a symphony in C, and suite for orchestra in E. [W.H.D.]

[1] Printed by Burney.

[2] This anthem is at York ascribed to *William* White; at Ely, in Mr. Hawkins's handwriting, to 'Dr. Matthew White of Xt. Church in Oxford. 1611.' But in the Ch. Ch. part-books it is assigned to Robert White and these books were written about 1581. An autograph book of Dr. Blow in the Fitzwilliam at Cambridge also attributes it to *Robert* White, and Barnard prints it as *Rob.* White, which seems conclusive. [See SCHOOLS OF COMPOSITION, vol. iii. p. 272 *a*.]

[3] The books that contained this Anthem are missing.

[4] This is printed in vol. ii. of Services and Anthems, published by Burns. At York it is ascribed to William, and in another copy to Matthew White. At Ch. Ch. there is no christian name, but the Tenbury copy ascribes the piece decisively to 'Maister Whytt, orgt. of Westminster Abbey, temp. 1560.'

[5] As this is only said to be by 'Mr. White,' it may belong to Matthew White.

[6] This is only attributed to 'White.' Another anthem 'O Lord our Governor,' in R.C.M. is ascribed to R. W., and probably Robert White is meant.

[7] See Burney's History, vol. iii. p. 71.

WHITMORE, Charles Shapland, born 1805, at Colchester, educated at Rugby and Cambridge; called to the Bar 1830; Q.C. 1855; County Court Judge 1857. He was an enthusiastic amateur, and composed various songs, viz. 'Oh Sorrow' (Barry Cornwall), 'Oh, the merry days,' 'Farewell, I know thy future days'; and, in 1830, 'Isle of Beauty, fare thee well.' This last, with accompaniments by Rawlings, enjoyed very great popularity, and as recently as 1878 was republished with fresh accompaniments, as 'a celebrated English ditty of the olden time.' Mr. Whitmore died in 1877, and on his deathbed composed a Kyrie, which is good enough to be included in the Temple Church Service Collection. His brother, Lt.-Gen. Francis Locker Whitmore, was director of the Military Music School at Kneller Hall, which he left in 1880. [See Kneller Hall.] [A.C.]

WHYTHORNE, or WHITEHORNE, Thomas, born in 1528, is known only as the composer of a collection of part-songs which issued from the press of John Day in 1571, bearing the quaint title of 'Songes for three, fower and five voyces, composed and made by Thomas Whythorne, Gent., the which songes be of sundrie sortes, that is to say, some long, some short, some hard, some easie to be sung, and some between both; also some solemne and some pleasant or mery, so that according to the skill of the singers (not being musicians) and disposition and delite of the hearers, they may here find songes to their contentation and liking.' A woodcut portrait of the composer is on the back of the title. The compositions do not rise above mediocrity. A portrait of Whythorne, painted in 1569, is in the possession of Mr. Julian Marshall. [W.H.H.]

WIDERSPÄNSTIGEN ZÄHMUNG, DER —The Taming of the Shrew. An opera in 4 acts, adapted by J. V. Widmann from Shakspeare, and set to music by H. Goetz. It was produced at Mannheim, Oct. 11, 1874. In English (Rev. J. Troutbeck), by Carl Rosa, at Her Majesty's Theatre, Jan. 20, 1880. The English version is published by Augener & Co. [G.]

WIDOR, Charles Marie, organist and composer, born Feb. 22, 1845, at Lyons, where his father was organist of St. François. After an early training at home he was sent to Belgium, where he studied the organ with Lemmens, and composition with Fétis. He then returned to Lyons, and in Jan. 1870 became organist at St. Sulpice in Paris, a post he still retains.

M. Widor's intellectual activity and position in good society did not tempt him to be a mere virtuoso; he soon won himself a place among the composers and writers on music. His duties as critic of the 'Estafette,' under the two signatures of 'Tibicen' and 'Auletès,' leave him ample time for composition. His works include a quantity of PF. pieces; songs with PF. accompaniment; duets for soprano and alto, etc.; 2 orchestral symphonies (in F and A); 'Nuit du Sabbat,' caprice symphonique in 3 parts; 3 concertos for PF. and orchestra, cello and orchestra, and violin and orchestra; PF. quintet in D minor; PF. trio; sonata for PF. and violin; suite for flute, and 6 duets for PF. and organ. He has also published a Mass for 2 choirs and 2 organs; Psalm cxii. for chorus, orchestra, and organ; several motets, and two collections of 'Symphonies' for organ. His Ballet in 2 acts, called 'La Korrigane,' was produced at the Opéra, Dec. 1, 1880, with success, though his 'Maitre Ambros,' an opera in 3 acts and 4 tableaux to a libretto by Coppée and Auguste Dorchain, produced at the Opéra Comique in May, 1886, was not so fortunate. The work will, however, confirm M. Widor in popular estimation and the respect of connoisseurs; for the pains he bestows on all his compositions, coupled with the grace and distinction of his melody, and his horror of vulgarity, seem to point him out as fitted to please both the public and the select few. His Symphony in A was played at the Crystal Palace, March 19, 1887. [G.C.]

WIECK, Friedrich, a remarkable pianoforte teacher, and father of Madame Schumann, was born Aug. 18, 1785, at Pretsch, near Torgau, in Saxony, began life as a student of theology at Wittenburg, preacher and private tutor, and was for some time engaged in a piano factory and library at Leipzig. His first wife was named Tromlitz, and was the mother of Clara Josephine, his famous daughter, and of two sons, Alwyn and Gustav. This union, however, was broken off, and the lady married Bargiel, father of Woldemar Bargiel. Wieck married again, July 31, 1828, Clementine Fechner, by whom he had a daughter Marie. About 1844 he removed from Leipzig to Dresden, where he resided till his death, Oct. 6, 1873, spending the summer at Löschwitz, and leading a very musical life, his house a rendezvous for artists. Mendelssohn endeavoured to secure him as Professor of the Piano in the Leipzig Conservatorium, but without success, and Moscheles was appointed instead.

Wieck began to teach the piano on Logier's system, but soon abandoned it for a method of his own, if that can be called a method which seems to have consisted of the application of the greatest care, sense, and intelligence possible to the teaching of technique and expression. He has embodied his views on the piano and singing in a pamphlet entitled 'Clavier und Gesang' (2nd ed., Leipzig, 1875), translated by H. Krüger, of Aberdeen, with three portraits. [See vol. iii. p. 423 *b*.] Among Wieck's pupils may be mentioned Hans von Bülow, who, in a letter quoted in the translation just mentioned, speaks of him with respect and gratitude. But his daughter Clara is his best pupil, and his greatest glory.

An institution called the 'Wieck-Stiftung' was founded in Dresden on Aug. 18, 1871, his 86th birthday, partly by funds of his own. He continued to see his friends almost up to the end of his life, and an amusing account of a visit to him in 1872 is given by Miss Amy Fay ('Music Study in Germany,' London, 1886, p. 147).

He published some Studies and Dances for the piano, Exercises in Singing, and a few pamphlets, 'Verfall der Gesangkunst' (Decay of the Art of Singing), etc. He edited a number of classical pianoforte works which are published anonymously, but distinguished by the letters DAS (Der alte Schulmeister). For portrait, see p. 492.

MARIE WIECK, daughter of the foregoing, was born in Leipzig about 1830, and educated by her father. She visited England in 1864, and appears to have been the first to perform the Concerto of Robert Schumann, in London, viz. at the Crystal Palace, on March 5 of that year. She now resides in Dresden, and is much esteemed as a teacher both of the pianoforte and singing. She has edited several of her father's works. [G.]

WIENER, WILHELM, violin-player, born at Prague, Aug. 1838; learnt violin from Mildner, and harmony from Tomaschek, in the Conservatorium there. After playing a great deal in Prague, he left it at sixteen for Brussels, and thence came to London, where he has been established ever since as an excellent teacher and player. He held the second violin at the Musical Union for many of its last years, was joint leader of the Philharmonic band with L. Straus for several seasons, and is widely known and esteemed. [G.]

WIENIAWSKI, HENRI, one of the most eminent of modern violinists, was the son of a medical man, and born at Lublin in Poland, July 10, 1835. His great musical talent showed itself so very early that his mother, a sister of the well-known pianist Ed. Wulff, took him at the age of 8 to Paris, where he entered the Conservatoire, and was soon allowed to join Massart's class. As early as 1846, when only 11, he gained the first prize for violin-playing. He then made a tour through Poland and Russia, but returned to Paris to continue his studies, more especially in composition. In 1850 he began to travel with his brother Joseph, a clever pianist, and appeared with great success in most of the principal towns of the Netherlands, France, England and Germany. In 1860 he was nominated solo-violinist to the Emperor of Russia, and for the next twelve years resided principally at St. Petersburg. In 1872 he started with Anton Rubinstein for a lengthened tour through the United States, and after Rubinstein's return to Europe, extended his travels as far as California. Returning to Europe (1874), he accepted the post of first professor of the violin at the Conservatoire of Brussels, as Vieuxtemps' successor; but after a few years quitted it again, and though his health was failing, resumed his old wandering life of travel. An incident connected with this last tour deserves record. During a concert which he gave at Berlin, he was suddenly seized by a spasm and compelled to stop in the middle of a concerto. Joachim, who happened to be among the audience, without much hesitation stepped on to the platform, took up Wieniawski's fiddle, and finished the programme amid the enthusiastic applause of an audience delighted by so spontaneous an act of good fellowship.

Struggling against his mortal disease, Wieniawski made for Russia, but broke down at Odessa, and was conveyed to Moscow, where he died April 2, 1880.

Wieniawski was one of the most eminent modern violin-players; a great virtuoso, distinguished from the mass of clever players by a striking and peculiar individuality. Technical difficulties did not exist for him—he mastered them in early childhood. Left hand and right arm were trained to the highest pitch of perfection, and while the boldness of his execution astonished and excited his audience, the beauty and fascinating quality of his tone went straight to their hearts, and enlisted their sympathy from the first note. The impetuosity of his Slavish temperament was probably the most prominent and most characteristic quality of his style, in which respect he much resembled his friend Rubinstein; but warm and tender feeling, as well as gracefulness and piquancy, were equally at his command. At the same time he was so thoroughly musical as to be an excellent quartet-player, though perhaps more in sympathy with the modern than with the older masters. He was one of the privileged few who, by sheer force of talent, take hold of an audience and make even the cold critic forget his criticism. Impetuous, warm-hearted, witty, an excellent story-teller—such was the man, and such were the qualities which shone through his performances. He has been accused of now and then overstepping the bounds of good musical taste, and indeed his fiery temperament led him sometimes to a certain exaggeration, especially in quick movements, or to such errors as the introduction of an enlarged cadenza in Mendelssohn's concerto; but who would not readily forgive such peccadilloes to so rare and genuine a talent?

His compositions—two concertos, a number of fantasias, pièces de salon, and some studies—are not of much importance. The best-known are the fantasia on Russian airs, that on airs from Faust, and a set of studies. [P.D.]

WILBYE, JOHN, the chief of English madrigal writers, published in 1598 'The First Set of English Madrigals to 3, 4, 5 and 6 voices,' containing 30 compositions, among them the well-known and popular 'Flora gave me fairest flowers,' and 'Lady, when I behold.' In 1601 he contributed a madrigal, 'The Lady Oriana,' to 'The Triumphes of Oriana.' In 1609 he published 'The Second Set of Madrigales to 3, 4, 5 and 6 parts, apt both for Voyals and Voyces,' thirty-four compositions, including the beautiful madrigals, 'Sweet honey-sucking bee,' 'Down in a valley,' 'Draw un, sweet night,' and 'Stay, Corydon, thou swain.' In 1614 he contributed two pieces to Leighton's 'Teares or Lamentacions, etc.' The above, which constitute the whole of Wilbye's known vocal works, were all printed in score by The Musical Antiquarian Society. He composed some Lessons for the Lute, a volume of which occurred in the sale of

the library of Rev. William Gostling of Canterbury in 1777. He dated the dedication of his first set of madrigals from 'the Augustine Fryers,' and this fact, with the probable conjecture that he was a teacher of music and possibly a lutenist, are all that is known of the biography of one who, in his particular walk, had no superior. [W.H.H.]

WILD, Franz, one of the best-known of German tenors, the son of homely country folk, born Dec. 31, 1791, at Hollabrunn in Lower Austria. At his baptism the cold water made him cry so lustily that Blacho, the schoolmaster, remarked, 'That child will make a fine singer some day; he shows a turn for it already, and I must teach him, let us hope with success'—a prophecy destined to be brilliantly fulfilled. In due time the boy, well-trained, entered the choir of the monastery at Klosterneuburg, near Vienna, and thence was promoted to the court chapel. His voice changed with extreme rapidity in his 16th year, the process only lasting two months, after which he became a chorus singer, first at the Josefstadt, and then at the Leopoldstadt theatres. A happy accident brought him into notice. General excitement about the war prevailing at the time, some battle-songs by Collin (of Beethoven's 'Coriolan'), set to music by Weigl, were being sung at the theatre, when one night the solo-singer fell ill, and Wild, though unprepared, took his place, and sang so finely that he was received with acclamation. He was at once offered an engagement for the Kärnthnerthor theatre, to sing in the chorus and take subordinate parts. His powerful sonorous voice told with so much effect one night in the quartet in 'Uthal,' that Hummel recommended him to Prince Esterhazy (whose band at Eisenstadt Hummel was conducting), and he entered on an engagement for six years from Oct. 11, 1810. Soon after, however, Count Ferdinand Palffy endeavoured to secure him for the theatre 'an der Wien,' but Prince Esterhazy declined to let him go. Wild pressed for his release, which was at last granted in Sept. 1811. In the meantime he had taken the law into his own hands, and was singing Ramiro in Isouard's 'Cendrillon' at the above theatre, first as *Gast* (July 9), and then (Aug. 28) with a permanent engagement. His success was great, and when the theatre was united under one management with the Kärnthnerthor (1804) he removed thither, and as Jean de Paris (1805) excited universal admiration by the liquid tones of his voice. For two years he was acting there with those excellent singers Forti [vol. i. 556] and Vogl [vol. iii. 323], his last appearance being June 4, 1816, after which he started on a tour through Frankfort, Mayence, Leipzig, Berlin, Dresden, Hamburg, and Prague. On Nov. 9, 1816, he appeared for the first time as Sargines at Darmstadt, having been made Kammersänger to the Grand Duke of Hesse. Here he remained till 1825, crowds flocking to see him when he played, and offering him almost princely homage. From Darmstadt he went to Paris, principally for the sake of further study with Rossini and Bordogni, and after this accepted an invitation to Cassel as Kammersänger. In July 1829 he went to Vienna, his engagement being made permanent on Nov. 1, 1830, and there he remained till 1845, except for occasional tours. One of these brought him to London in 1840, where he appeared with Staudigl and Sabine Heinefetter at the Princess's in 'Das Nachtlager,' 'Jessonda,' 'Iphigénie en Tauride,' and 'Der Freischütz.' His last appearance on the stage was at the Kärnthnerthor theatre, March 24, 1845, his part being Abayaldos in 'Don Sebastian.' After this he became régisseur. Wild celebrated the 50th anniversary of the commencement of his career by a concert (Nov. 8, 1857), in which all the principal singers of the court opera took part. Even then he was listened to with pleasure from the perfection of his style and the remarkable preservation of his voice. Latterly it had acquired so much the tone of a baritone that he sang such parts as Don Juan, Zampa, and Sever with irresistible power and energy. The parts in which Wild excelled, besides those from classical and lyric operas already mentioned, were Telasco ('Cortez'), Arnold ('Tell'), Orestes, Masaniello, Eleazar, Georges Brown, Licinius ('Vestale'), Arthur Ravenswood ('Lucia'), and especially Tamino, Florestan, Joseph (Méhul), and Othello. High notes he never forced, but preserved the full power and freshness of his middle register, which told most effectively in declamation and recitative. Although short he was well and compactly built, with eyes full of fire, an expressive countenance, and all the qualities fitted to give effect to his acting, which was natural and lifelike without exaggeration. As a concert-singer he was always well received, but perhaps his best singing of all was in church. Those privileged to hear him sing the Lamentations during Holy Week will never forget how the full round tones of his superb voice floated forth in perfect devotional feeling.

One of the happiest events of Wild's life was his meeting with Beethoven in 1815, at a festival-concert on the birthday of the Empress of Russia. The last number of the programme was the quartet in Fidelio, 'Mir ist so wunderbar.' Through some curious chance Beethoven himself appeared, and extemporised for the last time in public, before an audience of monarchs and statesmen. Wild had arranged to exchange an air of Stadler's for 'Adelaide': Beethoven was delighted, and at once offered to accompany it. 'His pleasure at my performance,' continues Wild, 'was so great that he proposed to instrument the song for orchestra. This never came off, but he wrote for me the Cantata[1] 'An die Hoffnung' (to Tiedge's words) which I sang to his accompaniment at a very select matinée.' On the 20th of April of the next year, Wild gave a little musical party at which he sang the same songs; Beethoven again accompanied him, and this was

[1] Op. 94, composed in 1816; not to be confounded with an earlier setting of the same poem, op. 32, composed 1805.

his farewell as an accompanyist, as the other had been his farewell as a player.[1] Wild died in 1860, at Ober Döhling near Vienna. [C.F.P.]

WILDER, Jérôme Albert Victor van, lyric poet and musical critic, born Aug. 21, 1835, at Welteren, between Aiost and Ghent. While studying for his doctor's degree in law and philosophy at the University of Ghent, he also frequented the Conservatoire, and thus acquired a thorough knowledge of harmony. Having written for a time for the 'Journal de Gand,' he came to the conclusion that there was no field in Belgium for a writer on music, and determined, like his countrymen Vaez and Gevaert, to push his way in Paris. He began by translating songs, and ended with adapting Wagner's works for the French stage. Being not only a clever versifier, but having a fine musical instinct, his work of this kind is excellent. His printed volumes include '40 Mélodies' by Abt; Schumann's 'Myrthen' and an Album; 'Echos d'Allemagne'; Rubinstein's 'Mélodies Persanes' and duets; Mendelssohn's Lieder and duets; Chopin's songs; Weber's songs; 'Les Gloires d'Italie,' etc.; French versions of Handel's 'Messiah,' 'Judas Maccabeus,' and 'Alexander's Feast'; Schumann's 'Paradise and the Peri,' 'Manfred,' 'Mignon,' 'Pilgrimage of the Rose,' 'Sängers Fluch,' and 'Adventlied'; Rubinstein's 'Tower of Babel,' and A. Goldschmidt's 'Seven Deadly Sins.' He has adapted for the French stage Ahert's 'Astorga'; Mozart's 'Oca di Cairo'; Schubert's 'Häusliche Krieg'; Paisiello's 'Barbiere di Siviglia'; F. Ricci's 'Une Folie à Rome,' and L. Ricci's 'Festa di Piedigrotta'; Weber's 'Syivana'; J. Strauss's 'La Reine Indigo' and 'Tsigane'; Suppé's 'Fatinitza'; and Wagner's 'Meistersinger,' 'Tristan und Isoide,' and 'Walküre.'

His critiques and *feuilletons* in 'L'Evénement,' 'L'Opinione Nationale,' 'Le Parlement,' and 'Le Gil Blas' have not yet been collected. He wrote for the 'Ménestrel' from June 1871 to 1884, and has republished 'Mozart: l'homme et l'artiste' (Paris 1880, 8vo. and 1881, 12mo.), and 'Beethoven: sa vie et son œuvre' (Paris 1883, 12mo.). To him also we owe the publication of Mozart's ballet 'Les petits Riens,' produced in Paris June 11, 1778, with a success represented by a French epigram of the day as but indifferent, but by Mozart himself in a letter to his father (July 9, 1778) as very great. [G.C.]

WILHELM, Carl, worthy of commemoration only as composer of the Wacht am Rhein; born at Schmalkalden, Sept. 5, 1815, and died there Aug. 26, 1875. He directed the Liedertafel at Crefeld from 1840–65, composed his famous Song in 1854, and received an annual pension of £150 for it in 1871. [G.]

WILHELMI, Auguste Emil Daniel Friedrich Victor, violinist, born at Usingen in Nassau Sept. 21, 1845, his mother being a good singer and pianoforte player; was first taught by K. Fischer of Wiesbaden, under whom he made astonishing strides, playing in public as early as 9. By the advice of Liszt he spent from 1861 to 1864 at the Leipzig Conservatorium under F. David, learning composition from Hauptmann, then from Richter, and afterwards at Wiesbaden from Raff. While at the Conservatorium he made an appearance at the Gewandhaus Concerts in 1862, and shortly afterwards began that career of wandering which he has maintained ever since, and always with great success. In 1865 he visited Switzerland; in 1866 Holland and England; in 1867 France and Italy. In 1869, 70, and 71 he was again in England, and made a long tour with Santley; in 1868, Russia, etc.—In 1872 he made his début at Berlin, and in 1873 at Vienna. At the Nibelungen performances at Bayreuth in 1876 Wilhelmi led the violins. The Wagner Concerts at the Albert Hall, London, in 1877, were due to his representations, and here again he led the first violins. [See Wagner, p. 363*b*.] In 1878 he made his first tour in America.—Wilhelmi resides at Biberich on the Rhine in the intervals of his artistic tours. He is second to no living artist in his general command over the resources of his instrument, and excels in the purity and volume of his tone, no less than in the brilliancy of his execution. His répertoire includes the principal works of the great masters: but Bach and Paganini appear to be his favourite authors. [G.]

WILHEM, Guillaume Louis Bocquillon, a musician known chiefly by his efforts to promote the popular teaching of singing, was born at Paris, Dec. 18, 1781. In early youth he was in the army, but an irresistible passion for music made him take to it as the pursuit of his life. After passing through the Paris Conservatoire, he became one of the Professors in the Lycée Napoleon, and afterwards had a post in the Collége Henri IV. His original compositions were few—chiefly settings of Béranger's lyrics. It was about the year 1815 that he began to interest himself in the class-teaching of music in schools. Soon after this, Béranger, who knew him well, met one day in the streets of Paris the Baron Gérando, who was at the head of a society for promoting elementary education. 'We are busy,' he said to the poet, 'about getting singing taught in the schools; can you find us a teacher?' 'I've got your man,' said Béranger, and told him of Wilhem's work. This led to Wilhem's being put in charge of the musical part of the society's work, and afterwards, as his plans broadened out, he was made director-general of music in the municipal schools of Paris. He threw himself into this cause with an enthusiasm which soon produced striking results. Besides the school teaching, he had classes which gave instruction to thousands of pupils, mainly working people; and out of this presently grew the establishment of the Orphéon, the vast organisation which has since covered France with singing societies. [See vol. ii. p. 611.]

[1] Thayer, Beethoven, iii. 327 328.

Wilhem's system has long ceased to be used in France, and in England it is known only in connection with the name of Mr. Hullah, who adapted Wilhem's books for English use. [See HULLAH, vol. i. p. 755.] Here it is often spoken of as a 'Method,' in the sense of a particular mode of presenting the principles of music. But this is a mistake. The specialty of Wilhem's system turned on the point of school organisation. The plan of 'Mutual Instruction,' as it was called, was then much in vogue in France as a way of economising teaching power, and the point of the Wilhem System was the application of this idea to the teaching of singing. A French authority describes it in these words: 'Les élèves, divisés en groupes de différentes forces, étudiaient, sous la direction du plus avancé d'entre eux, le tableau [sheet of exercises, etc.] qui convenait le mieux à leur degré d'avancement. Ces différentes groupes s'exerçaient sous la surveillance générale du Maître.' Wilhem's principal class-book, the 'Manuel Musical à l'usage des Colléges, des Institutions, des Ecoles, et des Cours de chant,' is an explanation of the ordinary written language of music, clefs, staves, signatures, time-symbols, etc., interspersed with a number of solfeggio exercises for class practice; the explanations are of the kind usually found in musical instruction books. His special way of arranging the classes is explained in his 'Guide de la Methode: Guide complet, ou l'instruction pour l'emploi simultané des tableaux de lecture musicale et de chant élémentaire' (4th edition is dated 1839). In this he gives a number of detailed directions as to class arrangements, the manner in which the various groups are to stand round the school-room, each in a semi-circular line; the way in which 'moniteurs' and 'moniteurs-chefs' are to be selected—the way in which one class may be doing 'dictation' while another is singing, and so on.[1] The method depended wholly on the 'enseignement mutuel,' and when that fashion of school management went out, it ceased to be used.

The real merit of Wilhem was the energy and self-devotion he gave to the task of getting music brought into the curriculum of primary schools. Before his time part-singing, in a popular or general way, was apparently unknown in France, and it is for what he did to popularise it, irrespective of any specialty of method, that his name deserves to be held in honour. His life was entirely given to the cause. It brought him no profit—his 'appointements' were but 6000 francs a year—and though his particular method has gone out of use, the effect of his work has been lasting. The Orphéon testifies to its vitality. He died in 1842.

The Wilhem system was brought into England by the late Mr. John Hullah,[2] acting under the direction of the then educational authorities of the country in the years 1840, 1841. [See HULLAH, vol. i. p. 756*a*.] Mr. Hullah's 'Manual' (in its earlier forms) was framed pretty closely on the model of Wilhem's, but the principle of the monitorial, or so-called 'mutual,' instruction was dropped. And in another important detail the aspect of the method here was different from that of its prototype in France. Wilhem had used the 'FIXED DO' plan of solmisation, the common mode, in that country, of using the ancient sol-fa syllables. [See SOLMISATION, vol. ii. p. 552.] But in England the old primordial 'tonic' use of the syllables had always prevailed—the use known as 'MOVEABLE DO,' from the Do being always kept to signify the tonic of the piece, and therefore having a different place on the staff according to the key in which a piece is written. This use has been traditional in England for centuries, and as the Wilhem plan of the 'Fixed Do' went in the teeth of the ancient practice, hot controversy arose on its introduction. This controversy is now chiefly of historical interest, for the matter has settled itself by the nearly total disappearance of the 'Fixed Do' as a method of class or school teaching. School teachers have found the other plan to be the only one which produces the desired result of training 'sight-readers,' and 'Moveable Do' in its modern and fully developed form of 'Tonic Sol-Fa' has become largely recognized. But it would be unfair to underrate on this account the great public service done by Mr. Hullah in the matter. The decisive step here, as in France, was the introduction of any kind of musical teaching into the schools, and the proof that it was possible to teach singing to large classes. In this sense Mr. Hullah's plans were truly a great step forward, and had for some time a great success.

The errors and deficiencies of the system are easier to perceive now, when the general principles of teaching are better understood, than they were when Wilhem and Hullah successively attacked the problem of teaching the whole world to sing. Ill-directed in many ways as their work was (chiefly because it departed from the old lines), it was work for which the people of both countries have good reason to be grateful. [R.B.L.]

WILIS, THE, OR THE NIGHT-DANCERS. An opera of E. J. LODER'S. [See THE NIGHT-DANCERS, vol. ii. p. 488 *a*.]

WILLAERT, ADRIAN, the founder of the Venetian school of musicians, was born in Flanders about the year 1480. His birthplace has been generally given as Bruges, a statement which, according to Fétis, rests on the authority of Willaert's own pupil Zarlino: but this reference appears to be an error; while on the other hand we have the express assertion of a contemporary, Jacques de Meyere (1531), that he was born at Roulers, or Rosselaere, near Courtrai.[3] Willaert was bred for the law and sent to

[1] Probably the fact that village schools, and primary schools generally, are or were usually carried on in one schoolroom, gave special importance to these mechanical arrangements.

[2] Mr. Hullah died in the year 1884. His adaptation was entitled in early editions 'Wilhem's Method of teaching Singing, adapted to English use, under the superintendence of the Committee of Council on Education. By John Hullah.'

[3] See the opposite views in Fétis, viii. 470 (2nd ed., 1867), and E. vander Straeten, 'La Musique aux Pays bas,' i. 249–257. Sweertius, 'Athenae Belgicae,' p. 104 (Antwerp, 1628, folio), also describes Wil-

Paris for the purpose of study; but his energies were soon turned aside into their natural channel, and he became the pupil[1] either of Jean Mouton or of Josquin des Prés—which, it is not certain—in the theory of music. He returned to Flanders for a while, then went to Venice, Rome, and Ferrara. It was during this visit to Rome, when Leo X was Pope, that Willaert heard a motet of his own ('Verbum dulce et suave') performed as the work of Josquin. As soon, it is added, as the choir learned its real authorship, they refused to sing it again. Willaert's name evidently had not yet become that power which it was soon to be, under the naturalised form of 'Adriano,' among Italian musicians. From Ferrara he went northward, and became cantor to King Lewis of Bohemia and Hungary; and as on December 12, 1527, he was appointed chapel-master of St. Mark's at Venice by the doge Andrea Gritti, it is presumed that he returned to Italy at the king's death in the previous year. His career at Venice, where he lived until his death, Dec. 7, 1562,[2] is associated principally with the foundation of the singing-school which was soon to produce a whole dynasty of musicians of the highest eminence in their day. Among the first of these may be named Willaert's own pupils, Zarlino and Cyprian de Rore; the latter was Willaert's successor at St. Mark's.

Willaert's compositions are very numerous.[4] Those published at Venice include (1) three collections of motets, 1539–1545; (2) two of madrigals, 1548 and 1561; (3) a volume of 'Musica nova,' 1559, containing both motets and madrigals; (4) several books of psalms and of hymns; (5) Canzone, 1545; (6) Fantasie e Ricercari, 1549. Besides these a variety of his works may be found in different musical collections published during his lifetime at Antwerp, Louvain, Nuremberg, Strasshurg, and other places. Willaert holds a remarkable position among those Flemish masters whose supremacy in the musical world made the century from 1450 to 1550 distinctively 'the century of the Netherlands.'[5] He did not merely take up the tradition of Josquin des Prés; he extended it in many directions. From the two organs and the two choirs of St. Mark's he was led to invent double choruses; and this form of composition he developed to a perfection which left little even for Palestrina to improve upon. His motets for 4, 5, and 6 voices are of the pure Belgian style, and written with singular clearness in the different parts. In one instance he advanced to the conception of an entire narrative, that of the history of Susannah, set for five voices.[6] It would be absurd to describe such a work as an oratorio, yet the idea of it is not dissimilar. Indeed, in departing to some extent from the severity of his predecessors and creating for himself a richer style of his own, Willaert ventured to be more distinctively declamatory than any one before him. The complexion, therefore, of his writing, though it might appear 'dry' to M. Fétis, is markedly more modern than that of his masters. He has also a good claim to be considered the veritable father of the madrigal, and it is his compositions in this field which are probably the best remembered of all he wrote. To contemporaries, however, if we may believe Zarlino, his church-music appealed most strongly; his psalms, and in particular a Magnificat for three choirs, being peculiarly admired. [R.L.P.]

WILLIAMS, Anna, born in London, daughter of Mr. William Smith Williams, reader to Messrs. Smith Elder & Co., to whose insight the publication of 'Jane Eyre' was due. She was taught singing by Mr. H. C. Deacon and Mr. J. B. Welch, and on June 29, 1872, took the first soprano prize at the National Prize Meeting Festival at the Crystal Palace. She afterwards studied for fifteen months at Naples with Domenico Scafati, and on Jan. 17, 1874, reappeared at the Crystal Palace. Since then she has taken a very high position as an oratorio and concert singer at the Principal Festivals and Musical Societies of the United Kingdom. Her voice is powerful and 2½ octaves in compass, and she sings like a thorough musician. She has occasionally played in opera in the provinces, but it is as a versatile, refined and accomplished concert singer that she is best known and appreciated. Her répertoire embraces music of all schools, from the classical composers to Wagner, Liszt, Sgambati, Parry, etc. [A. C.]

WILLIAMS, George Ebenezer, born 1784, was a chorister of St. Paul's Cathedral under Richard Bellamy. On quitting the choir (about 1799) he became deputy organist for Dr. Arnold at Westminster Abbey. In 1800 he was appointed organist of the Philanthropic Society's chapel, and in 1814 succeeded Robert Cooke as organist of Westminster Abbey. He composed, when a boy, some chants and Sanctuses, printed in 'Sixty Chants . . . composed by the Choristers of St. Paul's Cathedral,' 1795, and was author of 'An Introduction to the Pianoforte,' and 'Exercises for the Pianoforte.' He died April 17, 1819, and was buried April 24, in the south cloister of Westminster Abbey. [W.H.H.]

WILLIAMS, the Sisters, born at Bitterley, near Ludlow—Anne, in 1818, Martha in 1821. They received instruction in singing from T. S. Cooke ('Tom Cooke') and Signor Negri, and in 1840 first appeared in public in the provinces, speedily established a reputation in oratorio and other concerts, and in 1846 sang subordinate parts on the production of 'Elijah' at Birmingham. In concerts, their singing of duets of Mendelssohn, Macfarren, Smart, etc., was greatly admired, and is still remembered with pleasure. The

laert as of Bruges. Very possibly the discrepancy is to be explained by supposing Bruges to have been the seat of Willaert's family, and Roulers that of his actual birth.

[1] See A. W. Ambros, 'Geschichte der Musik,' iii. 502; Breslau, 1868.

[2] Fétis, viii. 471.

[3] A fine portrait of the musician is given by M. vander Straeten, i. 254.

[4] See the lists in Fétis, l.c., and, for those published in the Netherlands, M. Goovaert's 'Histoire et Bibliographie de la Typographie musicale dans les Pays-bas,' under the different years.

[5] Ambros, l. 3. See this writer's excellent criticism of Willaert, vol. iii. 503–509.

[6] Compare Fétis, viii. 471.

elder sister retired from public life on her marriage with Mr. Alfred Price of Gloucester, May 16, 1850, and is thus mentioned in the Athenæum of May 18, 'A more modestly valuable or more steadily improving artist was not among the company of native soprani.'

MARTHA, the contralto, married Mr. Lockey, May 24, 1853, and continued her career until 1865. She now resides with her husband at Hastings. [See LOCKEY.] [A.C.]

WILLING. CHRISTOPHER EDWIN, son of Christopher Willing, alto singer and assistant Gentleman of the Chapel Royal (born 1804, died May 12, 1840), was born Feb. 28, 1830. He was admitted a chorister of Westminster Abbey under James Turle in 1839, and continued such until 1845, during which time he also sang in the chorus at the Concert of Antient Music, the Sacred Harmonic Society, etc. Upon leaving the choir he was appointed organist of Blackheath Park Church, and assistant organist of Westminster Abbey. In 1847 he was engaged as organist at Her Majesty's Theatre, and held the post until the close of Lumley's management in 1858. In 1848 he was appointed organist to the Foundling Hospital, and shortly afterwards also director of the music. In 1857 he was invited to take the place of organist of St. Paul's, Covent Garden, which he held in conjunction with his appointment at the Foundling, but resigned it in 1860 to accept the post of organist and director of the music at All Saints, Margaret Street, which he held until 1868. In 1872 he was appointed organist, and afterwards also chorus master, to the Sacred Harmonic Society. In the same year he was re-engaged as organist in the company of Her Majesty's Theatre (then performing at Drury Lane), and in 1868 was made, in addition, *maestro al piano*. In 1879 he resigned his appointments at the Foundling Hospital. For several years past he has been conductor of the St. Alban's Choral Union, which holds a triennial festival in St. Alban's Abbey —now Cathedral. Mr. Willing is an able and highly esteemed professor. [W.H.H.]

WILLIS, HENRY, one of the leading English organ-builders; born April 27, 1821; was articled in 1835 to JOHN GRAY; and in 1847 took the first step in his career by re-building the organ at Gloucester Cathedral, with the then unusual compass of 29 notes in the pedals. In the Great Exhibition of 1851 he exhibited a large organ, which was much noticed, and which led to his being selected to build that for St. George's Hall, Liverpool, which under the hands of Mr. Best has become so widely known. The organ which he exhibited in the Exhibition of 1862 also procured him much fame, and became the nucleus of that at the Alexandra Palace, destroyed by fire on June 9, 1873, shortly after its completion. His next feat was the organ for the Royal Albert Hall (opened 1871), which in size, and for the efficiency of its pneumatic, mechanical and acoustic qualities, shares its high reputation with the second Alexandra Palace organ, which was constructed for the restoration of that building, and was opened in May 1875.

Mr. Willis has supplied or renewed organs to nearly half the Cathedrals of England, viz. St. Paul's (1872), Canterbury (86), Carlisle (56), Durham (77), Hereford (79), Oxford (84), Salisbury (77), Wells (57), Winchester (53), Truro, St. David's, (81), Edinburgh (79), Glasgow (79), as well as many colleges, churches, halls, etc. The award of the Council Medal to Mr. Willis in 1851 specifies his application of an improved exhausting valve to the Pneumatic lever, the application of pneumatic levers in a compound form, and the invention of a movement for facilitating the drawing of stops singly or in combination. In 1862 the Prize Medal was awarded to him for further improvements. In 1885 the Gold Medal was given him for 'excellence of tone, ingenuity of design, and perfection of execution.' His only patent is dated March 9, 1868.

Mr. Willis has always been a scientific organ-builder, and his organs are distinguished for their excellent *engineering*, clever contrivances, and first-rate workmanship, as much as for their brilliancy, force of tone, and orchestral character. [G.]

WILLMAN,[1] THOMAS LINDSAY, the most celebrated of English clarinettists, was the son of a German who, in the latter half of the 18th century, came to England and became master of a military band. The time and place of the younger Willman's birth are unknown. After being a member of a military band and of various orchestras he became, about 1816, principal clarinet in the Opera and other chief orchestras, and also master of the Grenadier Guards' band. His tone and execution were remarkably beautiful, and his concerto-playing admirable. He died Nov. 28, 1840. His age was recorded in the register of deaths as 56, but, by comparison with his own statement made more than 8 years before, when he joined the Royal Society of Musicians, should have been 57. He is believed however to have been much older. [W.H.H.]

WILLMANN.[2] A musical family, interesting partly in themselves, but chiefly from their connection with Bonn and Beethoven. MAXIMILIAN, of Forchtenberg, near Würzburg, one of the distinguished violoncellists of his time, removed with his family to Vienna about 1780. There they became known to Max Franz, son of the Empress Maria Theresa, who in 1784 became Elector of Cologne, with Bonn as his capital. When he, in 1788, reorganised the court music, he called Willmann and his family thither, the

[1] His name was always spelt in English with one 'n,' but doubtless it had two originally.

[2] The notices of the various Willmanns in the old musical periodicals and calendars are so confused and contradictory, as to render it exceedingly difficult, perhaps impossible, to fully disentangle them. Baptismal names, dates of birth and death, and direct means of identification are largely wanting; and the German musical lexicons, copying each other, only add to the confusion. Most of the latter make of Max Willmann and his daughters, a brother, and sisters! Neefe, the music director in Bonn, writes in 1792, 'Herr Willmann with his two demoiselle daughters.' This is conclusive.

father as solo violoncellist; thus he was a colleague of the young Beethoven. Of the concert tours made by the Willmanns during the succeeding years, some notice is given in the two following sections of the article. On the dispersion of the Bonn musicians (1794) in consequence of the French invasion, Willmann appears to have been for a short time in the service of the Prince of Thurn and Taxis at Ratisbon, but was soon called to the position of solo cellist in the Theater-an-der-Wien at Vienna. He died in the autumn of 1812.

WILLMANN, —, baptismal name and date of birth unknown, elder daughter of the preceding, studied the pianoforte with Mozart, and became one of his most distinguished pupils. She came to Bonn with her father in 1788, where she played at court and gave lessons. She took part in his private Sunday concerts, and was one of the few musicians selected by the Elector to accompany him to Münster in December 1792. At Bonn she occasionally sang in the opera. In later years, as Madame Hüber-Willmann, she made successful concert tours. Flattering notices of her performances, especially in Leipzig in 1801, 1802 and 1804, appear in the contemporary journals. Of her later life we find no information.

MAGDELENA, born at Forchtenberg, date unknown, younger sister of the preceding, studied singing with Righini at Vienna, and made her first appearance on the stage, Dec. 3, 1786, in Umlauf's 'Ring der Liebe.' She came to Bonn (1788) as prima donna. In the summer of 1790, Madame Todi sang in Bonn. Magdelena's quick apprehension caught her style, and a few months later she surprised her audience with a grand aria perfectly in the great Italian manner. The ever ready Neefe sent her a poem, the point of which was, that if, like 'Herr Paris,' he had to decide between Mara, Todi, and Magdelena, he would give the apple to the 'blooming rose.'

In the summer of 1791 she made a concert tour with her father and sister, visiting Mainz, Frankfort, Darmstadt, Mannheim, Munich, etc. At Dischingen, the summer residence of Prince Thurn and Taxis, she took the part of Belmonte in Mozart's Entführung, other parts being taken by the Princess, the Duchess of Hildhurghausen and others of the aristocracy. On the 13th of July, 1793, the Willmann family left Bonn for Italy, and Peter Winter engaged her for the opera which he composed for the carnival at Venice in 1794. Returning thence the next summer, they gave a concert (July 30) at Gratz, on their way to Vienna. Meantime the Electorate of Cologne had disappeared, and its musicians were scattered. In 1795 Magdelena made a tour through Germany. In Berlin, in Vincent Martin's 'Lilla,' she sang a passage as it was written, which the Berliners had only heard sung an octave higher. Instead of applauding her deep, rich tones, they hissed her.

Returning to Vienna, she was engaged in the imperial opera, both for Italian and German. She married (1799) a certain Galvani, and except a 'star' tour or two she remained in the Vienna opera until her premature death near the end of the year 1801.[1]

She was very beautiful in person, and upon her return to Vienna, Beethoven renewed his acquaintance with her and (on the testimony of her niece[2]) offered her his hand. Her voice was of phenomenal extent, ranging from high soprano to contralto. E. L. Gerber writes, 'She belongs to the most celebrated German singers, renowned for her wonderfully deep and at the same time remarkably pleasing voice, for her execution and fine taste in delivery, and for her exquisite acting; so that nothing remains to be desired.'

WILLMANN, CARL, was a younger brother of the preceding, and of him it is only known that, before the dispersion of the court at Bonn, he was *accessist* to the violins, that is, played as candidate for a place, when one should become vacant.

WILLMANN, MADAME TRIBOLET, was the daughter of Tribolet, Professor of French in the new University founded at Bonn by Max Franz. She did not belong to the 'Court music,' but sang in the opera, her first recorded appearance being in Nov. 1790. She soon after became the second wife of Max Willmann, and accompanied him and Magdelena to Venice in 1793. She sang in the concert at Gratz the next year, and in 1795 made her first appearance in Vienna, in Umlauf's 'Schöne Schusterin,' and 'greatly pleased.' How long she remained on that stage does not appear. In Hamburg (Sept. 20 to Oct. 4, 1801) she sang to crowded houses, departing thence, says the correspondent of the Allg. Mus. Zeitung, 'delighted with her extraordinary reception and emoluments.' In 1803 she sang at the Theater an-der-Wien, at Vienna; in July 1804 at Munich. She was next engaged for the Opera in Cassel. Upon the organisation of Jerome Bonaparte's French Theatre there, she retired for a time, and sang only in concerts, *e.g.* for Ries, on Jan. 25, 1811. In October and November of that year she was again in Munich, where she was a favourite. On the 24th of March, 1812, she was again in Munich, and gave a concert in which the PF. Fantasia, op. 80, of her old Bonn friend, Beethoven, was performed. It was her last. On her way thence to her dying husband in Vienna, she herself passed away. The Leipzig correspondent sums up her qualities thus: 'A splendid execution, an imposing voice, practised skill and science in singing, distinguish her most favourably above many celebrities.'

WILLMANN, CAROLINE, daughter of the preceding, was both singer and pianist. The earliest notice of her is her appearance with her mother in Ries's concert in Cassel, Feb. 23, 1811. 'As a pianist,' says the A.M.Z. correspondent, 'she has several times received well-earned applause. On this occasion she appeared for the first time as a singer in a grand and effective

[1] Not January 12, 1802, as the German lexicons state.
[2] See Thayer's Beethoven, vol. ii. 56.

scena; the execution and fine intonation already acquired, under the instruction of her mother, justify the expectation that, if she so continues, we shall have in her a very fine singer. She deserves all encouragement, and received it in loud applause.' On the reorganisation of the Cassel Opera, in 1811, she was engaged. On Feb. 8, 1812, she sang and played a PF. concerto by Dussek. After the death of her mother, she sang for a time in Pesth, and in March 1814 sang a few times in the Court Opera, Vienna. Her voice—she was but eighteen years old—was not powerful, but very pure and sweet, except in the middle tones, and of remarkable extent in the upper register. Before the close of the year she was engaged in Breslau as prima donna. There the great beauty of her voice, its excellent cultivation by her mother and Blangini, her fine taste, her charming acting and her beauty, made her a general favourite. In July 1816 she was again in Vienna, and sang in the Theater-an-der-Wien, but from some unknown cause, on her first appearance, subjected herself to criticism of great severity. She remained upon that stage with varying success, astonishing her audiences by magnificent performances of the Queen of Night, and Elvira (Opferfest) until the end of 1818. In 1819 she sang in Munich and Stuttgart, and in 1821 in Dresden, with varied success. (See A.M.Z. xxiv. 497.) In 1823 she returned to Cassel. In 1825 she sang in Berlin, and thenceforward disappears.

A Miss Willmann sang successfully in Breslau in May 1815, a few months after Caroline had left that stage, and was said to be the daughter of J. Willmann, formerly (1804–8) Theatre and Music Director in Cassel. [A.W.T.]

WILLMERS, Heinrich Rudolf. A pianist; pupil of Hummel and Fr. Schneider; born at Berlin, Oct. 31, 1821. He was at one time widely known both as a brilliant player and composer for the PF., and was teacher at Stern's school in Berlin from 1864–66. He then resided in Vienna, where he died insane, Aug. 24, 1878. [G.]

WILLY, John Thomas, violin-player, born in London, July 24, 1812. He was for some time a pupil of Spagnoletti's, and became a member of the King's Theatre band. He played under Costa as a first violin, and later as principal second, during the whole of his career. He led the 'Elijah' at Birmingham in 1846, and was leader at various other festivals; at Jullien's and the London Wednesday Concerts, the new Philharmonic, the National Choral, the Society of British Musicians (of which he became a member in 1837), etc. etc. In 1849–50, and again in 1860, he gave classical chamber concerts at St. Martin's Hall, very much on the plan of the present 'Popular Concerts.' Among the artists who appeared were Mesdames Goddard, Louisa Pyne, Dolby, Mr. Sims Reeves, Sterndale Bennett, Ernst, Piatti, Pauer, etc. He retired from active work in 1880, owing to failing health, and died in London, Aug. 8, 1885. [A.C.]

WILSON, John, Mus. Doc., was born at Feversham, Kent, April 5, 1594. Of his early career nothing certain is known. He has been conjectured to have been a singer at the theatre, and identical with the 'Jacke Wilson' whose name appears in the first folio edition of Shakspere's plays, in 'Much Ado about Nothing,' instead of that of Balthazar, the character represented. But the grounds for such conjecture are merely that he was a singer, and that, at some period of his life, he composed music for some of Shakspere's songs, viz. 'Take, O take those lips away,' 'Sigh no more, ladies,' 'Lawn as white as driven snow,' and 'Where the bee sucks.' Besides which, it must be remembered that Mr. Payne Collier has proved,[1] from the registers of St. Giles, Cripplegate, the existence of a contemporary John Wilson, a musician, son of a minstrel, baptised in 1585. Edward Alleyn, in his diary, under date Oct. 22, 1620, mentions 'Mr. Wilson, the singer,' who was, doubtless, the theatrical singer, but there is nothing to identify him with the subject of this notice. Wilson is said to have been a Gentleman of the Chapel Royal to Charles I., but his name is not to be found in the Chapel cheque-book, nor in the list of the Chapel musicians contained in a warrant, dated April 20, 1641, exempting them from payment of subsidies. It occurs, however, in a similar warrant, dated April 17, 1641, affecting others of the king's musicians, as one of the 'Musicians for the Waytes.' In 1644 he obtained the degree of Mus. Doc. at Oxford, and took up his abode in that city, which, however, he quitted in 1646, and went to reside with Sir William Walter, of Sarsden, Oxfordshire, who, with his wife, were great lovers of music. Songs by Wilson were published in 'Select Musicall Ayres and Dialogues,' 1652, 1653, and 1659. In 1656 he was appointed Professor of Music in the University of Oxford, and again became a resident there. In 1657 he published 'Psalterium Carolinum. The Devotions of His Sacred Majestie in his solitudes and sufferings, Rendred in Verse [by Thomas Stanley], Set to Musick for 3 Voices, and an Organ or Theorbo'—a series of 26 passages from the Psalms presumed to be applicable to the position of Charles I. in his latter days. This he described as 'his last of labours.' In some lines prefixed to the work, Henry Lawes, the writer of them, begs him to 'call back thy resolution of not composing more.' In 1660 he published 'Cheerful Ayres or Ballads, first composed for one single voice, and since set for three voices.' On Oct. 22, 1662, he was sworn in as a Gentleman of the Chapel Royal in the place of Henry Lawes, deceased, upon which he resigned his professorship at Oxford and came to reside in London. Some glees and catches by him are included in Playford's 'Musical Companion,' 1667, and the words of some anthems in Clifford's collection. Many songs by him are extant in MS., and in the Bodleian Library is a MS. volume, pre-

[1] Introduction to 'Memoirs of the Principal Actors in Shakspere's plays.'

sented by him to the University, containing settings of some of the Odes of Horace and passages from other Latin poets. He died at his house near the Horse-ferry, Westminster, Feb. 22, 1673, aged 78 years, 10 months and 17 days, and was buried Feb. 27, in the Little Cloisters of Westminster Abbey. A portrait of him is in the Music School, Oxford. He is said to have been a fine lutenist. We learn from some lines prefixed to the 'Cheerful Ayres' that Charles I. greatly admired his singing, and Herrick, in an epigram addressed to Henry Lawes, mentions him as a great singer, styling him 'curious Wilson.' Henry Lawes, in the lines prefixed to the 'Psalterium Carolinum,' thus speaks of him as a composer:—

> Thou taught'st our language, first, to speak in tons;
> Gav'st the right accents and proportion;
> And above all (to shew thy excellence)
> Thou understand'st good words, and do'st set sense.

Lawes, when writing these lines, had evidently not forgotten Milton's sonnet addressed to himself. In the same lines he alludes to Wilson's 'known integrity,' 'true and honest heart, even mind,' and 'good nature.' [W.H.H.]

WILSON, JOHN, born in Edinburgh, according to some accounts Dec. 25, 1801, and to others Nov. 25, 1805, was apprenticed to a printer, and afterwards became corrector of the press to Ballantyne & Co., in which capacity many of the Waverley novels passed through his hands. In 1816 he applied himself to the study of music. After officiating as precentor in a church, he became in 1824 a pupil of Finlay Dun, and soon afterwards appeared at the Edinburgh concerts. In 1827 he commenced teaching singing. He studied under Crescelli, and in March 1830 appeared at the Edinburgh theatre as Henry Bertram in 'Guy Mannering.' His success was so decided that he was straightway engaged for Covent Garden, where he came out Oct. 16, 1830, as Don Carlos in 'The Duenna.' He continued at that theatre until 1835, when he removed to Drury Lane, where he sang in Balfe's 'Siege of Rochelle' and other operas. In 1838, in company with Miss Shirreff and Mr. and Mrs. E. Seguin, he visited America, where he was warmly welcomed. On his return to England he commenced giving those Scottish table entertainments with which his name subsequently became identified, and to which from May 1841 he exclusively devoted himself. He gave them throughout England and Scotland with the greatest success. Their titles were 'A Nicht wi' Burns,' 'Anither Nicht wi' Burns,' 'Adventures of Prince Charlie,' 'Wandering Willie's Wallet,' 'Mary Queen of Scots,' 'Jacobite Relics,' 'The Jameses of Scotland,' 'The Wallace and the Bruce,' and 'A Haver wi' Jamie Hogg.' Early in 1849 he revisited America. At Quebec he was attacked by cholera and died there July 8, 1849. Wilson's voice was a pure, sweet-toned tenor, and he sang with great taste. [W.H.H.]

WILSON, MARY ANN, born 1802, was taught singing by Thomas Welsh. Her first appearance in public at Drury Lane Theatre, Jan. 18, 1821, as Mandane in 'Artaxerxes,' caused an immediate furore, as much for her youth and looks as for her fresh sweet voice and brilliant singing. She remained there until July 5, 'about 65 nights' according to Geneste, 'wonderfully attractive.'[1] Her other parts were Rosetta (Love in a Village), Clara (Duenna), and Lady Cnyland (False Alarms), etc. After an equally successful provincial tour she went the next year to Italy. The premature strain of her early exertions, however, soon ruined her health, and then destroyed her voice. But her short career was very lucrative, and in the year of her *début* she made the unprecedented sum of £10,000.[2] On June 9, 1827, she married Welsh, and by him had an only daughter, who married Signor Piatti. Mrs. Welsh died at Goudhurst, Kent, Dec. 13, 1867. [A.C.]

WILT, MARIE, born about 1835, at Vienna, of poor parents, whom she lost in early life. She afterwards married a civil engineer named Franz Wilt. In 1863 she sang in Schubert's 'Lazarus' under Herbeck with success, received instruction from Dr. Gänshacher and Wolf, made her début in 1865 at Gratz as Donna Anna, and in 1866 sang at Vienna and Berlin. For the seasons 1866-7 she was engaged at the Royal Italian Opera, Covent Garden, first appearing May 1, 1866, as Norma, under the name of 'Maria Vilda.' In spite of a voice of extraordinary power and richness, and extending over two octaves, she did not realise the anticipation that she would prove a successor to Grisi. For ten years she remained at Vienna, a great favourite both in opera and concerts. In the former she displayed great versatility of style in such varied parts as Norma, Lucrezia, Aïda, Valentine, and The Queen (of the Hugenots), Alice, and the Princess ('Robert'), Donna Anna, Constance (Entführung), Reiza, Elisabeth, etc. She returned to Covent Garden for the seasons 1874-5, and was more successful than before in the parts of Donna Anna, Semiramide, Alice, Valentine, Norma, etc., having improved both in singing and acting. Whether from the fact of her figure being unsuited to the 'young' parts she essayed (although this never militated against Titiens at the rival theatre), or from having commenced her theatrical career somewhat late in life, she again failed to obtain the highest position. Her best part was Norma. With her fine voice she would probably have done better here at concerts. On leaving Vienna she sang at Leipzic in 1878, as Brünnhilde, etc., and afterwards at Pesth. She is now again in Vienna, where, on Oct. 31, 1884, she played Donna Anna in the centenary performance of 'Don Giovanni.' [A.C.]

WIND-BAND. The history of the development of wind-instrument music is so closely interwoven with the political and social state of Central

[1] According to the same authority, a 'novel mode of puffing was instituted by Elliston, by printing press notices on playbills in red ink'—called by the wags of the day 'Elliston's blushes.'

[2] Her own statement to Ella, quoted by Pougin in his Supplement to Fétis.

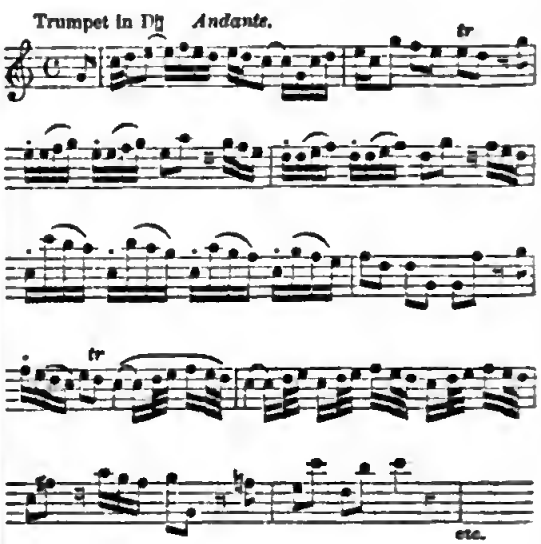
Europe in the Middle Ages, that it is almost impossible to sketch the one without touching upon the other. Before the 12th century music of a popular kind was almost entirely in the hands of the wandering or 'roving' musicians, who, associated with actors, acrobats, loose women, etc., led an unsettled life. That their free and lawless existence offered great temptations to those of an unstable character may be inferred from the fact that their numbers increased so much that severe imperial and provincial edicts were enacted for their repression. 'Roving men' were considered 'shadows,' and as such out of the pale of law; they could not inherit landed property, recover debts, nor partake of any Christian sacrament.

Yet by the agency of these wandering vagabonds most of the ancient tunes or songs that we have were preserved. If a new melody grew up like a wild-flower, these fifers, fiddlers, or minstrels took it up and made it known far and wide. Although a social outcast, it was no breach of etiquette to allow the musician in the houses of high or low degree, and learn from him the last ballad or the newest dance-tune. On all great occasions, fêtes or church festivals, large numbers of them flocked together for the exercise of their merry calling. But their associating together as a 'band' was a matter of mere momentary convenience, and their performances only consisted of playing the melodies of songs, vocal dance tunes, and marches. Bagpipes being favourite instruments in these bands, we can form an idea of the quality of the 'music.' Trumpets and kettle-drums were strictly forbidden to ordinary minstrels, being reserved for the exclusive use of princes and men of high rank.

These instruments predominated in the bands which officially performed on state occasions, or at royal banquets. It is said that King Henry VIII's band consisted of fourteen trumpets, ten trombones, and four drums, in conjunction with two viols, three rebecs, one bagpipe, and four tambourines. Queen Elizabeth's band consisted (1587), beside a small number of other instruments, of ten trumpets and six trombones.[1] The Elector of Saxony had in 1680 twenty court-trumpeters and three kettledrums, with apprentices trained for the performance of each instrument. Other courts had their trumpeter-corps, and their respective numbers were considered an indication of the importance, wealth, or power of the court. In the German Empire they formed the guild of 'Royal Trumpeters and Army Kettle-drummers,' which enjoyed many privileges and were under the special protection and jurisdiction of the Grand Marshal of the Empire, the Elector of Saxony. No one could be admitted to this corporation without having previously served an apprenticeship of several years. There is no doubt that this corporation exercised a very beneficial effect upon the artistic education of its members.

[1] Lavoix, Histoire de l'instrumentation depuis le XVI siècle jusqu'à nos jours.

The following example of a trumpet part, from Bach's Christmas Oratorio, proves what the instruments and players of those times were capable of doing, and we must remember that Bach did not write for artistes of a European celebrity, but for simple members of the town-band of Leipzig:—



The style of trumpet-music, due in a certain degree to the limits of the instrument, preserved its individuality down to our time; and many a phrase in the great works of Bach, Handel, and others, may have been played as a 'flourish' at a royal banquet.

But with regard to the roving musicians:—As early as the 13th century those 'pipers' who were settled in towns, and who felt the ignominious position of being classed with the wandering vagabonds, combined and formed 'Innungen,' or corporations for their mutual protection, in Germany, France, and England. The first of these, the 'Brotherhood of St. Nicolai,' was instituted at Vienna, 1288, and elected as 'protector' Count Peter von Ebersdorff, a high Imperial official. He organised a 'Court of Musicians,' obtained an Imperial charter for its perpetuation, elaborated a set of laws for the guidance of the members, and presided over it for twenty-two years.[2] In Paris a 'King of Minstrels' was appointed and statutes enacted for the incorporation of the 'Brotherhood of St. Julian,' 1321.[3] [See ROI DES VIOLONS, vol. iii. pp. 145–7.] In England the appointment of 'Patron' of minstrels owed its origin to a curious circumstance. Randal, Earl of Chester, being suddenly besieged, 1212, in Rhydland Castle by the Welsh at the time of Chester fair, Robert de Lacy, constable of Chester, assembled the pipers and minstrels, who had flocked to the fair in great numbers, and marching at their

[2] Forkel's Geschichte der Musik, Vol. i. 2ter Abschnitt, §73, etc. (Leipzig, 1801.)

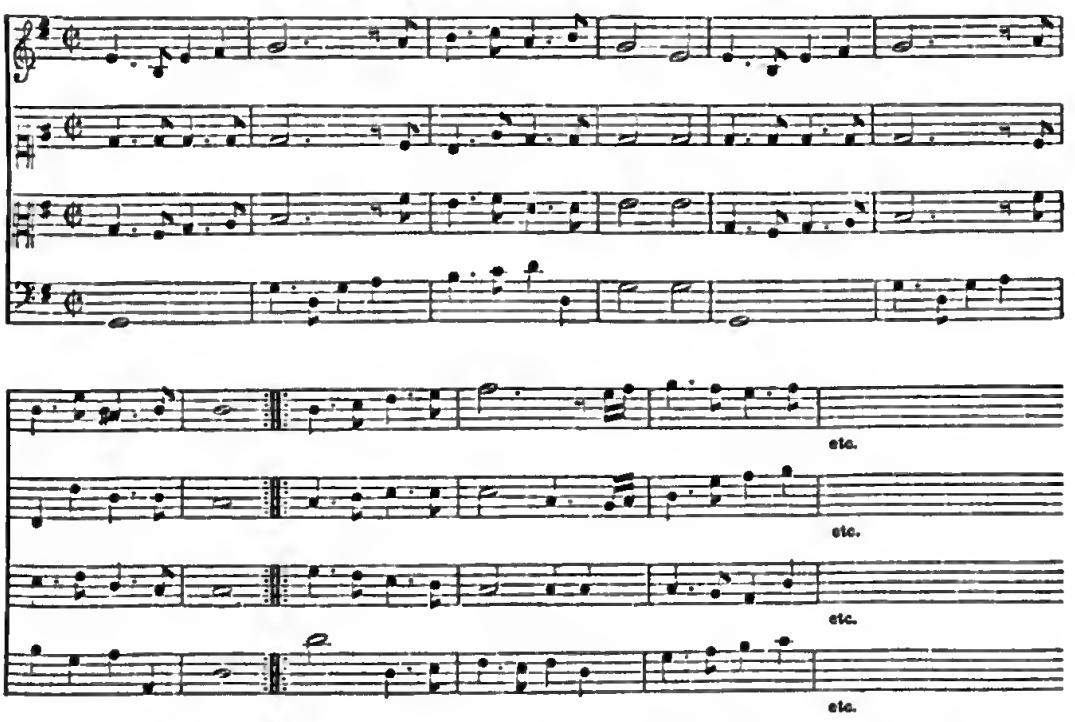
[3] Schletterer's Geschichte der Spielmannszunft in Frankreich, p. 118. (Berlin, 1864.)

head towards the castle so terrified the Welsh that they instantly fled. In honour of the event the earls of Chester received the title of 'patrons of the minstrels.'[1] This dignified title had however no influence whatever upon the progress of music, but merely perpetuated some useless public ceremonies once a year, down to the end of last century. But in Germany it was different. There the first guild at Vienna was imitated during the next two centuries by most of the large Imperial towns, who established regular bands of 'townpipers,' or 'townmusicians,' under the leadership of the 'Stadtpfeifer,' who had to provide all 'musics' at civic or private festivities. Wandering musicians were strictly prohibited from playing within the boundaries of the corporation. In some towns the number of musicians was regulated according to the importance of the occasion, or the rank of the family requiring a band. The 'full band' could only officiate on civic state occasions, or in connection with religious festivals. An alderman could only employ a reduced number; and if at a citizen's wedding more than four to six pipers were employed, both the Stadtpfeifer and the offending citizen were mulcted in a fine. Kettledrummers and trumpeters dared not perform except at a nobleman's requisition; the lowest rank of the social scale who could indulge in this luxury being a doctor-at-law. Although the town bands had as yet but poor instrumentation, consisting mostly of fifes, flutes, schalmey, bombard (a sort of tenor or bass oboe), zinken (or cornetti, horns similar in shape to a cow's horn, with six holes, and played on a mouth-piece like that of a brass instrument), bagpipes, viols and drums,—yet they are the first germs from which modern bands originated.

In the year 1426 the Emperor Sigismund granted as 'an act of special grace' to the town of Augsburg the privilege of maintaining a corps of 'towntrumpeters and kettledrummers,' a grant extended during the next century to most other free towns; yet it does not seem that the results, in a musical sense, were of such importance as we might expect.

In the pieces written for a band, which date from about three centuries ago and have been preserved to our time, we find a strange habit of keeping different classes of instruments separate. Flutes, reed instruments, trumpets, and hunting-horns, were mostly treated as forming distinct bands. Louis XIV entrusted Lully with the organisation of certain regimental bands, which were to form a part of the regular army. Before that time the great officers commanding in the field engaged music, if they wanted it, at their own expense. These bands consisted at first of oboes (in four parts—treble, alto, tenor and bass, or bassoon) and regimental drums. The following march is one of the many written by Lully, the notation being that given by Kastner.[2]

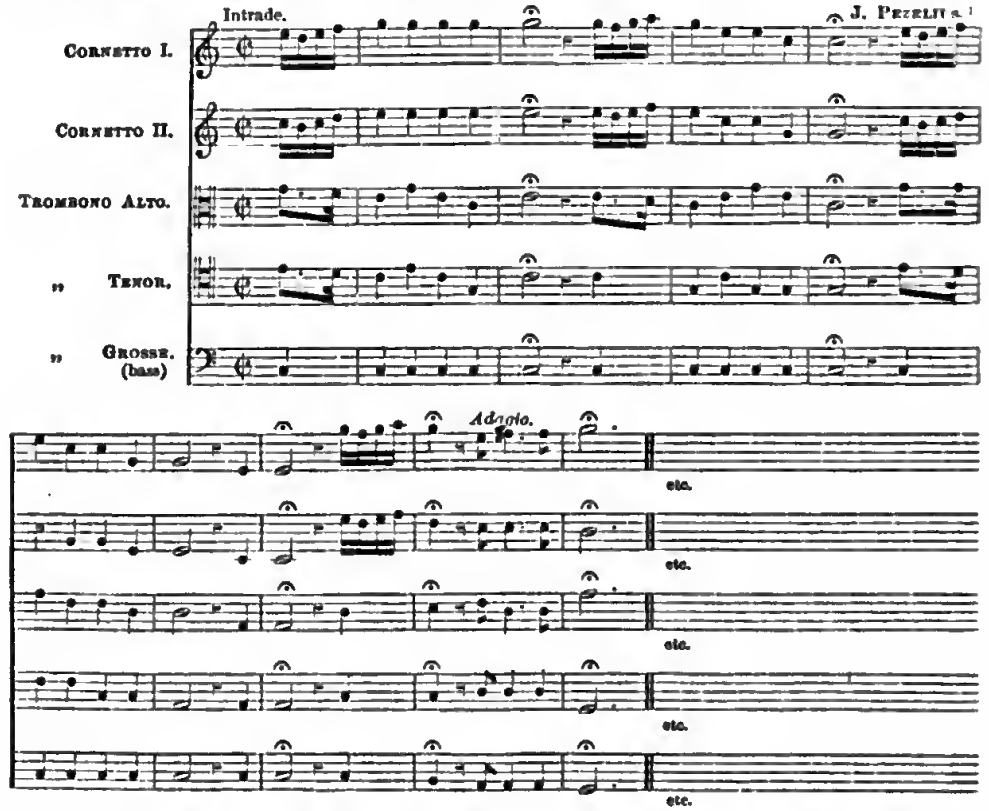
Premier Air de la Marche Française pour les Hautbois fait par M. de Lully.



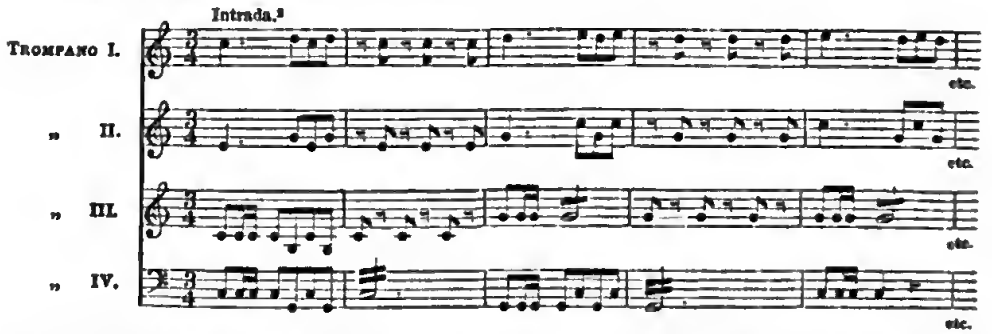
[1] Dr. Burney's General History of Music, vol. ii. p. 365. (London 1782.)

[2] Georges Kastner, Manuel général de Musique Militaire, etc. (Paris, 1848.)

A more ambitious composition is the next piece, evidently written for town bands. The 'cornets' are 'Zinken,' mentioned previously. [See ZINKEN.]



Till the 17th century the music played by the bands of trumpeters was learned by ear, and transmitted without notation, as something of a secret nature. When princes took command of their armies in the field they were accompanied by their trumpeters, both for signalling and for enlivening the dreariness of the march or camp. As they served on horseback, the custom arose of looking upon trumpet-music as being specially appropriate to the cavalry service, and eventually it became regularly attached to it. The music of these bands, consisting only of trumpets and kettledrums, was naturally very simple.



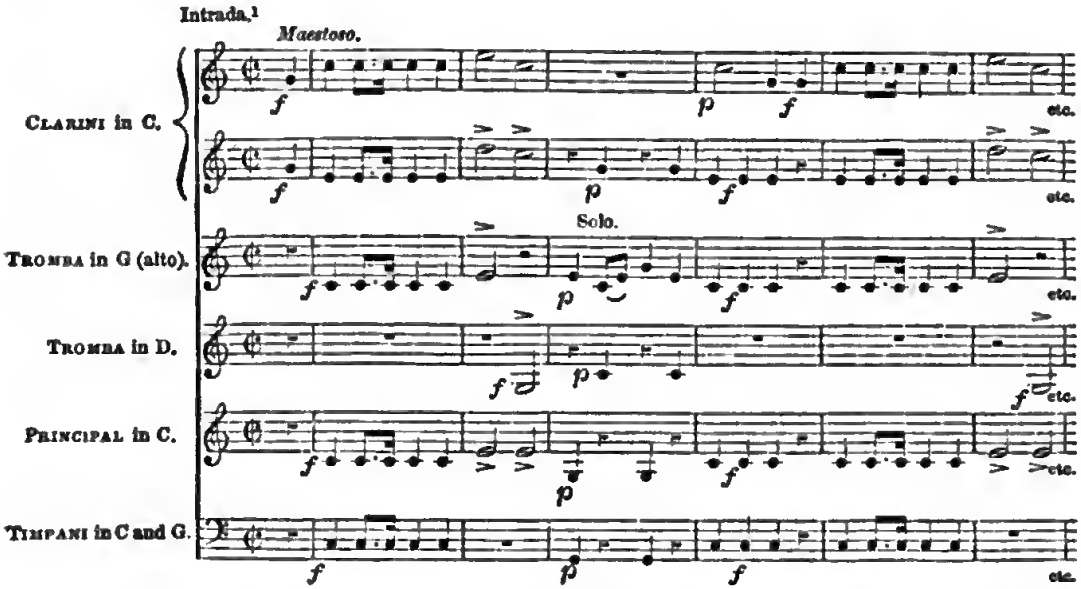
The denomination 'Trompano' in the above score is somewhat singular. The usual names for the four different parts of trumpet-music were—Clarino primo, Clarino secundo, Principale, and Toccato. In the example above, the fourth part is either for Trumpet (in which case the bars written ♯ are to be played in

[1] Johann Pezelius, fünfstimmige blasende Musik, etc. (Frankfurt, 1685.)

[2] Mus. Mss. 3193, Königliche Hof- und Staatsbibliothek, Munich.

'doubletongue,') or for kettledrums, but probably for both combined.

The fact that all trumpet and horn music suffered from the absence of such important intervals as the third and seventh of the dominant chord, gave it a monotonous character. To obviate this the device was adopted of adding to the principal body of trumpets, in the key of the tonic, a few tuned in other keys. In the following example we find two trumpets thus introduced, one in the dominant and one in the second, the principal reason for the use of the latter being the note G, by which a modulation into A minor is effected. Rude as may be these first attempts for enriching the harmonies, they are nevertheless the *starting-point of the modern brass band*. The adoption and extension of the custom of mixing in both trumpet- and horn-bands a variety of differently-tuned instruments made almost every harmonic progression possible, providing the band was numerous enough.



Although trombones were in frequent requisition they seem not to have been so often combined with either trumpet- or horn-bands as might have been expected. In a collection of Lutheran hymns by Johannes Krüger ('Psalmodia sacra,' pubd. 1685) we meet with a fine example of the employment of a choir of five trombones, which weave around the simple four-part chorale a richly figured and most effective accompaniment. The diversity of duties imposed upon town-bands—having not only to provide the music for all sorts of civic fêtes, but also on high church-festivals to take part in the musical portion of the sacred rites—necessarily led to an enlargement of the limits of ancient instrumentation. Trombones came into general use, and being combined with flutes, oboes, pommers, zinken (cornetti), and sometimes a couple of trumpets and kettledrums, some very decent band-music emerged by slow degrees from the barbarous noise of former times. Instrumental music now began to be noted down, and we are enabled to trace its progress as we come nearer the 18th century. Bands separated more distinctly into three classes, each striving to perfect its own special mission—the full orchestra addressing itself to the cultivated musical intellects, whilst the military and brass bands appealed to the masses at large.

A new era begins with the invention and rapid improvement of the clarinet, which for wind-bands is as important as the violin is for the orchestra. Its brilliant tone, capable of every shade, from the softest to the loudest; its large compass, extended by the introduction of the smaller clarinets as well as by tenor and bass clarinets, at once placed it in the rank of the leading instrument, and the oboe was pushed into the second place. Two more instruments were so perfected in their construction as to become important additions to wind-bands, namely the bassoon and the French horn.

From 1763 military music assumed a definite form, and although still very rudimentary, we can trace in the instrumentation, as fixed by order of King Frederick II. of Prussia (Frederick the Great), the foundation upon which further development, in the shape of additions of other instruments, soon manifested itself. This first organisation comprised two oboes, two clarinets, two horns, and two bassoons, to which after a short time were added a flute, one or two trumpets, and a contrafagott. The French bands of the Republic (1795) consisted of one flute, six clarinets, three bassoons, two horns, one trumpet and one serpent, besides a number of side-drums. In the time

[1] Zwey Aufzüge, etc. Mss. Mus. 3194, Königliche Hof- und Staatsbibliothek, Munich.

of Napoleon military bands made rapid strides, both with regard to the augmentation of their numbers and to their executive capacity, and were admitted to be the best then in existence. It seems that between the years 1805 and 1808 the addition of bass-drum, cymbals and triangle was made; and also into the Prussian bands that most useless of toys, the crescent, found its way.

England having in no way contributed to improve or even influence the progress of wind instrumental music, we have of necessity to pursue its course on the continent, from whence any important advance was simply adopted. It is difficult to trace the introduction of military bands into the English service. In 1783 the Coldstream Guards had a band of eight musicians—two oboes, two clarinets, two horns and two bassoons. The Duke of York, wishing to improve the musical service, imported from Germany what probably was the first 'full band' of twenty-four men, who, besides the above-named instruments, brought flute, trumpets, trombones and serpent. To these were added three negroes with tambourines and crescent.[1] A fuller description of the circumstances attending this introduction of a foreign band may be found in Parke's 'Musical Memoirs,' vol. ii. p. 239 (London, 1830).

In the beginning of the present century various inventions were introduced to improve the imperfect state of trumpets and French horns and render them capable of producing a complete scale. A similar slide to that of the trombone was added both to trumpets and horns, but its manipulation was so difficult that it did not gain ground. A more important addition was that of *keys* to the bugle. Although the tone was thereby rendered unequal, yet this defect was compensated for by the gain of a complete chromatic scale, and the key-bugle became a much-used favourite instrument in most military and brass-bands of the time. [See BUGLE, vol. i. p. 280.] The greatest event however for all brass instruments was the invention of the VALVE. [See vol. iv. p. 215.] Emanating from two obscure musicians in Prussia, it at first did not meet with the approval of the musical profession, who thought that the 'good old' character of the brass instruments was thereby deteriorated.

Valve-trumpets were introduced here and there, but without creating a favourable impression. Thus it went on till two men came to the front—one as a reformer of military music, the other as the inventor of scientifically-constructed brass instruments—Wieprecht and Sax. The former had an anomalous position, for being a civilian his propositions for reforming a purely military establishment were received but coolly by the military authorities. However, persevering in his endeavours, he at last succeeded so far as to be allowed (at the expense of the commanding officer) to introduce his instrumentation in a cavalry brass-band. It consisted of two high trumpets in B♭ (cornettinos), two key-bugles in B♭, two alto-trumpets in E♭ (cornettos), eight trumpets in E♭, two tenor-horns in B♭, one bass-horn in B♭, and three trombones in B♭, the former all having two or three valves, the latter being slide-trombones. The great advantage of this innovation was so apparent that Wieprecht was requested to introduce it into the bands of the Prussian Life Guards, and he went so far as to give the members of these bands personal lessons, to be assured of a proper perception of his ideas. In 1838 he was appointed director of all the Guards' bands, and in this influential position he successfully dealt with the formation and style of playing of the military bands throughout Germany. The first grand effort of combining many bands for a monster performance, at which he officiated, was at a fête given at Berlin on May 12, 1838, to the Emperor Nicolaus of Russia, who was on a visit to the King of Prussia, when Wieprecht conducted a performance of sixteen infantry and sixteen cavalry bands, consisting of 1000 wind-instruments, besides 200 side-drummers. He directed this great mass of musicians, all dressed in brilliant uniforms, in plain civilian garb, and it is said that the Emperor was so struck with the incongruity of the thing that Wieprecht was hurriedly put into uniform to conduct a second performance before the crowned heads four days after.[2] Without following in detail the many results of his well-directed efforts, we will only give the instrumentation of the first military (reed) band, as reformed by him.

2 Flutes.	2 Soprano Cornetts in E♭.
2 Oboes.	2 Altocornets in B♭.
1 A♭ (high) Clarinet.	2 Tenor Horns in B♭.
2 E♭ Clarinets.	1 Bariton Tuba (Euphonium).
8 B♭ Clarinets.	4 Bass Tubas (Bombardones).
2 Bassoons.	4 Trumpets.
2 Contrabassoons.	4 French Horns.
2 Tenor Trombones.	
2 Bass Trombones.	

2 Side Drums, Bass Drum, Cymbals and Crescent. (47 men in all.)

For the cavalry he organised the bands thus (trumpet-bands):—

Cavalry.	*Artillery.*
1 Cornettino in B♭.	3 Cornettinos in B♭.
2 Cornettos in E♭.	3 Cornettos in E♭.
4 Cornets in B♭.	6 Cornets in B♭.
2 Tenor Horns.	6 Tenor Horns.
8 Trumpets.	3 Euphoniums.
1 Euphonium.	12 Trumpets.
3 Bombardones.	6 Tubas (Bombardones).
(21 men in all.)	(39 men in all.)

And for the light infantry (Jäger) the instrumentation was called 'horn-music,' consisting of,

1 Cornettino in B♭.	4 French Horns.
2 Cornettos in E♭.	3 Trumpets.
4 Cornets in B♭.	2 Euphoniums.
2 Tenor Horns.	3 Bombardons.

The regulation instrumentation of the Austrian bands at the same period differed from the above in so far that it regarded less the artistic completeness than the production of greater

[1] C. F. Pohl, Mozart und Haydn in London. (Wien, 1867.)

[2] For a description of a similar performance see Berlioz, 'Voyage Musical,' Letter IX. Berlioz wrongly calls him Wilbrecht.

power, or loudness. We find therefore no flute, oboes, or bassoons. It consisted of—

Austrian Infantry Band 1860.	*The same at present.*
1 Piccolo.	1 Piccolo in E♭.
1 high A♭ Clarinet.	1 Flute.
2 E♭ Clarinets.	1 High A♭ Clarinet.
4 B♭ Clarinets.	2 E♭ Clarinets.
2 Cornettinos (B♭).	8 B♭ Clarinets (in 4 parts).
2 Cornettos (E♭).	4 Horns (E♭).
2 Cornets (B♭).	2 First Flügel Horns.
2 Tenor Horns.	2 Second ditto.
2 Euphoniums.	2 ditto. B♭ Bass (or Tenor Horns).
4 Bombardons.	2 Euphoniums.
4 Trumpets.	10 Trumpets E♭ (in 4 or 5 parts).
2 French Horns.	2 Bass Trumpets (B♭).
2 Tenor Trombones.	3 Bombardons in F.
2 Bass Trombones.	3 Tubas in E♭, C, or Contra B♭.
1 Side and 1 Bass Drum and one pair of Cymbals.	2 Sids and 1 Bass Drum and Cymbals.
(35 men in all.)	(47 men in all.)[1]

This regulation number has however on nearly all occasions been overstepped, and there are frequently bands of from seventy to ninety performers. The natural aptitude of some of the nationalities, notably Bohemia, Hungary and Austria proper, for instrumental music, has made the strengthening of the number of performers a comparatively easy matter to the handmaster.

Spontini recommended to the special commission for the reorganisation of the French military bands, at Paris, 1845, the following as the best instrumentation for bands of infantry regiments:—

1 Piccolo.	4 Saxhorns in B♭ (Cornets).
2 Conceri Flutes.	4 Ditto (Althorns).
2 E♭ Clarinets.	4 Bass Saxhorns in B♭ (Euphoniums).
8 or 10 First B♭ Clarinets.	4 Contrabass Saxhorns (Bombardones).
8 or 10 Second Ditto.	2 Horns without valves.
2 Alto Clarinets.	2 Ditto with 3 valves.
2 Bass Ditto.	3 Trombones (slide — alt., tenor, and bass).
4 First Oboes.	3 Ditto, with valves (ditto).
4 Second Ditto.	1 Serpent (Ophicleide).
2 Bassethorns (Alt. Clarinet in F).	1 or 2 Contrafagotts.
2 First Bassoons.	
2 Second ditto.	
2 high Saxhorns in E♭ (Cornettos).	

But it was not adopted.

Like Wieprecht in Germany, Sax in France created a revolution in the instrumentation of the military bands; but, whereas the former was prompted by purely artistic motives, the latter acted from scientific knowledge and for mercantile purposes. [See SAX, vol. iii. p. 232.] He adapted the German invention of the valve to all classes of brass instruments, and gave them the generic name of Saxhorns, Saxtromba, Saxtuha, etc., ignoring the fact that valve-trumpets, valve-horns and various other forms of valve-brass-instruments were known, although not in general use, long before he adopted them for his 'inventions.' The bombardons (by him called Saxtubas) were designed by Wieprecht, and introduced into the Prussian army before 'Saxtubas' were heard of.[2] However, by a unity of design and a great number of ingenious improvements in the details of manufacture, he deservedly gained a great name as an instrument-maker. This, combined with influence at the court of Napoleon the Third, and the enthusiastic support of Berlioz, enabled him to bring about a complete reorganisation of the French military bands, he obtaining almost the monopoly of supplying the instruments. He designed a peculiar clarinet of metal, very wide in diameter and conical in shape, formidable-looking on account of a great number of keys, and called the Saxophone. The tone of this instrument is quite distinct from that of any other, and imparts to all French infantry bands, who have from four to six of them (soprano, B♭, alto E♭, tenor B♭, and baritone E♭), a peculiar reedy tone. It is a difficult instrument, requiring careful manipulation. The following lists of French infantry bands show that the instrumentation, as fixed by the government of the time, has already been considerably departed from:—

In 1860.	*In* 1884.
2 Flutes.	2 Piccolos in E♭.
2 Piccolos.	1 Flute in D (concert).
4 Clarinets.	2 Oboes.
2 Oboes.	1 E♭ Clarinet.
2 Saxophones soprano.	4 B♭ Clarinets.
2 Do. alto.	1 Saxophone soprano.
2 Do. tenor.	1 Do. alto.
2 Do. bariton.	1 Do. tenor.
2 Cornets à pistons.	1 Do. baritone.
2 Trumpets (cylinder).	2 Bassoons.
3 Trombones.	1 Petit Bugle in E♭.
2 Saxhorns, B♭ alto.	2 Pistons in B♭.
3 Saxtromba, E♭.	2 Bugles in B♭.
2 Saxhorns, baritone B♭.	2 Horns in E♭.
3 Do. bass in B♭ (4 cylinders).	2 Trumpets in E♭.
1 Do. contrabass in E♭.	3 Altos in E♭.
1 Do. contrabass in B♭.	2 Barytones in B♭.
Side and Bass Drums and Cymbals.[3]	3 Trombones.
	Bass in B♭ (Euphonium).
	Contrabass in E♭.
	Do. in B♭.
	Drums and Cymbals.[4]

The bands of two more armies may be mentioned; the first on account of a rather peculiar instrumentation, and the second as a curious illustration of the influence of European ideas upon a very distant people.

Spain.	*Japan.*
1 Piccolo in E♭ (D♭).	2 Flutes.
1 Flute in E♭.	1 Oboe.
1 E♭ Clarinet.	2 E♭ Clarinets.
10 B♭ Clarinets.	8 B♭ Clarinets.
2 Saxophones sopr. in B♭.	4 Saxophones in B♭.
2 Do. alto in E♭.	4 Do. in E♭.
2 Do. tenor in B♭.	2 Do. in B (bass).
2 Do. bass in C.	2 Baritones in B♭.
2 Flügelhorns in B♭.	3 Cornets in B♭.
4 Cornets in B♭.	2 Trumpets in E♭.
3 Trumpets in E♭.	3 Trombones.
2 French Horns.	4 Euphoniums.
4 Tenor trombones in C.	2 Bombardones in E♭.
1 Bass trombone in F.	2 Contrabasses in B♭.
2 Euphoniums in B♭.	And 2 Drums, with Cymbals.[5]
2 Bombardons in E♭.	
2 Tubas in C.	
1 Tuba (Contra F).	
1 high (shallow Side Drum).	
1 do. (long, old pattern).	
1 Bass Drum.	
1 Cymbals.	
1 Lyra (Glockenspiel).	
(To which are added, for various instruments, 10 pupils under training.)	

[1] A. Kalkbrenner, 'Wilhelm Wieprecht, sein Leben und Wirken,' etc. (Berlin, 1882.)

[2] Wieprechts Schriften. Published letter. (Berlin, 1857.)

[3] Albert Perrin, Military Bands, etc. (London, 1883.)

[4] A. Kalkbrenner, 'Die Organisation der Militairmusikchöre,' etc. (Hanover, 1884.)

[5] Ibid.

English bands of line regiments consist of—

1 Piccolo.
1 Flute.
1 or 2 Oboes (C-Clarinets?).
2 E♭ Clarinets.
From 8 to 10 B♭ Clarinets (3 parts).
1 Alto Clarinet in E♭.
2 Bassoons (or Bass Clarinets).
4 Horns in E♭.
2 Cornets in B♭.
2 Trumpets in E♭.
1 or 2 Baritones in B♭.
1 or 2 Euphoniums in B♭.
2 Tenor Trombones in B♭.
1 Bass Trombone in G.
2 or 3 Bombardones in E♭.
1 Contrabass in B♭ (?).
Side and Bass Drum with Cymbals.

Military bands are now constructed upon the same system throughout the civilised world. Varying from twenty to sixty-five members, the instrumentation differs only in minor details from that of the bands named above.

An event of interest in the annals of military music took place in the year of the French Exhibition, 1867, as in connection with it a grand contest for military bands was organised, and every sovereign of Europe invited to allow one of his military bands to compete. The following bands responded, England making no appearance.

State.	*Bands.*	*Number of Musicians.*	*Conductor.*
1. Austria.	Band of the 73rd Regiment.	76	Zimmermann.
2. Prussia.	Band combined of two Regiments of the Guards.	87	Wieprecht.
3. Bavaria.	Band of 1st Infantry Regiment.	51	Siebenkäs.
4. Baden .	Band of Grenadier Regiment.	54	Burg.
5. Belgium	Combined bands of the Guides and Grenadier Regiment.	59	Bender.
6. Holland	Combined bands of Chasseurs and Grenadiers.	56	Dunkler.
7. France .	(*a*) Band of Mounted Guides.	62	Cressonois.
	(*b*) Garde de Paris.	56	Paulus.
8. Spain. .	Band of 1st Engineer Corps.	64	Maimo.
9. Russia .	Band of Mounted Guards.	71	Dorfeld.

The jury consisted of twenty members, under the presidency of General Mellinet, and included George Kastner, A. Thomas, Hans von Bülow, Felicien David, Leo Delibes, Grisar, Professor Hanslick; etc., etc.

The contest took place in the Exhibition before 30,000 spectators. The result was—

First prize: (*a*) Prussian band; (*b*) Paris Guards; (c) Austria.

Second prize: (*a*) Bavaria; (*b*) Russia; (c) French Guides.

Third prize: (*a*) Holland; (*b*) Baden.

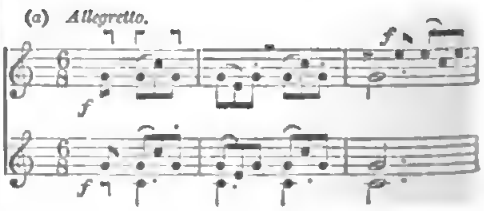
Fourth prize: (*a*) Belgium; (*b*) Spain.

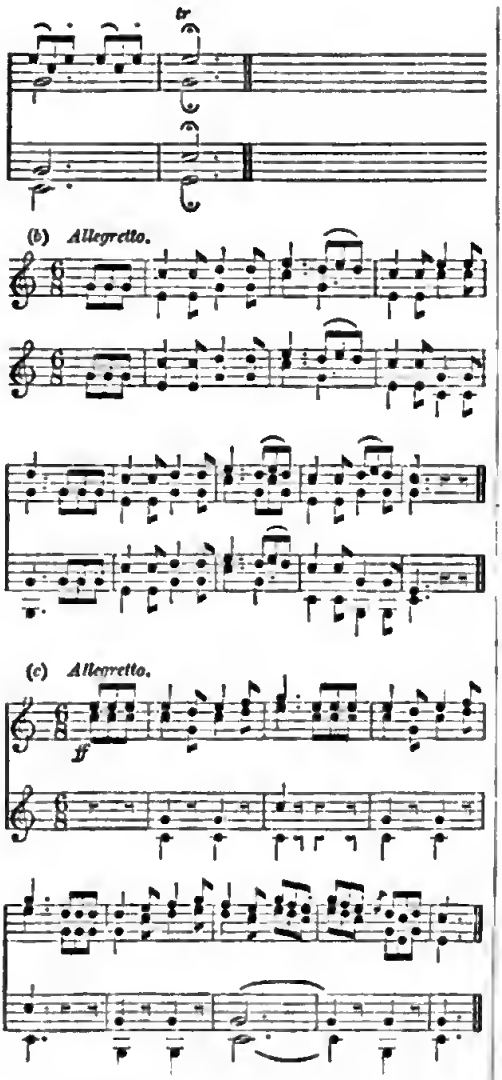
About the same time Mr. Gilmore brought the band of the 22nd Regiment of New York to Europe, giving concerts at Liverpool, Dublin, the Crystal Palace, Paris, etc. Although the band had a great reputation, its performances surpassed the expectation of even the most fastidious critics. Placed under exceptionally favourable circumstances at New York, Mr. Gilmore was able to organise a band of unusually good performers, capable of rendering the most difficult passages in concerted pieces with a precision and refinement deserving the highest praise, and containing a number of solo-players of great skill and taste. Their intonation was correct, the attack vigorous and precise, while the gradations of tone from the greatest fortissimo to an almost vanishing point of pianissimo proved not only a most careful training of the band, but also the artistic merit of the conductor.

Their programmes (although, like those of other military bands, consisting mostly of arrangements of orchestral works) were carefully chosen and interesting. A noteworthy number was an adaptation of Liszt's 'Rhapsodie Hongroise,' the technical difficulties of which are rather increased by its transference from the piano to a wind-band, but the rendering of which created among the audience a genuine enthusiasm. The daily papers of May 1878, as well as the musical periodicals, were unanimous in their praise of 'Gilmore's Band.'

Their instrumentation was as follows:—2 piccolos, 2 flutes, 2 oboes, 1 Ab piccolo clarinet, 3 Eb clarinets, 8 first, 4 second, and 4 third Bb clarinets, 1 alto and 1 bass clarinet, 1 soprano, 1 alto, 1 tenor and 1 bass saxophone, 2 bassoons, 1 contrafagotto, 1 Eb cornetto, 2 first and 2 second Bb cornets, 2 trumpets, 2 flügelhorns, 4 French horns, 2 Eb alto horns, 2 Bb tenor horns, 2 euphoniums, 3 trombones, 5 bombardons, 3 drums and cymbals—66 in all.

A few words are necessary with reference to horn-bands. Like trumpets, horns enjoyed the distinction of being reserved for the upper classes. They were used for signalling during the progress of the chase, and for playing merry fanfares and other pieces when the huntsmen took their meal in the forest or returned home. They developed a distinct characteristic strain, which with its lively rhythm, mostly in 6-8 time, suited its purpose admirably. [See Horn, vol. i. p. 751.] The number of fine compositions in which phrases for the horns 'à la chasse' occur give proof of the enduring impression they made, and they lost nothing of their effect by being transferred from the forest to the stage or concert-room. The most noted of these compositions is the overture to the opera 'Le jeune Henri,' by Méhul, which soon after its appearance made itself known over Europe under the name of 'Hunting Overture,' or 'Jagd Symphonie.' It is almost entirely constructed on old French hunting fanfares, and even yet is a favourite.





Having already recorded the reformation of the Prussian cavalry brass-bands by Wieprecht, a reformation which very soon extended into nearly every other European state, and the improvements of Sax, we may now proceed to the brass-bands of the present time.

No statistical record of the number of private brass-bands in Great Britain has yet been compiled, but their number is very large. A considerable number of these bands have reached a high state of excellence. Of course, looked upon from the point of 'high art culture,' brass bands are of no account. But viewed as a popular agent for the improvement of the musical taste of the people, they are of great importance. The comparative ease with which a brass instrument may be learned, the similarity of execution upon all of them, which promotes a feeling of equality, and gives no technical advantage to any player, and the imposing effect which a well-managed brass-band is capable of producing—these circumstances offer attractions to the toiling multitude which no other form of music can equal.

Originally introduced by some of the large employers of labour in Lancashire as an innocent and desirable recreation among their workpeople, brass-bands soon multiplied. As they improved in executive capability, an honourable spirit of emulation arose among the better ones for a public recognition of their respective claims to superiority. This led to the organisation of public contests, coupled with the award of prizes for superior merit. It is really marvellous that these contests have survived the tests of half a century, and flourish now more than ever. The task of employing part of the scanty leisure in the study of an uninteresting 'part,' the severe rehearsals necessary to ensure pre-eminence, and the fine results achieved by many of the existing bands, furnish a sufficient proof of the love of music among those whose life is passed in useful activity. These contests are watched annually by hundreds of thousands of spectators, and the award of prizes is a source of ever-increasing interest to the multitude, while it gives a distinguished position to the winning band. Mr. Enderby Jackson of Hull deserves to be mentioned as having been the active promoter of many of these contests in the midland and northern counties. The highest success which he achieved was the organisation of the 'Grand National Brass-band Contest' at the Crystal Palace, Sydenham, on the 10th and 11th of July, 1860. A hundred and sixty-nine bands were entered as competitors, the actual number appearing at the Palace being about seventy less. On six platforms the competition proceeded from 10 a.m. till late in the afternoon of each day. Three judges officiated at each platform and selected the two best bands of those which had played before them. The twelve bands thus selected had a final struggle for the honour of the first prize before the combined eighteen judges, whose award on the first day gave the following prizes:—

First prize.—The Blackdyke Mills band; conductor, Mr. Longbottom.

Second prize.—The Saltaire band; conductor, Mr. R. Smith.

Third prize.—The Cyfarthfa band; conductor, Mr. R. Livesey.

Fourth prize.—The Darlington Saxhorn band; conductor, Mr. H. Hoggett.

Fifth prize.—The Dewsbury band; conductor, Mr. John Peel.

The bands obtaining the first and second prizes on the first day were not allowed to enter into the competition of the second day, when the following bands respectively succeeded:—

First prize.—The Cyfarthfa band; conductor, Mr. R. Livesey.

Second prize.—The Dewsbury band; conductor, Mr. J. Peel.

Third prize.—The Goldshill Saxhorn band; conductor, Mr. J. Blandford.

Fourth prize.—The Chesterfield band; conductor, Mr. H. Slack.

Fifth prize.—The Meltham Mills band; conductor, Mr. H. Hartley.

The united bands, comprising over 1000 brass instruments, performed the following programme each day:—'Rule Britannia,' chorus—'Hallelujah,' Mendelssohn's 'Wedding March,' chorus—'The Heavens are telling,' and 'God, save the Queen.' The *Times* report of the proceedings said:—'The effect of the combined legions of "blowers" (upwards of 1200 strong) was tremendous. The organ which accompanied them, and which on less exceptional occasions is apt to drown everything, was scarcely heard. . . . The whole performance was conducted with wonderful vigour and precision by Mr. Enderby Jackson of Hull, a sort of "Delaporte" in his way'; etc.

Since then the movement has gone on in the Northern Counties and in Scotland, with fluctuations. There are periodical contests at many towns in Lancashire, Yorkshire, and elsewhere, and there is even a monthly organ for the movement, *The Brass Band News* (Wright & Round, Liverpool). It is, however, extremely difficult to obtain accurate information on so independent and fluctuating a matter. [See BRASS BANDS, in APPENDIX.]

In America similar circumstances produced similar results to those in England. A small army with a small number of bands leaves the musical field open to private enterprise, and the music-loving masses of large areas have themselves to provide the bands for their open-air recreation. It has been stated that in America there are 200,000 men connected with brass bands. Although we cannot go the whole length of this estimate, yet we may safely assume that the number of private bands is very large.

In all Continental countries the enormous armies absorb most of the average wind instrumentalists for military band purposes. Being permanent establishments, and carefully cultivated by the states as bands, the members of which have the privilege of following their professional pursuits undisturbed when not actually required on duty, it follows that there is no need for a development of private brass or other bands. This fact has to be considered when comparing the number of private bands on the Continent with those of England and America.

Brass-bands are confined by the narrow capacity of brass instruments to a limited range of executive possibility; but good work done, in whatsoever shape, is worthy of praise. Let us point out some mistakes frequently made. Some conductors wish to widen the legitimate range of brass-bands by adding *brass clarinets* to them. This is a most absurd proceeding, by which the very character of the instrumentation is destroyed. A squealing E♭ clarinet, the notes of which float over the brass tone of the band like a drop of vinegar in a basin of oil, is to a cultivated ear an abomination. So is the vigorous drumming. For marching purposes the addition of percussion instruments for the stronger accentuation of the rhythm is allowable, but out of that limit, if an addition is made, it should consist of kettledrums (timpani), which heighten the effect and are in character with the instruments. Another regrettable point is the absence of trumpets (with shallow mouthpieces) and the gradual conversion of brass bands into 'horn-bands.' [See HORN, vol. i. p. 748.] By the universal use of the cornet, which absorbs the functions of *trumpets* and *flügelhorns*, a variety of tone-colour is lost, namely the contrast between a combination of trumpets and trombones, and one of flügelhorns, althorns, euphoniums, and bombardons, each combination quite distinct in quality. Let us hope that if the monotony of the brass-bands suggests the introduction of some variety, it will be made, not in the addition of reed or such-like instruments, but in the legitimate restoration of those mentioned above.

Finally, we may once more refer to the military bands with reference to an estimate of their strength. On a necessarily incomplete calculation, made from reports of bandmasters of each country, excluding all bands of the Indian and Colonial forces, and not counting the many smaller bands of the German battalions not authorised by the state, we find in Europe 1043 regimental infantry bands (reed-bands) and 352 cavalry brass-bands, containing at the lowest estimation over 51,000 military musicians.

If we examine the musical results achieved by this small army it must be confessed that the rapid strides which have been made in the perfection of all classes of wind-instruments have not been accompanied by a proportionate advance in the artistic capability of these bands. It is outside our present scope here to analyse the causes of this stagnation. The connection of the bands with the military service, by which simple utility is placed in 'the front rank,' whilst that of art is relegated to the 'rear column,' lies at the root of the evil. To the same cause may also be ascribed the state of the literature of wind-instruments, consisting mainly of dance music of the trashiest kind, or operatic arrangements of more or less merit. The few examples we have of pieces for wind-bands by the great masters are not generally of a high order, and lack the necessary characteristic of bold outline. Between the aims and effects of writing for the orchestra and writing for military bands there is the same difference as between a carefully executed painting, where the smallest details are rendered with minute fidelity, and a large fresco, painted with bold strokes and bright colours. We may however indulge the hope that wind-bands (combining all classes of wind- and percussion-instruments) will at no distant period rise outside the military atmosphere. The variety of tone-colour, the broad contrast possible in a really artistic instrumentation, and the brilliant effects obtainable by a full-sized band of artist-performers, are too palpable to remain neglected for ever. When this great material is placed on a

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better basis, and the attention of ever-varying fashion brings it before the cultivated world as something new, then perhaps the composer will also arise who with broad brush will lay on the colours of tone-pictures of a new order, which at present are still hidden in the future.

Most of the following pieces were written for special occasions, to which the instrumentation had to be adapted. A high-class literature for military bands does not exist, and a fixed instrumentation applicable to most European countries has only been recently attempted.

MOZART wrote:—Ten pieces for 2 flutes, 3 trumpets in C, 2 trumpets in D, and four kettledrums—C, G, D and A; two Divertimentos for similar instruments; six Divertimentos for 2 oboes, 2 French horns, and 2 bassoons; three Serenades for 2 oboes, 2 clarinets, 2 French horns, and 2 bassoons; two Serenades for 2 clarinets, two alto-clarinets in F (basset-horn), 2 French horns, 2 bassoons, and a contrebass (or contra-bassoon); and two Divertimentos for 2 clarinets, 2 oboes, 2 English horns (alto-oboe), 2 French horns, and 2 bassoons. (See Köchel's Verzeichniss Tonwerke Mozarts; Leipzig, 1862.)

F. J. GOSSEC deserves especial mention in connection with wind-bands. [See vol. i. p. 611]. During the French Revolution he was appointed bandmaster of the Paris National Guard, in which capacity he had to write all the music for the grand national fêtes. As most of these were held in large open spaces, he organised a full orchestra consisting entirely of wind-instruments, which accompanied his patriotic hymns and funeral cantata. Among these, the hymn to the Goddess of Reason, to the Deity, etc., were of so high an order and produced so deep an impression, that the Directorate of the Republic decreed him to be 'a composer of the first rank.' On the collapse of the Republic, the new reign did not encourage popular fêtes, and Gossec's work came to an end. Although his compositions in this line bore the stamp of genius, they are now almost forgotten.

BEETHOVEN has left:—(1) Marsch für Militair musik (for the Grand Parade, June 4, 1816) in D. (2) March in F for the same. (3) Sextet for 2 clarinets, 2 horns, and 2 bassoons in Eb (op. 71). (4) Trio for 2 oboes and English horn in C (op. 87). (5) Octet for clarinets, oboes, horns, and bassoons in Eb (op. 103). (6) Rondino for 2 clarinets, 2 oboes, 2 horns, and 2 bassoons in Eb. (7) Two Æquale for 4 trombones. (8) Three Duos for clarinet and bassoon.

CHERUBINI'S autograph catalogue of his works contains the following pieces for Wind-bands, but of what instrumentation we are not aware:—1800. Two marches. (1) Marche du Préfet d'Eure et Loire; (2) Marche pour le retour du Préfet. 1805. March for wind-instruments composed at Vienna for the Baron de Braun. 1808. March for Wind-instruments. 1810, Sept. 22. Ditto. do. 1814, Feb. 8. March for the Band of the National Guard; Feb. 13. Quick-step for ditto.

SPONTINI wrote several Marches for the Prussian Guards' band.

KÜHNER wrote a number of Fantasias and Suites of variations for military band about fifty years ago, mostly published by Schott & Co.

BERLIOZ.—op. 16, Symphonie funèbre et triomphale, in three parts, for full military band, and separate string orchestra, with chorus ad lib. (Paris, Brandus).

MENDELSSOHN.—Overture in C for wind-instruments, op. 24. Although professedly for military band, this overture is not effective for outdoor performance. Even in the composer's time Wieprecht rearranged it for military band.

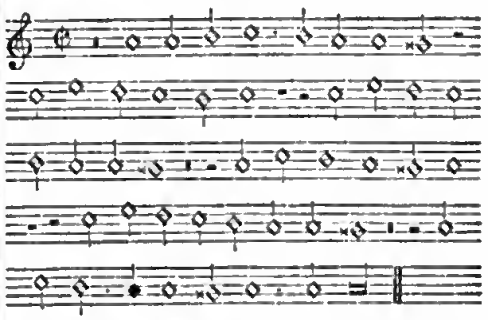
MEYERBEER'S four Fackeltänze, of all modern compositions give the true character of military music full scope. Generally for a *trumpet-band* and orchestra, placed opposite each other at the two ends of a great hall, the interweaving of true fanfares with the strains of the orchestra produces a most stirring effect.

WIEPRECHT deserves great praise, especially as for his admirable arrangements of six complete symphonies by Beethoven (2, 3, 5, 7, 9, and 'Battle'), two of Mozart, about thirty overtures, besides numerous operatic fantasies, etc. Most of these remain in manuscript.

ANTON REICHA has written a number of works for wind-instruments—twenty-four Quintets for flute, oboe, clarinet, horn and bassoon (op. 88, 91, 99, 100); one Quartet for 4 flutes (op. 12), etc.

Various collections of music arranged for military bands exist, such as:—I. Boosey's Military Band Journal—for full Band (monthly). Do. Supplemental Journal (bi-monthly). Chappell's Military Band Journal (monthly). Lafleur's 'Alliance Musicale' (monthly). II. Boosey's Brass Band Journal (monthly). Chappell's B. B. Journal (monthly). R. Smith's B. B. Journals; and others. [J. A. K.]

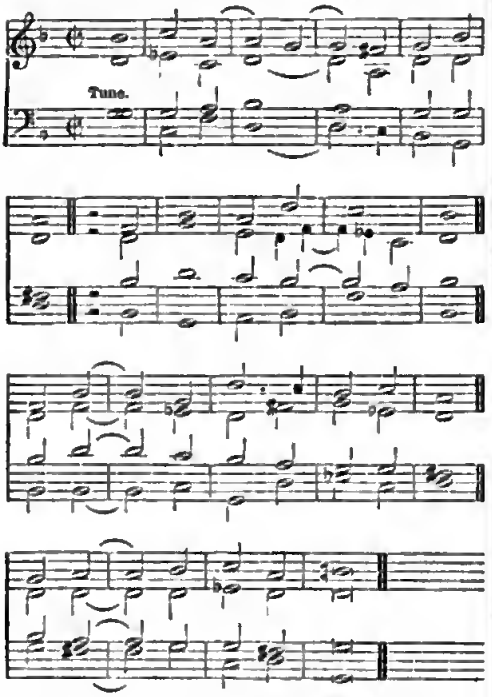
WINDSOR or ETON TUNE. This is first found in Damon's music to the Psalms, 1591, harmonised in four parts, and set to Ps. cxvi. It is not in Damon's earlier work of 1579.[1] As no complete set of parts is known to exist, the melody only can be quoted:—



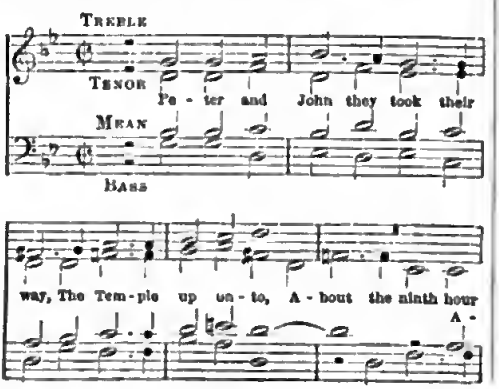
This affords an example of Damon's method of prolonging a tune by repetition, of which Hawkins speaks.

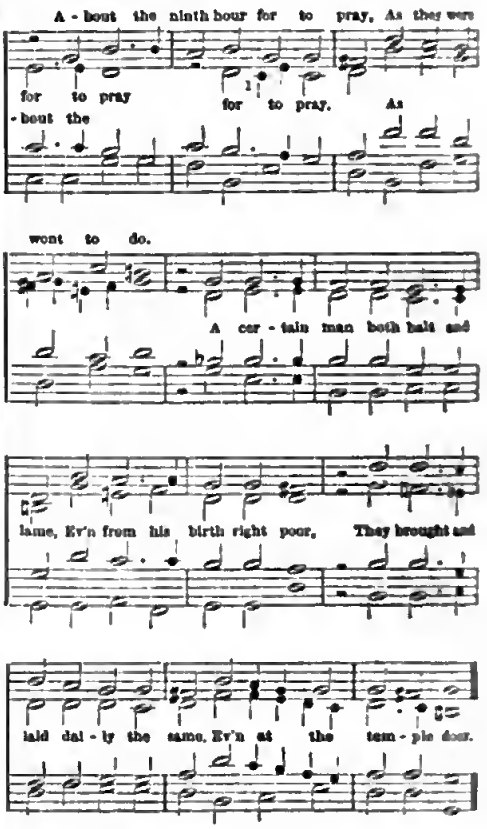
[1] For an account of this extremely scarce work see Hawkins, Hist. of Music, chap. cxvii.

In 1592 the tune appears in Este's 'Whole Booke of Psalmes,' containing the Church Tunes, and 'other short tunes usually sung in London and most places of the Realme.' It is marked as being one of the latter, and must therefore have been in use for some little time previously. In Este's Psalter it is harmonised by George Kirby as follows, the melody in the tenor:—



Damon and Kirby merely harmonised the melody, but whoever was its composer, it is only an adaptation of the tune set by Dr. Tye to the third chapter of his curious work, 'The Actes of the Apostles, translated into Englyshe Metre . . . with notes to eche Chapter, to synge and also to play upon the Lute,' 1553. Here we find the first, third, and fourth strains of Windsor, and a fragment of the second. For the sake of comparison Dr. Tye's tune is subjoined, reduced into score in modern clefs.

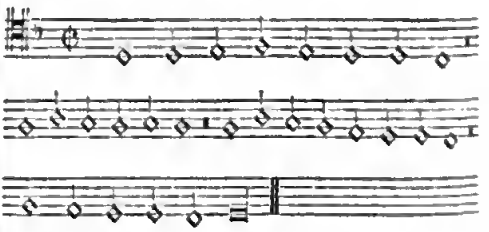




In Este's Psalter the tune has no distinctive name, but in 1615 it was inserted in the Scottish Psalter published by Andro Hart, as 'Dundie.' In Ravenscroft's Psalter, 1621, it is marked as an English tune, and is doubly named 'Windsor or Eaton.' The tune was popular in Scotland,[2] and this, coupled with the Scottish form of its earliest name led to the belief that it was indigenous to that country.

In Hart's Psalter of 1615 the melody alone is given:—

Dundie Tune.



Here a slight variation occurs in the second strain, and the leading note is omitted in the

[1] The crotchet C is probably a misprint for D.

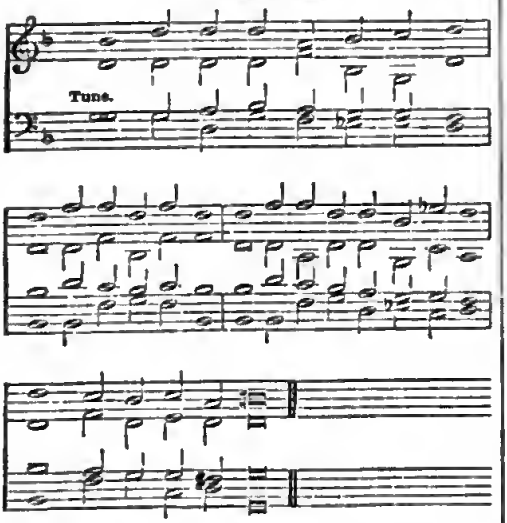
[2] Burns, in his 'Cottar's Saturday Night' refers to this tune:—

'Perhaps Dundee's wild warbling measures rise,
Or plaintive Martyrs worthy of the name'

Care must be taken not to confound it with the 'Dundee' of Ravenscroft, which is the 'French tune' of the Scottish Psalter.

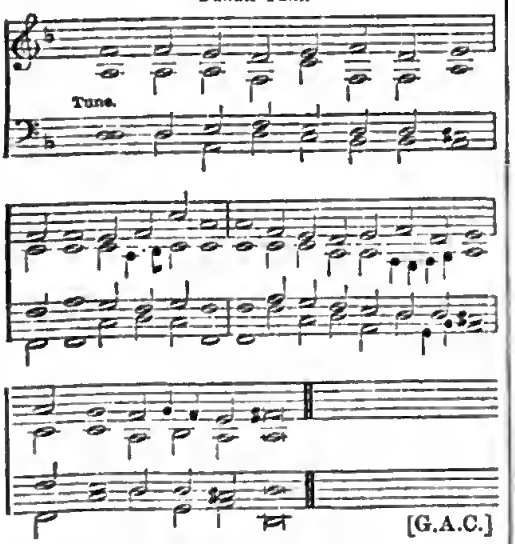
first, third and fourth strains, thus giving the melody a modal form. This may have been done to assimilate its character to that of other tunes in the collection; but however this may be, the accidental was restored to the penultimate note of the last strain in Raban's Psalter, Aberdeen, 1633:—

IX. *Dundie Tune.*



and throughout the hymn in the harmonised Scottish Psalter of 1635:—

Dundie Tune.



[G.A.C.]

WINGHAM, Thomas, born in London, Jan. 5, 1846. Began his career at the early age of 10, as organist of S. Michael's Mission Church, Southwark. In 1863 entered the 'London Academy of Music' of Dr. Wylde, and in 1867 became a pupil of Sterndale Bennett for composition, and of Harold Thomas for piano, in the Royal Academy. In 1871 he was appointed Professor of the Piano in that institution, a post which he still holds. Mr. Wingham's compositions, mostly still in MS., contain 4 Symphonies—in D (1870), in B♭ (1872), in E minor, with choral Finale (1873), in D (1883); 6 Overtures, one with chorus; an Orchestral Serenade in E♭; a grand Mass in D; a grand Te Deum, two Motets; an Elegy on the Death of Sterndale Bennett, etc., which have been performed at the Philharmonic Concerts, the Crystal Palace, Leeds Festival, Antwerp Cathedral, etc. [G.]

WINN, William, bass singer, born May 8, 1828, at Bramham, Yorkshire, taught singing by Sir G. Smart and Schira, made his first appearance in London in 'St. Paul' Oct. 24, 1855, at St. Martin's Hall. He became popular in oratorio and glee music. In 1864 was elected a Gentleman of Her Majesty's Chapels Royal, and in 1867 Vicar Choral of St. Paul's. He is a member of the Noblemen and Gentlemen's Catch Club, and is Honorary Secretary of the Round, Catch and Canon Club. His song 'Nothing more,' and the prize glee, 'Go, Rose,' are well-known favourites. His elder daughter and pupil, Florence, born Nov. 1857, is a favourite contralto concert singer. [A.C.]

WINTER, Peter, opera composer, much esteemed in his day, born at Mannheim 1754, died at Munich Oct. 17, 1825. At 10 he played the violin in the Elector Karl Theodore's celebrated band. He had some instruction in composition from the Abbé Vogler, but really formed himself as a composer later in life. In 1776 he became Musik-director of the court theatre, and in this post made acquaintance with Mozart, against whom he took a great dislike, and whom he damaged later in Vienna by spreading false reports about his private life.[1] When the Court removed from Mannheim to Munich Winter followed, and became in 1788 Court-Capellmeister. This post he retained to his death, and was treated with the greatest consideration, receiving on more than one occasion leave of absence for two or three years. He visited Vienna twice, first in 1781, when he produced three ballets, and again during the years between 1793 and 1797, when he had nine operas performed at the Burgtheater and Schikaneder's theatre, including 'Das unterbrocheneOpferfest' (Burgtheater, June 14, 1796), and a cantata 'Timotheus, or the power of music' (1797), by the Tonkünstler Societät. The intercourse he maintained with Salieri was important as inducing him to pay more attention to the vocal part of his compositions. This is perceptible in all the works written in Vienna. He also visited Italy (Naples and Venice, 1791 and 1793), Prague (1796), Paris (1802 and 1806), London (1803–5), and Italy again (Milan and Genoa, 1817–19). Besides a number of operas, of which the greatest and most lasting favourites were 'Maria von Montalban' (Munich 1798) and the 'Unterbrochene Opferfest,' popular on account of its catching melodies, Winter

[1] Jahn's 'Mozart,' 2nd ed., i. 393, 696.

composed a quantity of church music, cantatas, Lieder, part-songs, and instrumental works (symphonies, overtures, and concerted pieces for various instruments), most of which were printed, but have long since disappeared. His singing Method (Schott, Mayence, with German, French, and Italian words) is however still of value.

We append a list of his operas, classified according to the places where they were first produced:—Munich: 'Armida' (1778), 'Cora ed Alonzo' and 'Leonardo e Blandine' (1779), 'Helène and Paris' (German, 1780), 'Der Bettelstudent' (German operetta, 1781), 'Bellerophon' (German, 1782), 'Scherz, List, und Rache' (operetta, 1784), 'Circe' (1788), 'Jery und Bätely' (German, 1790), 'Psyche' and 'Der Sturm' (Shakespeare's 'Tempest,' (1793), 'Marie von Montalban' (German, 1798), 'Der Frauenbund' (German, 1805), 'Colmal' (1809), 'Die Blinden' (German, 1810). Naples: 'Antigone' (1791). Venice: 'Catone in Utica' (1791), 'I Fratelli rivali' and 'Il Sacrificio di Creta' (1792). Vienna: 'Armida und Rinaldo' (German melodrama with chorus and dances, 1793), 'I due Vedovi' and 'Das unterbrochene Opferfest' (German, 1796), 'Babylons Pyramiden' (German, with Mederitsch, nicknamed Gallus, 1797), and 'Das Labyrinth' (sequel to the 'Zauberflote,' German, 1798).[1] Prague: 'Ogus, il Trionfo del bel sesso' (1796). Paris: 'Tamerlan' (1802), 'Castor e Pollux' (1806). London: 'Calypso' (1803), 'Proserpina' (1804), 'Zaira' (1805). Milan: 'I due Valdomiri' and 'Maometto' (1817), 'Etelinda' (1818), 'Sänger und Schneider' written in Geneva, but first produced in Munich (1820), his last work for the stage.

Of his church works there are now in the Royal Chapel at Munich 26 Masses, 2 Requiems, 3 Stabat Maters, and a quantity of graduales, offertoires, vespers, etc. For the Protestant court chapel he wrote 7 cantatas, 2 oratorios, a German Stabat Mater, and smaller anthems.

Winter's strong points were just declamation, agreeable melody, brilliant choral writing, and rich instrumentation, which he never suffered to overpower the voices. His weakness was in counterpoint, which he had never found an opportunity of mastering thoroughly. As a whole his church music is preferable to his operas; which, though vocal and melodious, have neither originality, greatness, dramatic force, fire, nor genius. His airs are specially weak, never seeming fully developed. Winter could amuse and entertain, but to seize the imagination, to touch, to agitate, was beyond him. This is why even his best and most popular works disappeared from the stage soon after his death. [C.F.P.]

WIPPERN, Louise (Harriers-Wippern), born 1835 or 1837 at Hildesheim or Bückeburg.[2] On June 16, 1857, she made her first appearance at Berlin and played Agatha in 'Der Freischütz,' and Alice in 'Robert le Diable' with such success as to obtain a permanent engagement in Berlin in September of the same year. She kept the post until her retirement, and was a great favourite both in dramatic and in the lighter parts, viz. Iphigenia, Jessonda, Pamina, Susanna, Fidelio, Inez (L'Africaine), the Princess of Navarre (John of Paris), Mrs. Ankerstrom (Gustavus III.), Gretchen (Faust), Elizabeth (Tannhäuser), Valentine, etc. In Dec. 1859 she married at Bückeburg an architect named Harriers. She sang for three seasons in London at Her Majesty's, appearing first, June 11, 1864, as Alice. She pleased 'on account of the freshness of her tone, her firm delivery of the notes, her extreme earnestness and her unquestionable feeling' (Musical World). She was an admirable actress. Her parts in London were but few, viz. Pamina (July 6, 1865). Amelia (Un Ballo), Leonora (Trovatore), Zerlina (Don Giovanni); but several of her best parts were in the hands of Fräulein Tietjens, then in the zenith of her fame and powers, and Mme. Harriers-Wippern was placed at great disadvantage. In May 1868, while at Konigsberg, she was seized with diphtheria, which compelled her to visit Italy. She reappeared at Berlin Jan. 5, 1870, and sang there for a year or more, but her voice and strength were so much impaired that she was compelled to retire from regular work. She died Oct. 5, 1878, from another throat disease, at the Hydropathic Establishment at Gürbersdorf (Silesia). [A.C.]

WISE, Michael, born in Wiltshire (probably at Salisbury), about 1648, was admitted a child of the Chapel Royal under Captain Cooke in 1660. In 1663 he became a lay clerk of St. George's Chapel, Windsor. In 1668 he was appointed organist and master of the choristers of Salisbury Cathedral. On Jan. 6, 1675-6 he was admitted a Gentleman of the Chapel Royal in the place of Raphael Courteville, deceased, being described in the cheque-book as 'a counter-tenor from Salisbury.' At the time of the coronation of James II. (April 23, 1685) he was suspended from that office, and Edward Morton officiated in his stead. The cause of such suspension is unknown. There is in the Bagford collection in the British Museum library a coarse political song, published in London in 1680, entitled 'The Wiltshire Ballad,'[3] from which it appears that Wise had been engaged with other Wiltshire men in getting up a petition for calling a parliament. It is possible that this siding with those opposed to the Court policy may have been made the pretext for his suspension. On Jan. 27, 1686-7, Wise was appointed almoner and master of the choristers of St. Paul's Cathedral. But he did not hold those offices long. On Aug. 24, 1687, being at Salisbury, he had a dispute with his wife, in the heat of which he rushed out into the street, and the hour being late, was challenged by a watchman, with whom he commenced a quarrel, and received a blow on the head from the man's bill which killed him. The place of

[1] These two were written for Schikaneder's theatre.
[2] 'Neue Berliner Musik Zeitung.'
[3] Reprinted by the Ballad Society in 'The Bagford Ballads.'

his burial is unknown; no traces of it can be found in the registers of the cathedral or any of the churches in Salisbury. Wise's principal compositions are for the church, and they are 'among the glories of our cathedral music. He added melody to science, and in setting sacred words evinced as much judgment as genius. His anthems, "Awake up, my glory," "Prepare ye the way of the Lord," and "The ways of Zion do mourn," have lost none of their charm by use or age, and are still listened to with admiration by all those who hear them, and whose feelings are attuned to church music of the most elegant and expressive kind.'

Six of his anthems are printed in Boyce's 'Cathedral Music,' and an Evening Service in Eb in Rimbault's 'Cathedral Music.' Other anthems and services exist in MS. in the Tudway collection, the library of the Royal College of Music, and the choir-books of many of the cathedrals. Some catches by him are included in 'The Musical Companion,' 1667, and his duet 'Old Chiron thus preached to his pupil Achilles,' has often been reprinted. [W.H.H.]

WITTECZEK, Joseph von, imperial councillor in Vienna, died about 1859, became acquainted with Franz Schubert through Spaun.[1] Impressed by the great musical genius of the inspired youth he endeavoured to collect all Schubert's compositions, manuscript or printed, with extracts from newspapers and biographical notices, concerning him, and also drew up several thematic lists of his vocal and instrumental music, etc. The whole collection he bequeathed to Spaun under the condition that on his death it should become the possession of the Gesellschaft der Musikfreunde in Vienna, and be deposited in their archives, where it now forms one of the most precious treasures, and where its materials have since been consulted in many Schubert-questions. The collection is now often known as Spaun's; it is however an act of gratitude and justice to record the name of its proper founder—Witteczek. [C.F.P.]

WIXOM, Emma (Mme. Nevada), born in 1862, at Austen, Nevada, U.S.A., from which territory she has taken her professional name. She learnt singing at Vienna under Mme. Marchesi. On May 17, 1880, she made her first appearance on the stage, at Her Majesty's Theatre, as Amina. Although praised for the freshness of her voice, and for her evident intelligence and earnestness, her appearance in such an important character was considered premature, and she did not re-appear. In Italy she had better fortune, and after singing there in various places, made her first appearance May 17, 1883, at the Opéra Comique, Paris, as Mysoli on the revival of 'La Perle du Brésil' (Félicien David), and was favourably received in that, and Sept. 28 in Mignon. In 1884 she sang as Lucia at the Italiens. She was engaged at the Norwich Festival of 1884, and on the whole made a decided success, especially in Mackenzie's 'Rose of Sharon' (Oct. 16), and at the miscellaneous concerts, but in the soprano music of 'Elijah' she was overweighted. On Nov. 7 she sang in the 'Rose of Sharon' at the Sacred Harmonic Society on its production in London. During the winter of 1884 she sang in the United States in Italian opera. On Oct. 1, 1885, she married at Paris Dr. Raymond Palmer. She was announced for a concert tour in America for the winter of 1885, and is now (1887) in Mapleson's Opera Company at Covent Garden. [A.C.]

WOELFL,[2] **Joseph**, was born at Salzburg, probably in 1772, and his instruction in composition and pianoforte-playing was due to Leopold Mozart[3] and Michael Haydn. No mention of him occurs, however, in the correspondence of Leopold Mozart and his son. In 1792 or 1793 he began his public career at Warsaw. He was already a brilliant pianist, and his performances brought him into great request as a teacher. Amongst his pupils was one, the son of a banker named Ferguson, who subsequently attained some notoriety as a performer and composer.[4] But Warsaw, in the throes of the partition of Poland (1794), was no place for an artist, and Woelfl betook himself to Vienna, where he was received with favour, both as composer and performer. His first opera, 'Der Höllenberg,' was composed to a libretto by Schikaneder, and brought out at his theatre in 1795. This was followed by 'Das schöne Milchmädchen' for the National Theatre in 1797, and 'Der Kopf ohne Mann' at Schikaneder's in 1798. The value of these pieces does not appear to have been great, but they were successful at Vienna, and the last two were performed at Leipzig, and 'Der Kopf ohne Mann' at Prague also.[5] To this period the curious combination-piece, 'Liebe macht kurzen Prozess,' may possibly belong. On the whole, Woelfl was not of much account as a composer for the stage. As a pianoforte virtuoso, he stepped into the first rank, and was even able to contest the palm of supremacy with Beethoven.[6] Socially, Woelfl's pleasing manners may have helped him to sustain the rivalry, from their contrast to his competitor's brusque demeanour. His strength lay in contrapuntal skill and in remarkable execution, in part due to the immense size of his hands. The heat of their partisans recalled the strife of the Gluckists and Piccinnists,[7] but the two artists themselves appear to have respected and admired each other. We hear of them as improvising duets at the house of Von Wetzlar, and Woelfl dedicated one of the best of his earlier works (op. 6) to Beethoven.[8] At Vienna

[1] See Spaun, vol. iii. p. 648 a.

[2] The uncertainties that envelope Woelfl extend even to the spelling of his name which appears variously as Wölfl, Woelfel, Woelfle, Wölfel, Wolfell, Woelf, Woelft, Wulff, and Woelfl, the last of which, on the whole, seems most probably correct. The Parisians despaired of either pronouncing or spelling his name, and called him Wolf, as they spell *Kreutzer Kretsche*, and to this day persist in writing *Liats*.

[3] In the 'Prospectus of' The Harmonic Budget,' Woelfl is stated to be 'a scholar of the great Mozart,' which seems most improbable.

[4] Schilling—who spells the name Furguson.

[5] A. M. Z. vol. i. 448, and Intell. Blatt. zu., vol. iv. p. 220; vol. v. p. 349.

[6] See Beethoven, vol. i., p. 178 b. [7] Seyfried.

[8] See Beethoven, vol. i. pp. 169 a and 178 b.

the young composer married, in 1798, Therese Klemm, an actress at the National Theatre; and in the summer of the same year set out on an extended tour, whether with or without Madame Woelfl seems uncertain. He travelled through Brunn to Prague, where he gave a successful concert, and thence to Leipzig. Two concerts, about Michaelmas,[1] signalised his arrival, and his stay was of considerable length. On April 11 and 23, 1799, he gave two more concerts,[2] and then pursued his way through Dresden and Berlin to Hamburg, arriving there in May.[3] At Hamburg he made another considerable stay, and won many friends. Moreover, though the traditions of C. P. E. Bach still lingered in the place, his playing elicited great admiration. From Schmieder he obtained the libretto of an opera called 'Der trojanische Pferd,' and set himself to the composition of the music. It does not, however, appear that the work was ever produced, and perhaps it was never completed. Woelfl had intentions of going on to London,[4] but seems to have left Hamburg at the beginning of December with Righini, probably for Berlin.[5]

The next clear mention of Woelfl is at a concert in Leipzig, Oct. 21, 1800.[6] On Dec. 10, he gave a concert in Berlin at which Mozart's 'Davidde Penitente' was performed. In the next year he journeyed to Paris, perhaps through Brunswick and Mayence,[7] certainly through Hanover,[8] reaching the French capital in September 1801. There he soon began to attract great attention. On the 5th Brumaire (Oct. 26) the Journal de Paris described him as 'l'un des hommes les plus étonnans de l'Europe sur le Piano.' His wit and courtesy suited French taste, and his execution was at its acme. He speedily assumed a leading position, and in the next spring was reported to be writing an opera for the Théâtre Feydeau.[9] This epoch may be regarded as the culminating point in his career. Henceforward he falls, in some strange way, under a cloud.

Whether this was the result of a *faux pas* cannot be exactly determined. If Fétis's circumstantial story is to be believed, Woelfl struck up a friendship at Paris with the bass-singer Ellmenreich, who was given to card-sharping. In 1804 the pair travelled to Brussels, and gave a concert which proved a failure. But the little social clubs of the town offered opportunities to Ellmenreich of making money by gambling. He was caught cheating, and the pair would have fallen into the hands of the police but for the intervention of the Secretary of the Department of La Dyle. By his exertions they escaped, and went off together to London, where they arrived at the beginning of 1805. Woelfl does not appear to have been a party to the fraud, but his intimacy with Ellmenreich caused society to avoid him. He was not received as before, and finally died in obscurity and great poverty near London, *when* is quite uncertain. Of course this story amply accounts for the disappointing close of Woelfl's career. But it seems to be incorrect in almost every detail. That Woelfl was brought into relations with Ellmenreich by the project of the latter for establishing a German Opera in Paris is likely enough,[10] but Woelfl appears to have been in Paris throughout 1804,[11] whereas Ellmenreich left Paris at the end of 1803, and was at Vienna at the beginning of 1805.[12] The statement that Woelfl was received with less favour in England than on his previous visit can only be true on the supposition that he had been there before, which, as already observed, is at all events dubious. Moreover, Woelfl had no reason to complain of his reception in England in 1805; he certainly did not die in obscurity, and it is not likely that he died in poverty.[13]

To return to certainties; the three years and a half (Sept. 1801–Apr. 1805) during which Paris was the centre of Woelfl's life were, on the whole, years of success. In the early part of 1804, his opera, 'L'Amour Romanesque,' was produced at the Théâtre Feydeau with success. In the next year he made his most considerable venture with an heroic opera in three acts, called 'Fernando, ou Les Maures,' which was brought out anonymously at the Théâtre Feydeau. It was produced under very unfavourable circumstances, and was more of a failure than it deserved to be.[14] Perhaps this mischance led Woelfl to conceive a disgust for Paris. He certainly left the French capital within a month or two without any other apparent reason, and

[1] A. M. Z. vol. i. p. 479.
[2] Dörffel's 'Geschichte der Gewandhaus Concerte.'
[3] A. M. Z. vol. ii. p. 409. [4] Ibid. p. 31.
[5] Ibid. p. 410. The statement here made differs from that of all other biographers. Schilling seems to suggest that Woelfl returned to Vienna, but all other writers assert that he went from Hamburg to London, and from London to Paris, reaching the French capital in 1801. The facts given in the text show that this account cannot be correct, and it seems improbable that Woelfl went to London at all at this time, though Mr. J. W. Davison, in the Preface to his edition of the 'Non Plus Ultra' Sonata declares, without giving any authority, that the Military Concerto (op. 43) was composed in London in 1800. On the other hand, the following circumstances seem, taken together, to make strongly against the London visit:—
(1) Woelfl left Hamburg in Dec. 1799 *with Righini* (A. M. Z. vol. ii. p. 410). Now Righini almost certainly was going to Berlin to produce 'Tigrane,' in the early part of 1800 (A. M. Z. vol. ii. p. 620).
(2) Woelfl's letter to Lodi (A. M. Z. vol. ii. Intell. Blatt. no. x.), is dated 'Auf der Reise, den 15 Decemb. 1799,' which suggests that he had left Hamburg and was on a journey in Germany. This is exactly the date at which he would be travelling to Berlin with Righini.
(3) A Berlin letter of April 1800 (A. M. Z. vol. ii. p. 622), declares that Woelfl had been there three separate times since the preceding June; it is hardly likely that he went three times from Hamburg to Berlin and back again *between June and December*, 1799.
(4) No trace of him in England at this time is forthcoming.
(5) The programme of the concert in London on May 27, 1805, at which he appeared, pointedly asserts that it was 'his first performance in England.' ('Morning Chronicle,' May 27, 1805.)
[6] Dörffel's 'Geschichte.' [7] A. M. Z. vol. iv. p. 177.
[8] A. M. Z. vol. iii. pp. 600 and 894. The last passage renders it likely that the hornplayers Gugel accompanied him, and that the Trio for horns and PF. was written for this tour.
[9] A. M. Z. vol. iv. p. 604.

[10] Cp. A. M. Z. vol. iv. pp. 113 and 320.
[11] A. M. Z. vol. vi. p. 478; vol. vii. p. 142.
[12] Ibid. vol. vi. pp. 281, 469, 502.
[13] It may be added that it is not easy to see when Woelfl and Ellmenreich could have been at Brussels together. At the beginning of 1802 both were in Paris. In the spring and summer Ellmenreich went to London (A. M. Z. vol. iv. pp. 323 and 781), but Woelfl stayed in Paris (A. M. Z. vol. iv. p. 604). However, in the autumn of 1802 Woelfl was at Amsterdam (A. M. Z. vol. v. p. 115), and was thought to be going to London, and it may have been about this time that the two got into trouble at Brussels. They are next heard of in Sept. 1803 (A. M. Z. vol. v. p. 865), and are then both in Paris. But Woelfl's position there seems just as good after this date as before it.
[14] See on the whole affair, A. M. Z. vol. vii. p. 422.

repaired to London,[1] where he arrived about the beginning of May, 1805. The first trace of him is in an advertisement on May 18, of a benefit concert by Mr. and Mrs. Ashe, which states that he had just arrived in England, and would perform a concerto at this concert on May 27—'his first performance in England.' Besides the concerto (MS.), a grand symphony (MS.) by Woelfl was performed at the concert, and pianoforte concertos by him were played at other concerts on June 1 and June 5, on the former occasion by himself. He was received with the greatest applause,[2] and everything shows that he retained his popularity throughout his seven years' residence in London. In 1806 his concerto known as 'The Calm' created a positive *furore*, being played at four concerts in about two months, and new compositions by him were almost annually put forward as attractions at the most important concerts.[3] In 1810 the prospectus of 'The Harmonic Budget,'[4] presents him as the fashionable composer of the day, and a portrait is one of the allurements to subscribers. As a composer for the stage, Woelfl did not make any greater mark in London than in Vienna or Paris. Still, two ballets by him were produced at the King's Theatre, 'La Surprise de Diane,' on Dec. 21, 1805, and 'Alzire' (founded on Voltaire's 'Alzire'), on Jan. 27, 1807. Both, especially the former, pleased. His abilities were fully appreciated by the artists and by the public, nor is any trace of a falling off in popular esteem discoverable. On May 16, 1812, a new concerto of his was played at Salomon's concert by Mr. Cudmore.[5] A week later 'The Morning Chronicle' of May 23 contained the announcement, 'Died, on Thursday morning, after a short illness, at his lodgings in Great Mary-le-bone Street, Mr. Woelfl, the celebrated pianoforte player.'[6] It is impossible therefore to understand the uncertainty as to the circumstances of Woelfl's death. An anxious discussion was maintained in the 'Allgemeine Musikalische Zeitung,' in 1815 and 1816[7] as to whether he was dead or not. It asserted that Woelfl had played at the Philharmonic Concerts, which did not begin till 1813, and the matter was only considered as settled by the marriage of Woelfl's widow to an oboist at Frankfort.[8] The foreign biographies of him are almost all wrong as to the year of his death, while they maintain that he died in the most sordid penury, an assertion for which there seems to be no ground at all.[9]

Woelfl possessed remarkable qualifications for making a success in society. His portrait, about a year before his death, represents a handsome man, rather tall, somewhat stout, and of commanding presence.[10] He possessed that indefinable charm of manner which so much contributes to social success. He was, above everything, a 'good fellow,' and a pleasant, witty talker, fond of a good dinner (with a special *penchant* for grapes), a good story, and good company. His indolent disposition did not prevent him from being proficient in the amusements of society; he played cards with great skill, and it was difficult to find his equal at billiards.[11]

As a musician, Woelfl exhibits all the excellences that flow from a sound training. Like other composers of that time he wrote much trivial music, but his sympathies were steadily on behalf of a more elevated style. Pupils who wished him to teach them how to play the showy variations that conclude his cele-

1 One of the strangest of the romantic tales current about Woelfl must be mentioned here. Schilling asserts that he was named Music-master to the Empress Josephine in 1801, and followed her after her divorce (*i.e.*, of course, at the beginning of 1810) to Switzerland. Growing weary of the lonely mountain life, he went down the Rhine by boat, and so to England. This story seems to be a pure fiction. Woelfl may have been Music-master to the Empress, but he went to London in 1805, and is to be found in London every year from that date to the time of his death. In 1810 he was engaged on a monthly publication, 'The Harmonic Budget,' which must have precluded long absence from London. Finally, the Empress Josephine did not go to Switzerland in 1810, or at any time after her divorce.

2 A. M. Z. vol. vii. p. 756.

3 Besides MS. works which may have been novelties, and sonatas, etc., we find the following 'first performances': Symphony (June 15, 1808, Ferrari's Concert); PF. Concerto (Apr. 19, 1809, Ferrari's Concert); Symphony (Mar. 28, 1811, New Musical Fund Concert); PF. Concerto (May 18, 1812, five days before his death, Salomon's Concert).

4 A copy is in the British Museum, but the torn condition of the title-page makes it impossible to say to whom it is dedicated.

5 'Times,' May 16, 1812.

6 A similar notice, giving the same date (May 21), appears in the 'Gentleman's Magazine.'

7 A. M. Z. vol. xvii. p. 311; vol. xviii. pp. 291 and 762.

8 Mme. Woelfl appears to have been established as a singer at Frankfort since 1804 (A. M. Z. vol. vi. p. 402). Examination of the Philharmonic programmes reveals no trace of Woelfl as a performer.

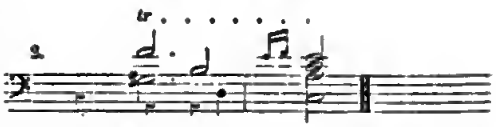
9 This is Schilling's account of his death: 'W. starb ... im Reiche des Mammon, unfern von London, in einem Dorfe mit Schulden belastet vergebens gegen Krankheit, Kummer, Noth und Elend ankämpfend, jeder Hülfe entbehrend, ungekannt und von Allen verlassen—auf einem faulen Strohlager.' It is just conceivable that Woelfl might, if deep in debt, have given himself out as dead to deceive his creditors, and lived some years after in obscurity. But the following entry of burial, dated May 25, 1812 in the Registers of S. Marylebone, 'Joseph Woelfl, widower, aged 38,' makes this supposition most improbable. Woelfl's condition is given wrongly in the entry, and his age is at variance with most accounts.

10 There was a portrait by Tielker. This, or another, engraved by Scheffner, was issued with the A. M. Z. for Feb. 19, 1806. The portrait in the 'Harmonic Budget' was drawn by Fyne and engraved by Mayer. The original water-colour sketch by Fyne is in the Hope collection of portraits at Oxford, and from it the woodcut here given is taken.

11 Had Mr. Cipriani Potter Woelfl's pupil, been still alive the personal traits of Woelfl's character might have been more clearly exhibited. Much of what is stated in the text is due to reminiscences of Mr. Potter's conversations, kindly communicated by his son, Dr. Potter, and by Mr. A. J. Hipkins.

hrated 'Non Plus Ultra' sonata always met with a rebuff, and were not allowed to go on to the variations till they had mastered the opening allegro. The ease with which he threw off trifles to catch the popular ear did not blind him to their trivial character or impair his respect for his art. Consequently, much of his work, sonatas, quartets, concertos, and symphonies, is thoroughly solid, showing great instrumental effect and, especially, contrapuntal artifice.[1] His works, therefore, continued to appear in programmes for several years.[2] A strongly marked rhythm and a predilection for sweeping arpeggios, continued, on the pianoforte, from one hand to the other were regarded by his contemporaries as his chief mannerisms.[3] He also had a knack of writing minuets with variations, a habit that diverges somewhat from the beaten track. His facility in composition was remarkable. When, on taking some string quartets to a publisher, he found that worthy disinclined to undertake the publication of classical music, he forthwith, by way of sweetening the pill, composed a set of waltzes in the shop.[4]

In extempore performance, few attained such proficiency. At Vienna he rivalled Beethoven, and was even said to surpass him. At Mayence a military band came playing down the street in which the concert-room was situated, in the middle of an extempore performance. Most performers would have been disconcerted by such an interruption. Woelfl, however, catching the rhythm of the drums, worked his themes into a march, and using this as a middle movement for his Fantasia so long as the drums could be heard, proceeded without a break to his finale.[5] He had so complete a mastery of the *technique* of the pianoforte that he could play a concerto in C major with equal ease in C♯ major, transposing it as he went.[6] He belonged to the school that aims at breadth of effect rather than minute accuracy of rendering, and his enormous hands placed almost two-thirds of the keyboard under his immediate control, and enabled him to produce with ease effects that to ordinary players were absolutely impossible. Two passages may be quoted to exemplify the size of his hands, the first a favourite phrase for winding up a *cadenza*, the second a passage for the left hand that few could execute, as he did, clearly and neatly:—



The only pupil of Woelfl who attained much eminence was Mr. Cipriani Potter, but, as he was Principal of the Royal Academy of Music for more than a quarter of a century, and professur of the pianoforte there for ten years before that, it is probable that Woelfl influenced musical development in this country more than has been generally suspected. In opera his importance is *nil*. It is as a composer for and a performer on the pianoforte that he claims attention. His performance could scarcely be equalled in his own time, and his pianoforte compositions have not yet lost all their interest.

The following is a tolerably complete list of his works:—

INSTRUMENTAL WORKS

Op. 1. 2 Sonatas, PF.; F, C (1795).
Op. 2. 3 Sonatas, PF. and Violin (1796).
Op. 3. 3 Sonatas, PF. (1797).
Op. 4. Sonata, PF. with Flute obbligato (1802).
Op. 5. 3 Quartets for Strings (1805?).[7]
Op. 6. 3 Quartets for Strings; C, F, C minor (1798).
Op. 7. 3 Trios, PF. Violin, and Cello; G, E♭, C (1796).
Op. 8. Grand Sonata ('Le diable à quatre'), PF.; E. Also 'Op. 20.'
Op. 9. 3 Sonatas (dedicated to Beethoven), PF.; A♭, D, A (1798).[8]
Op. 10. Trios for PF. Violin, and Cello.
Op. 11. 2 Sonatas, PF. (1799).
Op. 12. 3 Sonatas, PF. and Violin; E♭, D, A (1800).
Op. 13. Sonata, PF. and Violin; A.
Op. 14. Fantasia and Fugue, PF.
Op. 15. 3 Sonatas, PF. and Violin (or Flute); E♭, E minor, C (1800).
Op. 16. 6 Quartets for Strings, in two Books; Bk. I. C, E, A (1798), Bk. II. G, D minor, F (1800).
Op. 17. 3 Sonatas, PF. and Flute (1800).
Op. 18.
Op. 19. Sonata PF. and Flute; D (1801).
Op. 20. 3 Sonates sur des Idées prises de la Creation de Haydn, PF. and Violin; A, D, C (1801).
Op. 21. 3 Sonatas, PF. (1801).
Op. 22. 3 Sonatas for PF. Violin obbligato, and Cello *ad lib.*; E♭, D, C.
Op. 23. Sonata (4 hands), PF.; C (1804). Also 'Op. 69.'
Op. 24. 2 Sonatas, PF. and Violin, and Fantasia for PF. solo.
Op. 25. Sonata (or Sonatas), PF.
Op. 26. 3 Sonatas, PF. and Violin; D minor, C E♭ (1804).
Op. 27. Concerto (No. 1, in G), PF. and Orchestra (1802).
Op. 28.
Op. 29. 3 Sonatas (4 hands), PF.[9]
Op. 30. 3 Sonatas, PF.; C, A, B minor.
Op. 31. 3 Grand Trios, PF. Violin, and Cello; B, E, C minor.
Op. 32. 2 Progressive Sonatas, PF and Violin; C, A minor, C (1804).
Op. 33. 3 Sonatas, PF. Violin, and Cello; C, A, E minor (1805).[10]
Op. 34. Grand Sonata (preceded by an 'Introduzione,' consisting of an Adagio and Fugue in C minor), PF.; D minor.[11]
Op. 35. A Grand Trio, PF. Violin, and Cello.
Op. 36. Concerto (No. 2, in E), PF. and Orchestra (1804).
Op. 37. 3 Sonatas, PF. (1808).
Op. 38. 3 Sonatas, Nos. 1 and 2 for PF. solo; No. 3 for PF. and Violin (or Flute) obbligato; B minor, F, D (1804?).[12]
Op. 39. Fantasia and Fugue, PF.; D minor (1805?).
Op. 40. Grand Sonata, PF.[13]
Op. 41. Grand Sonata, PF., with accompaniment for Violin (1806?)
Op. 42. 3 Sonatas, PF. (1809?).[14]

[1] See *e.g.* the Minuet of the G minor Symphony.

[2] *E.g.* a Symphony or Overture by Woelfl appears in the Philharmonic programmes of May 31, 1813, Feb. 13, 1815, May 1, 1815, May 24, 1819, and Mar. 25, 1822. 'The Calm' was played at Leipzig in 1813 by Schneider (A. M. Z. vol. xxii. p. 44).

[3] A movement marked *Martiale*, and replete with chords thus spread out is the piece that represents Woelfl in that curious series of parodies, 'Latour's 26 Imitative Variations.'

[4] A. M. Z. vol. vii. p. 423.

[5] Ibid. vol. iv. p. 157.

[6] Comp. BEETHOVEN, vol. i. p. 169 *a*.

[7] Advertised in Intell. Blatt. of A. M. Z., May, 1805, No. 21.

[8] The Andante from the second of these Sonatas was arranged as a Song (A. M. Z. vol. iv. p. 564, Beylage iv. 1801).

[9] The two titles given under Op. 22 are perhaps only different descriptions of the same work.

[10] 3 Sonatas for PF. Violin, and Cello, in C, G, and E minor, were published in London as Op. 25. Probably the second Sonata had been transposed.

[11] This Sonata appears to have been pirated as No. 12 of a Répertoire des Clavecinistes, by Nägeli of (1805), and the Introduction and Fugue have been published separately by Diabelli of Vienna.

[12] No. 1, Nos. 1–2, and No. 3, also appear as Op. 27. We also find Op. 27 described as 3 Sonatas PF solo; probably an accidental misdescription. Sonata No. 3 was also published as Op. 28.

[13] This may possibly be identical with the work next mentioned.

[14] A. M. Z. vol. xi.; Intell. Blatt. xii.

Op. 26. Sonata, PF. and Violin; D. Also in Op. 27.
Op. 29.
Op. 30. 3 Quartets for Strings; Eb, C, D (1805?).
Op. 31. Grand Duo, PF. and Cello (or Violin), (1805).
Op. 32. Concerto (No. 3, in F, 'dedicated to his friend J. B. Cramer'), PF. and Orchestra (1807).
Op. 33. 3 Sonatas, PF.; C, D, E (1807).[1]
Op. 34. 3 Sonatas, PF. and Violin (or Flute); F, G, Eb (1804?). Also 'Op. 37.'
Op. 35. 3 Sonatas, PF. and Flute; C, G, D (1806). (Scotch Airs.)
Op. 36. Concerto (No. 4, 'The Calm,' in G), PF. and Orchestra (1806).[2]
Op. 36. Grand Sonata, PF.; Bb.
Op. 37. Grand Duet, PF. and Harp; Bb.[3]
Op. 38. 3 Sonatas, PF.; G, D, B minor. (Scotch Airs).
Op. 38. Sonata, PF.; D (1808?). Also 'Op. 58.'
Op. 39.
Op. 40. Symphony (ded. to Cherubini), No. 1; C minor (1808?).
Op. 41. Symphony, No. 2; C (1808?).
Op. 41. Grand Sonata ('Non [or 'No'] Plus Ultra'), PF.; F.[4]
Op. 42. Sonata (4 hands), PF. with Flute (or Violin), *ad lib.*; G. minor. A Version of his G minor Symphony.
Op. 43. Grand Concerto militaire, PF. and Orchestra; C.
Op. 43. 3 Sonatas (ded. to Catalani), PF. and Flute (or Violin). Also 'Op. 45.'
Op. 44.
Op. 45. Sonata (or Sonatas), PF.
Op. 45. 3 Sonatas (ded. to Catalani). PF. and Flute (or Violin). Also 'Op. 43.'
Op. 46. Grand Duet for PF. (4 hands) with Flute acc. Probably 'Op. 42.'
Op. 46. 3 Sonatas, PF. with acc. for Flute *ad lib.*; G, F, C. (Scotch.)
Op. 47. Sonata (or Sonatas), PF.
Op. 47. 3 Sonatas, PF. with acc. for Flute (or Violin) *ad lib.*; D, G, F.
Op. 48. 3 Sonatas, PF., Flute, and Cello; G, F, D (1810?).
Op. 49. Concerto (No. 5, 'The Cuckoo,' in D), PF. and Orchestra 1810?). Also 'No. 4.'
Op. 50. Grand Sonata ('Le diable à quatre'), PF.; E.[5]
Op. 51.
Op. 52. Sonata for Harp. with acc. for Flute; C.
Op. 53. 3 Sonatas, PF.; F, C, Bb.
Op. 54. 3 Sonatas, PF.; G, A minor, D.
Op. 55. 3 Grand Sonatas, PF.; A minor, D, A.
Op. 56. Practical School for the PF., consisting of 50 Exercises. In two Books.
Op. 57. Duet, Harp and PF; F.
Op. 58. 3 Sonatas, PF.
Op. 58. Sonata, PF; D. Also Op. 38.
Op. 59. Divertissemant ('La Voyage de Vénus,' or 'Vénus en voyage'), PF.
Op. 60. Sonata, PF.
Op. 61. Second Sonata, 'With the Manly Heart.'
Op. 61. Second Divertissement, PF.; Eb.
Op. 62. Grand Sonata, PF.; D.
Op. 63.
Op 64. Grand Concerto (in E), PF. and Orchestra.[6]
Op. 65.
Op. 66. 3 Trios, PF. Violin, and Cello.
Op. 66. Trio, PF. Flute, and Cello; C.
Op. 67. Grand Sonata, PF. and Violin; E.
Op. 68. Grand Sonata, PF. and Violin; D minor.
Op. 69. Sonata (4 hands), PF.; C. Also 'Op. 17.'

OPERATIC WORKS.

Der Höllenberg, opera. Libretto by Schikaneder. Schikaneder's Theatre, Vienna, 1795.

Das schöne Milchmadchen oder der Ouckkasten, operetta. National Theatre, Vienna, 1797.

Der Kopflohne Mann, operetta. Schikaneder's Theatre (?), Vienna, 1798.

Das Trojanische Pferd, operetta. Libretto by Schmieder. Written in 1799 (A. M. Z. vol. ii. p. 236), but apparently never performed.

Liebe macht kurzen Process, oder Die Heyrath auf gewisse Art, comic opera, composed by Hoffmeister, Haibel, Süssmayer, Henneberg, Stegmayer, Triebensee, von Seyfried, and Woelfl.[7]

L'Amour Romanesque, comic opera, in one act. Libretto by D'Armand Charlemagne. Théâtre Feydeau, 1804.

Fernand ou les Maures, heroic opera in 3 acts. Théâtre Feydeau, Paris, 1805. Produced anonymously.

La Surprise de Diane ou le Triomphe de l'Amour, grand ballet. King's Theatre, London, Dec. 21, 1805.

Alzire, grand ballet. Composed by Rossi. King's Theatre, London, Jan. 27, 1807.

VOCAL MUSIC.

Die Geister des See's (words, from Schiller's 'Musenalmanach' for 1799, by Fraulein Amalie von Imhoff). Ballade, with PF. acc. vol. I. (1799).

11 Lieder und eine vierstimmige Hymne von Ramler, with PF. acc. vol. II. (1799).

6 English songs, dedicated to Mme. Bianchi.[8]

INSTRUMENTAL MUSIC WITHOUT OPUS-NUMBER.

I. For the PF.

Sonata; C minor.[9]

Bouquet de Flore (ded. to his pupils), containing (1) Favourite German air with 9 var.; (2) Favourite Polacca, arr. as a Rondo with acc. (ad lib.) for Flute; (3) Augustin, a favourite German Waltz, arr. as a Capriccio, with Fluto or Violin *ad lib.*; (4) Sonata (4 hands) in F; (5) 8 Waltzes with acc. for Harp *ad lib.*; (6) Turkish March and Rondo with acc. for Harp ad lib.

The Cabinet (Rondos, Airs with var., and military pieces). This was to be completed in 12 numbers to be published monthly. The titles of the first seven numbers are as follows:—(1) 'Lullaby,' Variations; (2) 'Alone by the Light of the Moon,' Rondo; (3) 'What's the matter now,' Variations; (4) 'The Linnet,' Rondo; (5) 'Lord Cornwallis's March;' (6) 'Donna Della'; (7) 'Fair Kilan was a gentle maid.'

The Harmonic Budget, issued in twelve monthly numbers, commencing July 1, 1810[10]:—

6 Preludes, PF.
12 Waltzes, PF.
Trio, PF. Flute, and Cello; C.
6 Preludes.
3 Songs—'The Sigh,' 'Soul of my Love,' 'Rosalie.'[8]
Merch, PF.; D.
6 Preludes, PF.
3 Polaccas, PF.
Sonata, PF.; E.
6 Preludes, PF.
Fisher's Minuet with var., PF. and Harp; Bb.
Duet, PF. and Violin; D minor.
Overture to 'La Bataille de Salamine,' PF. (4 hands); C minor.
Duet, PF.; C.
Allegretto; Bb.
24 Preludes dans les Modes majeurs et mineurs les plus usités.
Bon Jour, Rondeau favori; G.
Boo Soir, Rondeau favori; D.
La Chasse, Rondo; C.
Rondo, Bb.
3 Rondeaus; Bb, D, Bb.
Rondo facile et brillante; C.
Heigho, Rondo.
Hark I hear the evening bell, Rondo.
March and Military Rondo.
Grand Merch.
Portuguese March (ded. to Bishop of Oporto), 1810; D.
3 Polonaises, Harp and PF.
Polacca.
12 Valses (1803).
6 Valses.
6 Valses (4 hands).
6 deutsche Tänze (1807?).
Grand Fantasia—O mon cher Augustin.
Two Books of Duets with favourite airs from Le Nozze da Figaro.

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[1] The second Sonata in an English edition is in D *minor*. Fétis gives 3 Trios for PF. Violin, and Cello, as Op. 33, but it would appear to be a misprint for 23.

[2] The number of this Concerto is very doubtful. It is given as No. 4 in A. M. Z. vol. ix. Intell. Blatt. x., and this number has been adopted, but Breitkopf & Härtel call it No. 1 (cp. Op. 20) in their Catalogue, and Fétis describes it as No. 6.

[3] This Duet seems to have been brought out at Salomon's Concert on May 21, 1806. It could also be played on two PF.s, and was arranged for 4 hands on one PF. by the author. The 3 Sonatas for PF. and Violin or Flute of Op. 34, were published by Clementi with Op. 37, by a misprint, on the title-page.

[4] See NON PLUS ULTRA, vol. II. p. 465 *a*.

[5] This Sonata was also published as Op. 5, unless, indeed, this is a misprint. It is possible that Op. 50 included some other Sonatas, as the publisher (Birchall) announces this as '4th Grand Sonata for PF.'

[6] The publisher (Birchall) describes this Concerto as 'by the late J. Woelff, being the last composition of that celebrated author.' It is, therefore, probably the Concerto played at Salomon's Benefit Concert, May 16, 1812.

[7] This work has been variously ascribed to each of the first three named, but Woelfl's share was far the largest, amounting to nearly half the work, viz. Nos. 4, 5, 7, 10, 11, 14, and 15, out of a total of 15. The date usually given is 1801. If internal evidence is to go for anything, it must have been written for Schikaneder's Theatre, and Woelfl's participation in the work makes an earlier date more probable.

[8] Of these songs, Nos. 2, 3, and 6, were afterwards (1810) printed in 'The Harmonic Budget.'

[9] This Sonata did not appear under Woelfl's name. It was published by Lodi about 1797 as op. 18, and an arrangement of it for 4 hands, in which it was attributed to Lodi, was published more than thirty years after by Crelle. The Sonata, however, was almost certainly composed by Woelfl, Lodi's share in it being confined to the insertion of a few errors, after the fashion of the ignorant schoolboy who has got a good copy of verses done for him. For the whole history of this very curious transaction see Woelfl's Letter to Lodi, which remained unanswered, in the A. M. Z. for 1800 (vol. II. Intell. Blatt. No. 10), and Fink's article on the matter in the same journal in 1832 (vol. xxxiv. pp. 737 sq.).

[10] A good deal of the music in this publication appears to have been published separately either before or afterwards, as *e. g.* the songs, Fisher's Minuet, the Preludes (?).

Badinage.]
A series of Pieces published by André:—
No. 1. Marcia e Rondo Pastorale; D.
2. Donald, Rondo; G.
3. Castle Gorlitz, Rondo; G.
4. Air with var.; A.
5. Air (The Storm) with var.; G.
6. Romance (Je suis encore) with var.; G.
7. Variations; G.
8. Do.; C.
9. Do.; F.
10.
11. The favourite Tambourine avec Introd. et Final. Variations; C.
12. Variations, Harp and PF.
13. March and Rondo. Also 'Marcia e Rondo Pastorale.'
A series of Airs with variations published in Vienna (by Traeg?):—
No. 1. 9 var. sur le Terretto, Pria ch'io impegno. (1797.)
2. 9 var. sur une Pièce d'Alcina. (1797.)
3. 9 var. sur Weil der Mond so lieblich scheint. (1797.)
4. 9 var. sur Ach schön willkommen. (1798.)
5. 9 var. sur Herbey, herbey ihr Leute. (1798).[2]
6. 9 var. sur La stessa, la stessissima. (Salieri.) (1799.)
7. 9 var. sur Die Hölle ist finster. (1801.)
8. 9 var.[3]
9 var. sur Weibchen treue; Bb. (Winter's Labyrinth.) (1799.)
9 var. sur Kind willst du ruhig schlafen. (Winter's Opferfest.) (1799.)
9 var. sur Wenn ich nur alle Mädchen wüsste. (1799.)
9 var. sur Schau, das du bald ein Meister. (Des Schneider Hochzeit.) (1799)
9 var. sur Mein Vater hat gewonnen. (Liebe macht kurz. Process.) (1801.)[4]
9 var. sur Se vuol ballare. (1802.)
Var. on 'Oh cara harmonia' (air from 'Die Zauberflöte.'
Var. on Wenn's Lieserl nur wollte.
Var. sur Menuet de Fischer, B♭.[5]
9 var. on a favourite German air, 'by the celebrated J. Woelfl.' No. 7; A.[6]
Romance de l'opera Une Folie par Méhul var. p. Clav.; G.
Air danté varié; G.

II. Other Instrumental Works.

Concerto di Camera, PF. with acc. for Strings and Flute; E♭.[7]
Redouten-Tänze for Orchestra.[8]
2 Trios for two Clarinets and Bassoon.
Grand Sonata for the Harp, in which is introduced a favourite air of Ceci fan tutte (*sic*). Also published for P. F.
Concerto, PF. and Violin.
Trio, PF. and two Horns (1801?).[9]
Overture for Orchestra; C minor.[10]

[J.H.M.]

WOHLTEMPERIRTE KLAVIER, DAS—The well-tempered Clavichord, better known in England as 'The 48 Preludes and Fugues'—probably the most extensively known of all Johann Sebastian Bach's works. It is in two Parts, each containing 24 preludes and 24 fugues. The first part was completed at Cöthen in 1722 when Bach was in his 38th year, and to this alone he gave the above name. Subsequently (1744) he finished 24 more preludes and fugues 'through all the major and minor keys;' and so like in design to the former series are these, that they have come to be regarded as the second part, the entire collection being now universally known under the one title.

His own full title is as follows:—'Das wohl temperirte Clavier oder *Praeludia* und *Fugen* durch alle *Tone* und *Semitonia* so wohl *tertiam majorem* oder *Ut Re Mi* anlangend, als auch *tertiam minorem* oder *Re Mi Fa* betreffend. Zum Nutzen und Gebrauch der Lehrbegierigen *Musicalischen* Jugend als auch derer in diesem *Studio* schon *habil* seyenden besondern Zeit Vertreib aufgesetzet und verfertiget von *Johann Sebastian Bach* p. t. Hochfürstl. Anhalt. Cothenischeu *Capell*-Meistern und *Directore* derer Cammer-*Musiquen*. *Anno* 1722.'[11]

It was Bach's intention by this work to test the system of equal temperament in tuning. To this end he furnishes a prelude and fugue in each key, the keys following one another not according to their relationship, but simply in the order of chromatic ascent.

A credible tradition says that most of the first part was written rapidly; in a place where Bach had no regular musical occupation, and where he was deprived of any musical instrument—probably when accompanying his prince. This tradition is supported by Gerber, whose father, Heinrich Gerber was a pupil of Bach in Leipzig soon after 1722. Forkel, however, who probably possessed some general information on the subject from Bach's sons, says that earlier compositions were used in compiling the first part. Many of the preludes had certainly already appeared as independent compositions. In re-writing these Bach often considerably lengthened them, the one in C♯ to the extent of nearly forty bars. Eleven of them were given in a short form in the Klavierbüchlein (1720), written for his son Friedemann. When used for the later work, they were, however, more fully developed, especially those in C major, C minor, D minor, and E minor. The A minor Fugue, too, is without doubt an earlier composition. Spitta considers it belongs to 1707 or 1708. It is an open copy of one in the same key by Buxtehude, and judging from the pedal at its conclusion, it was not at first intended for the clavichord. Perhaps it is therefore somewhat out of keeping with the rest of the work—written so manifestly for this instrument. Witness for instance the commencement of the 16th bar of the E♭ minor fugue, where the upper part stops short on C♭, evidently because D♭ was not available on most clavichords. Again, in the 30th bar of the A major fugue it is apparent that the imitation in the right hand is accommodated to a limited keyboard. In the second part of the work D♭ above the line occurs but once—in the 68th bar of the A♭ prelude. In compiling this, Bach again availed himself of earlier compositions, though not to such an extent as in the first part. The prelude in C is given, however, as a piece of 17 bars' length in a Klavierbuch of J. P. Kellner's, with the date '3. Juli 1726.' The Fugue in G had twice

[1] Played at Berlin Dec. 10, 1800, but perhaps never printed. See A. M. Z. vol. iii. p. 237.
[2] The airs of Nos. 4 and 9 come from Winter's 'Labyrinth.'
[3] No. 7 was certainly published by Traeg. No. 9 is assigned to this series on conjecture only.
[4] The air, by Henneberg, is taken from 'Liebe Macht,' etc.
[5] Also published in 'The Harmonic Budget.'
[6] This is very likely identical with No. 7 published by Traeg.
[7] This was No. 3 of a series of pieces published by Chappell & Co. under this title. No. 1 was by J. B. Cramer.
[8] See Redouten-Tänze, vol. iii. p. 89 b.
[9] Op. A. M. Z. vol. iii. 834 and v. 71.
[10] The three works last mentioned were never perhaps printed. The PF. and Violin Concerto was played at Berlin, Dec. 10, 1800 (A. M. Z. vol. iii. p. 237), the Trio at Leipzig about Michaelmas 1802 (A. M. Z. vol. v. p. 71), and the Overture at a Philharmonic Concert in London on March 25, 1822. The same (or a similar) Overture had been played twice before, and the Programmes of the time *suggest* the existence of Symphonies and Overtures which were not printed. The Concerto in C which he transposed at Dresden (A. M. Z. vol. i. p. 560) may also not have been printed, though it may have been Op. 43.

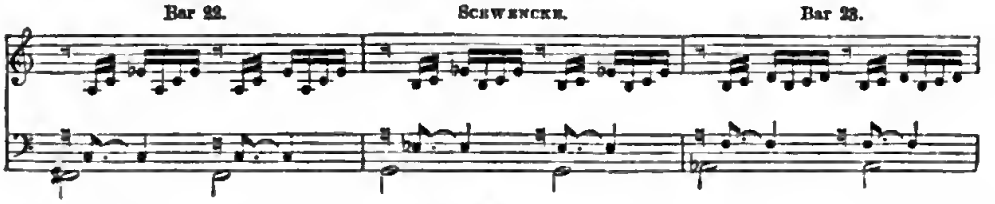
[11] The Well-tempered Clavier, or preludes and fugues in all the tones and semitones, both with the major third or Ut, Re, Mi, and with the minor third or Re, Mi, Fa. For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement; made and composed by Johann Sebastian Bach, Capellmeister to the Grand Duke of Anhalt-Cöthen and director of his chamber-music, 1722.

before been associated with other preludes. The Ab Fugue first stood in F, it was shorter by more than one half and it had another prelude. Other instances of a similar kind may be adduced.

Three or four original MSS. are existing of the first part of the work: not one (complete) exists of the second. Still, notwithstanding the many revisions Bach made of the first part, there is perhaps, as Carl von Bruyck says ('Technische und ästhetische Analysen,' p. 68), on the whole a richer and broader display of contrapuntal art in the fugues of the second part.

The two oldest printed editions appeared in 1800–1801. One was issued by Simrock of Bonn and Paris, the other by Kühnel (now Peters) of Leipzig. The former was dedicated to the Paris Conservatoire de Musique, the matter being supplied by Schwencke. In it the second part is placed first: many of the older readings are given, and it has the long versions of the preludes which most editions since have copied. The latter was revised by Forkel, and it is to that he refers in his well-known treatise. The first English edition was that edited by S. Wesley and C. Horn, and published in 1811–12.[2] The most complete critical edition is that of the Bach Gesellschaft (vol. xiv. 1865), by Franz Kroll, with an appendix of various readings.

Editors have not been slow to make alterations in the text of Bach. One of the most glaring of these is the bar introduced by Schwencke in the middle of the first prelude. Yet this bar has been retained by Czerny, by Wesley and Horn, and by many others. It is even used by Gounod in his 'Meditation.' As an editorial curiosity it is worth preserving:—

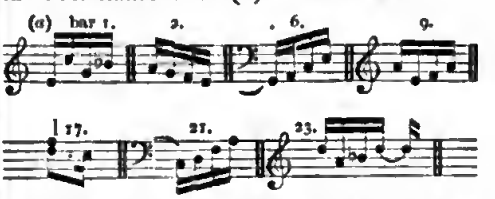


Of the First Part two autographs are known; one formerly belonging to Nägeli, and now in the Town Library of Zürich, another in the possession of Professor Wagener of Marburg. See Spitta's Bach (Novello) ii. 665. Of the Second Part no autograph is known to exist.

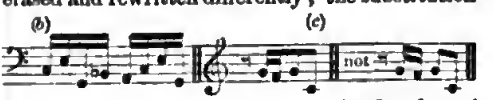
Since the above was in type I have discovered that for years past there have remained in comparative obscurity original autographs of nearly all the Preludes and Fugues of the Second Part. They were bought at Clementi's sale by the late Mr. Emett. During one of Mendelssohn's visits to England (June 1842) Mr. Emett showed them to him, and he at once recognised them as being in Bach's handwriting[1]. Later on, in or about 1855, Sterndale Bennett saw them, and he too pronounced them to be in the handwriting of Bach. Since then they have so far lapsed out of sight that they are not mentioned even by Dr. Spitta. That they are authentic there can, I think, be no doubt. Because, first, Clementi knew or believed them to be so: see the 'Second Part of Clementi's Introduction to the Art of Playing on the Pianoforte, op. 43,' where, at p. 120, there is a 'Fuga by J. S. Bach from an original MS. of the author.' It is the one in C, and was evidently printed from No. 1 of this set. Secondly, Mendelssohn and Bennett witnessed to the writing. Thirdly, their internal evidence points to their being the work of a composer, not of a copyist. Upon this conclusion I have thought it worth while to make a bar by bar examination of them. For the most part they agree with Kroll's text, and, for convenience, taking his edition (including the marginal readings) as a standard, they compare with it as follows:—

[1] See Rockstro's Life of Mendelssohn, pp. 83, 84.

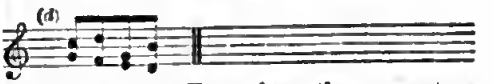
I. Prelude:—In bars 1, 2, 6, 9, 17, 21, 23, where the groups of demisemiquavers occur, the MS. stands as at (*a*). The latter half of



bar 3 stands as at (*b*). At bar 14 five bars are erased and rewritten differently; the substitution



accords with our text. Fugue:—the first bar of the subject is grouped throughout (*c*); bar 24, the under stave is in the alto clef for four bars; bar 66 the middle part is a minim D; bar 67, the motion of semiquavers is arrested by (*d*).



Both Prelude and Fugue have the upper stave in the G clef. The other numbers (with the exception of No. 17, which is also in that clef) have it in the soprano clef.

II. Like Kroll's text throughout.

III. Prelude:—ten sharps in the signature, some of the notes being marked both in the upper and lower octave of the staves. Fugue:—signature like Prelude; bars 16, 19, 20, 26, 27,

[2] Mr. Cummings has shown (Mus. Times, March 1885, p. 121) that the edition projected by Kollmann in 1799 was never published. [See Bach, vol. i. p. 127.]

the demisemiquaver passing notes are omitted; as is also the semiquaver passing note, bar 28.

IV. Is missing.

V. Is missing.

VI. Prelude:—at bar 10, two bars are erased and eight bars are substituted at the foot of the page, the eight bars accord with text; bar 18, and the seven bars that follow, accord with marginal reading; at bar 22, the under stave is in the alto clef till bar 26; after bar 37 two bars are inserted at the foot, the two bars accord with text. Fugue:—throughout like text.

VII. Prelude:—bar 30, like text; bar 49, the C in the upper stave is an octave lower; bar 66, no flat to D in bass. Fugue:—throughout like text.

VIII. Prelude:—nine sharps in the signature, on the same principle as signature of No. 3. Fugue:—signature like Prelude; bar 14, the second B is omitted; bar 18, like marginal reading.

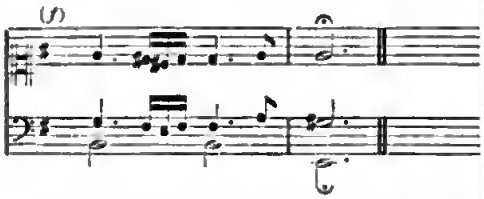
IX. Prelude:—bar 9, second quaver in bass B not A; bar 21, no turn on A♯; bar 50, bass like neither text nor margin, but (*e*), this is substituted in the place of an erasure, apparently like text;

(*e*)

bar 54, no chord in the upper stave, simply E. Fugue:—bar 15, trill on tenor D; bar 18, no natural to second E in alto.

X. Prelude:—throughout like text. Fugue:—in bar 18 and similar ones, the quaver of the compound time is written exactly under (or over, as the case may be) the semiquaver of the simple time. This throws a light on like instances in Bach's works, notably so on the way the Prelude in D (No. 5 of the Second Part) should be played; bars 70, 71, (*f*), so the Fugue ends.

(*f*)



XI. Prelude:—throughout like text. Fugue:—bar 12 and the seven bars that follow, in G clef; from bar 89 to the end is written at the bottom of the Prelude, with 'Final zur folgend Fuga.'

XII. Is missing.

XIII. Prelude:—nine sharps in the signature of both Prelude and Fugue, on the same principle as Nos. 3 and 8.

XIV. Prelude:—end of bar 18 (*g*); bar 27,

(*g*)

the third E in upper stave is marked ♯. Fugue:—bars 3, 6, 11, there is a trill on the final minim of subject; bar 15, the last quaver of middle part is C only; bar 16, a trill on G in middle part; bar 53, the last C in upper stave is not ♯.

XV. Prelude:—bar 24, no ♮ to last D; bar 45, trill on first B. Fugue:—no ♮ to last C in upper stave, bar 64.

XVI. Prelude:—bar 9, like margin; bar 21, bass like text. Fugue:—bar 9, no ♭ to first E; bars 12, 13, 16, and 22, like text; bar 82, no ♮ to last A.

XVII. Prelude:—six flats in the signature, on the same principle as the extra sharps are marked in Nos. 3, 8, 13; bar 6, the demisemiquaver is G not F; bar 42, no ♭ to second A; from the end of bar 53 to the beginning of bar 56, is as at (*h*); bar 75, no appoggiaturas. Fugue:—sig-

(*h*)

nature like Prelude; from bar 6 the under stave is in the alto clef for two bars and three quarters; the latter half of bar 14 is as at (*i*); bar 32, the

(*i*)

upper part enters at the commencement with a B minim.

XVIII. Prelude:—bars 12, 14, 15, 40, like margin. Fugue:—throughout like text.

XIX. Prelude:—throughout like text. Fugue:—bar 16, like margin.

XX. Prelude:—bar 19, no ♮ to last G; bar 24, like upper margin; bar 30, bass like margin. Fugue:—bars 6 and 15 like margin; bar 28, ♯ to last C only; ♯ to C in last chord; but, no E in the upper stave and no upper A in the lower stave.

XXI. Prelude:—bar 36, third semiquaver in bass, A not C; bar 63, like margin; bar 67, no ♮ to B. Fugue:—bars 5 and 6 like margin; bar 89 as at (*k*).

(*k*)

XXII. Prelude:—seven flats in the signature, on the same principle as Nos. 3, 8, and 13; bar 16, ♭ to G in bass; bar 81, crotchet F in upper stave, no semiquavers E, D. Fugue:—signature like Prelude; no staccato marks in the subject: bar 22, B not C♭ in tenor; bar 33 like margin: bar 77, F not D in tenor.

XXIII. Prelude:—seven sharps in the signature, on the same principle as Nos. 3, 8, 13, 22; bar 45 like text. Fugue:—signature like Prelude; bar 70, no × to C. This manuscript is in a much worse state of preservation than are the others.

XXIV. Prelude:—throughout (*not* like Kroll's but) like Chrysander's text. Fugue:—bar 16

(Kroll) like margin; no eppoggiatura in the last bar.

These MSS. (with the exception of No. 9) are now in the possession of Miss Emett, daughter of the late Mr. Emett who hought them at Clementi's sale. No. 9 is in the possession of Mrs. Clarke of Norwood. They are for the most part in excellent preservation and very clear. [F.W.]

WOLF, THE. I. A term applied to the harsh howliug sound of certain chords on keyed instruments, particularly the organ, when tuned by any form of unequal temperament.

The form of unequal temperament most widely adopted was the mean-tone system. The rule of this system is that its fifths are all a quarter of a comma flat. The thirds are perfect, and are divided into two equal whole tones, each of which is a mean between the major and minor tones of the diatonic scale; hence the name Mean-tone system.

The total error of the whole circle of twelve fifths, at quarter of a comma each, amounts to three commas. Since the circle of twelve perfect fifths fails to meet hy about one comma, the circle of mean-tone fifths fails to meet hy about two commas, or roughly, nearly half a semitone. In the mean-tone system nn the ordinary keyboard there is always one fifth out of tune to this extent, nsually the fifth G♯–E♭. There are also four false thirds, which are sharp to about the same extent, usually B–E♭, F♯–B♭, C♯–F, and G♯–C. All chords into which any of these five intervals enter are intolerable, and are 'wolves.'

The use of nnequal temperaments disappeared in Germany during the latter part of the 18th century, probahly under the influence of Bach. Unequal temperaments ceased to be employed in the pianoforte in England at about the termination of the first third of the present century. At the same time the transition process began here in connection with the organ; and hy 1870 it was practically complete, few cases only of the unequal temperament then surviving. The Wolf has in consequence ceased to have any but historical and scientific interest. [See also TEMPERAMENT, vol. iv. pp. 72, 73; and TUNING, ihid. 188, 189.] [R.H.M.B.]

II. In bowed instruments the Wolf occurs, owing to defective vihration of one or more notes of the scale. When it occurs, it is generally found more or less in every octave and on every string. Different instruments have it in different places: It is most common at or near the fourth above the lowest note on the instrument, in the violin at C, in the violoncello at F. The more sonorous and hrilliant the general tone, the more ohtrusive it becomes: if the tone be forced, a disagreeahle jar is produced. Hence it is idle to attempt to play the wolf down: the player must humour the tronhlesome note. It is commonly believed that there is a wolf somewhere in all fiddles, and it is certain that it exists in some of the finest, *e.g.* in Stradivaris. Probahly however it is always due to some defect in the construction or adjustment. Violins with a soft free tone are least liahle to it: and the writer's viols in all three sizes are quite free from it. The cause of the wolf is ohscure, and prohahly not uniform: it may result from some excess or defect in the thicknesses, from unequal elasticity in the wood, from bad proportion or imperfect adjustment of the fittings, or from some defect in the proportions of the air chamber. It may be palliated hy reducing some of the thicknesses so as to diminish the general vihration, and hy as perfect as possihle an adjustment of the bar, bridge, aud sound-post: hut in the opinion of violin-makers where it is once estahlished it cannot be radically cured. Some instruments have what may be termed an anti-wolf, *i.e.* an excess of vihration on the very notes where the wolf ordinarily occurs. The writer has a violin which exhihits this phenomenon on the B and C above the stave. When these notes are played *forte* on any of the strings, the B or C an octave below is distinctly heard. This is probably a combinational tone due to the coalescenee of the fundamental tone with that produced hy the vihration of the string in each of its 2-3 parts. In some Forster violoncellos the wolf is so strong as to render them almost useless. [E.J.P.]

WOLFF, AUGUSTE DÉSIRÉ BERNARD, pianist and pianoforte maker, head of the great firm of Pleyel-Wolff et Cie., born in Paris May 3, 1821. At 14 he entered the Conservatoire, studied the piano with Zimmermaun, and took a first prize in 1839. He was also a pupil of Leborne for counterpoiut, and Halévy for composition, and under these auspices composed several pianoforte pieces, puhlished hy Richault. At 21 he entered the staff of the Conservatoire as 'répétlteur'—teacher of pupils in dramatie singing—and kept it fur five years, when he gave up teaching to become the pupil and partner of the well-known pianoforte-maker, Camille Pleyel, who, being old and infirm, was looking out for a dependahle assistant. M. Wolff entered the husiness in 1850, became a member of the firm in 1852, and naturally succeeded to the headshlp of it on the death of Pleyel in 1855. From that day his exertions have been unremitting, and while still adhering to the principles of his illustrious predecessor, and the processes of manufacture which made the Pleyel pianos famous, he, with the scientific assistance of his friend M. Lissajous the acoustician, has devoted all his attention to increasing the volume of tone without losing sweetness. His repeated experiments on the tension of strings, on the best possihle spot for the hammer to strike the string so as to get the fullest tone and the best 'partials,' on the damper, etc., have proved very fruitful, and led him to patent several ingenious contrivances. These are, a douhle escapement, which he is still perfecting, a transposing keyboard, a 'pédalier,' which can be adapted to any piano, thus enabling organists to practise pedal passages without spoiling a piano hy coupling the notes, and lastly the 'pédale harmoniqne,' a pedal which can be used while

playing chromatic passages, as it can be applied to the melody alone, or to any specific notes, at the option of the player. It is owing to such labours as these, and M. Wolff's indefatigable activity, that the firm of Pleyel-Wolff still keeps its place in the front rank of pianoforte makers, and gains so many distinctions. Thoroughly liberal, and a philanthropist in the best sense of the word, he has contrived to give his 600 workmen a real interest in the success of the business by forming a special fund, amounting already to nearly 150,000 francs (£6,000), out of which benefit societies, retiring pensions, etc., are provided. Not ceasing to be an artist because he has gone into trade, M. Wolff has founded a prize—the Prix Pleyel-Wolff—for a pianoforte piece with or without orchestra, to be competed for annually. In fact, whether as artist or manufacturer, M. Auguste Wolff was a notable personage in the French musical world of his day. His health had been on the decline for more than a year, and he died at Paris, Feb. 9, 1887. [A.J.]

WOOD, Mrs. [See Paton, Mary Anne, vol. ii. p. 672].

WOODYATT, Emily, daughter of a confectioner, at Hereford, was taught singing by Sir G. Smart, and first attracted public attention in Jan. 1834, at a concert of the Vocal Association, and later at Hereford Festival of same year. She became a favourite singer of the second rank at the various festivals, oratorio and other concerts. In 1839 she became a member of the Female Society of Musicians, on its foundation, and in 1840 was elected an Associate of the Philharmonic Society at the instance of Sir G. Smart, Cramer, and Edward Loder. On Oct. 27, 1841, she married William Loder the violoncellist, who died in 1851, and retired soon after her marriage. [See Loder.] The dates of neither her birth nor death have been ascertained. [A.C.]

WORGAN, James, was organist of St. Botolph, Aldgate, and St. Dunstan in the East. In 1737 he became organist of Vauxhall Gardens, which office he resigned about 1751. He died in 1753.

John Worgan, Mus. Doc., his younger brother, born in 1724, studied music under him and Thomas Roseingrave. He became organist of St. Andrew Undershaft, and of St. John's Chapel, Bedford Row. He graduated as Mus. Bac. at Cambridge in 1748. In 1731 he succeeded his brother as organist at Vauxhall Gardens, and in 1753 also as organist of St. Botolph's, Aldgate. In 1753 he was appointed composer to Vauxhall Gardens, and continued so until 1761. In 1770 he was re-appointed to the office and held it until 1774, when he resigned both it and the organistship of the gardens. In 1775 he proceeded Mus. Doc. He died Aug. 24, 1794. He excelled as an organist, and whenever he played, crowds of professors and amateurs resorted to hear him. In a satirical song upon Joah Bates, composed by Samuel Wesley, he was placed upon an equality, as a player, with Handel:—

Let Handel or Worgan go thresh at the organ.

His compositions include an anthem for a thanksgiving for victories, 1759; two oratorios, 'Hannah,' produced at the Haymarket Theatre, 1764, and 'Manasseh,' produced at the Lock Hospital Chapel, 1766; many books of songs composed for Vauxhall; psalm tunes, glees, organ music, and harpsichord lessons. [W.H.H.]

WORKING-OUT; (also called Free Fantasia; and Development; *Durchfuhrung*). The central division of a movement in Binary form, such as commonly occupies the first place in a modern sonata or symphony. A movement of this kind is divisible into three portions. The first of these consists of the exposition of subjects, and the last of the final recapitulation of them, and the central one of free discussion of the figures they contain. Both first and last are made as definite as possible—the first, in order that the subjects may be clearly understood, and the balance and contrast between two distinct keys established; and the last to complete the cycle by summing up the subjects put forward in the first division, and to emphasize strongly the principal key of the movement. The second or central division of the movement is contrasted with both first and last by being made as indefinite as can be, consistently with some underlying principle of design, which is necessary to make abstract instrumental music intelligible. The complete and rounded statement of subjects is avoided, and so is any definite and prolonged settling down into keys; so that the mind is led on from point to point by constant change of phase and aspect in the figures, and by frequent steps of modulation. The division is called the 'working-out' or the 'development' portion, because the music is carried on by working out or developing the figures and phrases of the principal subjects, by reiterating and interlacing the parts of them which are most striking and characteristic, and subjecting them to variation, transformation, fugal treatment, and all the devices both technical and ideal of which the composer is master.

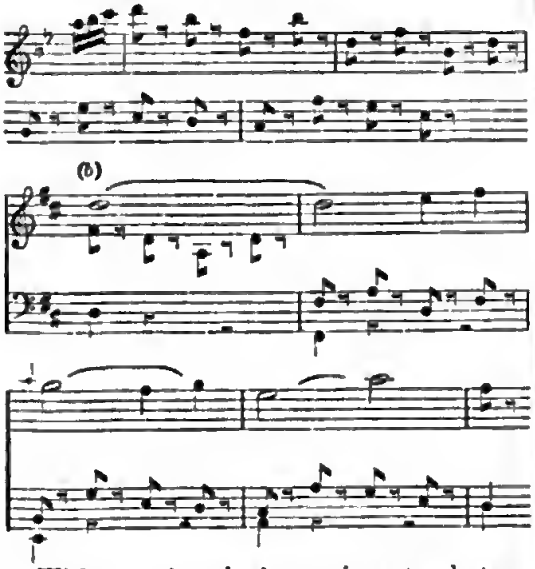
With regard to the form in which this part of the movement shall be put, the composer is left to a great extent to his own resources and judgement. The musical material employed is almost invariably derived from the subjects and figures of the first division of the movement, but they are sometimes so transfigured by ingenious treatment that they look quite like new. The contrast of character between the principal subjects and accessories is generally sufficient to supply plenty of variety, and in most cases both of the principal subjects are thoroughly discussed; but sometimes one subject preponderates over another in strong features of rhythm or melody; and as in such a case it is much more available for working effectively, it occasionally happens that a more tranquil or plain subject is altogether neglected in the 'working-out.'

The independent introduction of figures and subjects which did not appear in the first divi-

sion of the movement (the so-called 'exposition'), is not strictly consistent with the principle of design upon which a Binary movement is founded. In Beethoven's works, which are the best models of a consistent and liberal treatment of Instrumental forms, it is only met with conspicuously and frequently in early works, such as the pianoforte Sonatas up to op. 14; and these obviously belong to a time when he had not so thorough a grip on the form as he obtained afterwards. Among his Symphonies the Eroica is the only striking exception; and in that great work the fact may be explained by the poetical undercurrent in his mind. Among his finest Trios and Quartets an instance is hardly to be found, and the same is the case with Mozart's best Quartetts and Symphonies.

The instances in which new features are introduced in company with figures of the first division of the movement are on a different footing, as their appearance does not then make any break in the development or working out of the principal ideas, which goes on simultaneously, and is for the time only enhanced by fresh by-play. A very happy instance is in the first movement of Beethoven's Symphony in B♭, where a figure of the first subject, after being toyed with for some time is made to serve as an accompaniment to a new and very noticeable phrase. In the following example, (*a*) is the tune of the first subject in its original form, (*b*) the passage in the working-out in which it serves as accompaniment to a new feature.

Ex. 1. (*a*)



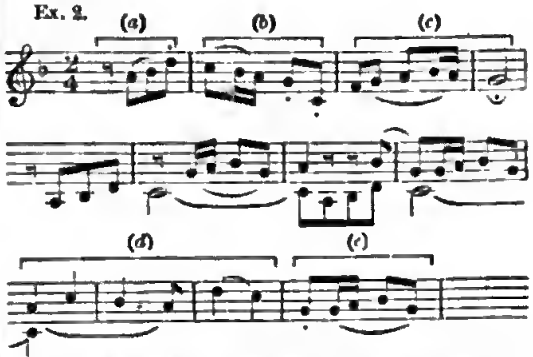
With regard to the harmonic or tonal structure of this part of the movement, composers' minds came to be exercised very early to find some way of infusing order into its apparently indefinite texture. As long as movements were very short it was sufficient merely to pass through a key which had been noticeably absent in the first part; and this object, combined with the traditions of the short dance forms, in which the elementary design of sonata movements was prefigured, to cause stress to be laid on the Subdominant key. But this was soon found to be insufficient to relieve the design of indefiniteness; and composers then hit upon the use of sequences as a way of making their progressions intelligible; and this device is afterwards met with very frequently in the 'working-out' in every variety of treatment, from the simple and obvious successione used by Corelli and Scarlatti, and other masters of the early Italian instrumental school, up to the examples of sequence piled on sequence, and spread in broad expanses with steps of several bars in length, such as are used by Beethoven, Schumann and Brahms.

In order to show how order may be infused into the apparently unrestricted freedom of this part of a movement, the working-out of the first movement of Beethoven's Pastoral Symphony may profitably be examined, as it is singularly clear and simple, both in the development and distribution of figures, and also in the plan upon which the harmonic and tonal successions are distributed.

There is not a single bar in it which is not clearly based upon some figure from the first half of the movement; but it happens that the superior opportunities for development offered by the first subject are so great that it alone serves as the basis of the whole division, the second subject being ignored.

From the melody of the subject five conspicuous figures are extracted for the purposes of development, (*a*) (*b*) (*c*) (*d*) (*e*) in the following quotation:—

Ex. 2.

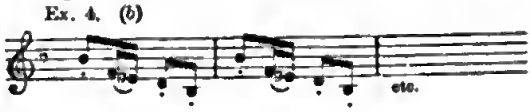


The working-out begins with the reiteration of the first figure of all, as in Example 3; and

Ex. 3. (*a*)

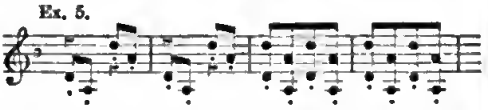
then two bars of the subject are given twice, as if to call the attention of the hearer to the matter to be discussed. The whole process in these eight bars is repeated exactly on other degrees of the scale, for the purposes of design, and this process ends with the figure (*b*), which thereupon becomes the centre of interest, and taking the form shown in Ex. 4, is launched

Ex. 4. (*b*)



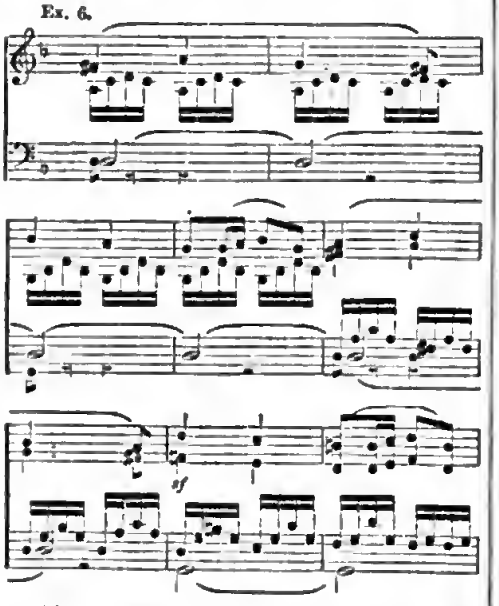
npon a career which lasts unchecked for thirty-six bars, embracing a long crescendo. The climax being reached, Beethoven, in a manner very characteristic of him, drops quickly from fortissimo to piano, in order to make another start in climbing to another fortissimo. But by way of guarding against the monotony of beginning again at once with the same materials, he introduces a short passage of more broken character with quicker changes of harmony, in which there is a witty hit of hy-play founded on the latter part of the figure just before predominant (Ex. 5), and pointed allusions to the first snbject.

Ex. 5.



Then the rhythmic fignre (*b*) again asserts itself, and resumes its conrse for another thirty-six bars, matching the first thirty-six in distribution, but starting from another point in the scale, and making the one vital change of the harmony in the passage down a third instead of up a third; and the whole is followed by the same broken passage as before, hnt transposed. The reference to the subject with which this concludes is carried a step further to the figures (*d*) and (*e*), which from that time are continually used, in balanced groups of passages mounting thirds each time, till the end of the working-out, and always plainly. The following quotation will serve to illustrate the manner in which this part of the subject is worked, persisting through modulations, and even somewhat changing its character, without losing its identity (Ex. 6).

Ex. 6.

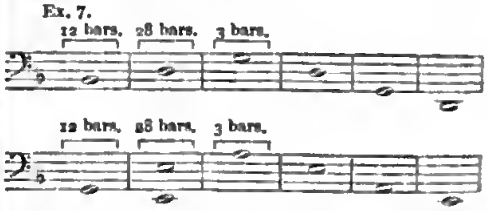


This constant use of the first subject throngh the whole of the working-out is a little uncommon, hut it is made specially effective in this instance by the difference of character which snbsists between the two phrases of the subject. In connection with this is to be noticed the nicety of management hy which Beethoven avoids making the figure he had used at the latter part of the working-ont come too soon and too obviously in the recapitulation. He not only interpolates a fresh passage on the Dominant between one phrase of the subject and another, but when the melody (*d*) (*e*) comes in again it is hidden away under an ornamental variation, so that its prominence is reduced to a minimum.

The harmonic structure of this working-out is as simple as the distrihntion of snbject matter. Everything from beginning to end is redncible to halancing groups of passages of different lengths. To begin with, a passage of eight bars is divided into groups of four bars, representing C as tonic and dominant alternately, and this is directly answered by a similar set of eight bars divided also into fours and treating the root F in similar manner. This in its tnrn is followed by a long passage of forty bars, in which there is only one change of harmony. The first twelve bars are on B♭, and the next twenty-eight on D, and this in its turn is followed by a short passage of six bars, in which the harmony changes more quickly; making altogether forty-six bars of very definite design; and this is instantly followed by another forty-six bars starting from G, of exactly the same design saving the one very artistic change before alluded to—namely, that the one change of harmony in the long passage devoted to the rhythmic figure (*d*) is down a third instead of up. These ninety-two bars are therefore exactly divisible into two groups of forty-six, which match exactly; and the remainder of the working-out (thirty-six bars) is made of a series of melodic sequences, rising thirds each time, with a short passage consisting of closer repetitions of concise figures to prepare the re-entry of the first subject after the principal key has been reached.

The exactness of these balancing portions will be hest appreciated hy a condensed scheme of the central ninety-two hars, which form the most conspicuous feature of this working-out. In the following example the second line represents the passage which follows immediately after that represented hy the first.

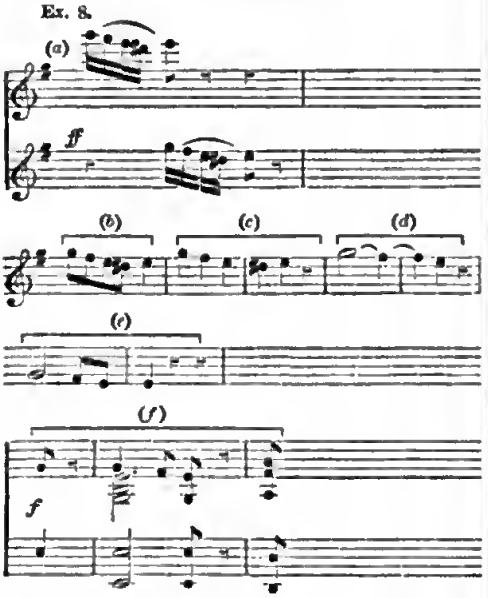
Ex. 7.



A point of great interest in connection with working-out is the device of transforming figures and subjects by modification of intervals or rhythms, in such a way that they either take a new interest without losing their identity (as happens in the case of some of the figures used in

the working-out of the Pastoral Symphony), or else are by degrees divested of such identity as they had, and merged in some other subject. Beethoven was the first great master who developed this device to any degree of importance; it became with him quite a marked feature of instrumental music, and has been used by every notable composer since his time. In connection especially with working-out, it is used sometimes to enhance the interest of a figure which is much used in development; and sometimes, and with importance, to dovetail one section of the movement into another, by causing a subject, or a figure extracted to form a subject, and change by degrees till it takes the form of part of the subject of another. A most notable instance is the dovetailing of the 'working-out' to the 'recapitulation' in the first movement of Beethoven's Sonata, Op. 91, in E minor. An ornamental passage put over a part of a subject with a phrase quoted in the working-out ends as at (*a*) Ex. 8, which has at first sight no ostensible connection with the principal subject. But in order to make the continuity of the movement as close as possible, and also of course to introduce a feature of interest, Beethoven makes this figure pass through five modifications, and then come out as the first phrase of the subject in recapitulation. The changes are as follows, (*a*) being the end of the ornamental passage, (*b*) (*c*) (*d*) and (*e*) its successive modifications, and (*f*) the beginning of the recapitulation of this principal subject. The device is enhanced in this case by the echoes of imitation; and by the dying away of the old figure in a constant diminuendo, and its bursting out with renewed vigour as the impulsive first subject.

Ex. 8.



The actual process of working-out is not confined to the one position of the central division in a Binary movement; it is frequently used also in the Coda, which occasionally is of larger proportions and more full of interest than the actual working-out—as in the first movement of Beethoven's Sonata in E♭, Op. 81 a. A working-out also occurs in many rondos, occupying the place of one of the episodes, in a central position similar to that which it occupies in a Binary movement.

In many overtures which are theoretically in Binary form, the working out is almost entirely suppressed, and a mere short passage of modulation is interposed in its place between the exposition of the subjects and their recapitulation. [C.H.H.P.]

WORNUM. The name of Wornum is intimately connected with the invention and development of the Upright piano, since it is Robert Wornum's action, patented in 1826, though not completed until the 'tie' was added in 1828, that is the universally adopted Cottage or Pianino action. Its excellence was early recognised, but at first in France, where Pape introduced and Pleyel adopted it. From this circumstance it has been called the 'French' action; its use, however, has extended to wherever upright pianos are made, and it does not appear likely to be superseded. Robert Wornum, the father of the inventor, was of a Berkshire family, originally Wornham, and was born in 1742. He was a music-seller in Glasshouse Street, and from 1777 in Wigmore-street, and died in 1815. His son Robert Wornum, born 1780, was the inventor of diagonally and upright-strung low upright pianos in 1811 and 1813, which he named, respectively, the 'Unique' and the 'Harmonic.' He brought out his well-known 'piccolo' piano, in 1827, and finally perfected his crank action in 1829. He was intended for the Church, but the mechanical bias prevailed, and he went into partnership with George Wilkinson, in a pianoforte business in Oxford Street in 1810. A fire in 1812 caused a dissolution of this partnership. He ultimately established the present Warehouse and Concert Room in Store Street, and died in 1852. The present head of the firm of Robert Wornum & Sons is Mr. A. N. Wornum, who has succeeded to his grandfather's inventive talent. [See PIANOFORTE, vol. ii. p. 719 *b*.] [A.J.H.]

WOTTON, WILLIAM, 'Orkyn maker,' in 1486 built a 'pair of organs' for Magdalen College, Oxford, for £28, and in 1487 agreed to make a similar instrument for Merton College, which was to be completed in 1489. [V. de P.]

WOTTON, WILLIAM BALE, bassoon-player, was born at Torquay, Sept. 6, 1832. His father was corporal-major in the 1st Life Guards, and he was thus brought up among the best regimental music. His fondness for the art showed itself very early; he learnt the flute and cornet, and at the age of thirteen entered the band of the regiment. The bassoon he learned with John Hardy, an excellent player, under whom he laid the foundation

of that artistic style and charm of tone which distinguish him. He studied orchestral playing at the Royal Academy under the late Mr. Charles Lucas. His first appearance as a soloist was at the Town Hall, Windsor, where he and the late William Crozier (a most admirable player, who died early in 1871, after having been for many years First Oboe at the Crystal Palace) played a duet for oboe and bassoon under the direction of Dr. (now Sir George) Elvey. On the death of Baumann he would have accepted engagements with Jullien for the Promenade Concerts, and with Alfred Mellon for the Orchestral Union, if Waddell, his bandmaster, had not peremptorily forbade it. He was then transferred from the bassoon to the saxophone, of which he was the earliest player in England. In 1886 he left the Life Guards and joined the orchestra of the Crystal Palace, in which he has played First Bassoon ever since. He is also a member of the orchestras of the Philharmonic, Albert Hall, and many others, and is Professor of the Bassoon at the Royal College of Music. [G.]

WRANIZKY, Paul, conductor of the orchestra at the two Court Theatres at Vienna, and a popular composer of operas and instrumental music, born Dec. 30, 1756, at Neurcusch in Moravia, was educated at the monastery close by, and at Iglau and Olmütz, where he perfected himself, especially in violin-playing. In 1776 he went to Vienna to study theology at the Imperial Seminary, and at once obtained a post as conductor. He then studied composition with Kraus, a Swedish composer then living in Vienna, and produced a number of new works which attracted notice. Towards the end of 1780 he became conductor of the court-theatres, and remained so till his death. He was also for many years capellmeister to Prince Lobkowitz. His operas were great favourites, and became known nearly throughout Germany. The one which was oftenest and longest performed was 'Oberon' (May 23, 1791), a serio-comic fairy opera, libretto adapted by Giesecke from Wieland, which at one time ran the 'Zauberflöte' hard. Special mention should also be made of 'Die gute Mutter,' comic opera (1795); 'Der Schreiner,' Singspiel (1799); 'Mitgefühl,' Liederspiel (1804); all produced at the court theatre, as were also many ballets, including:—'Die Weinlese,' 'Das Urtheil des Paris,' 'Der Sabinerraub,' all between 1794 and 1800. Gerber gives a detailed catalogue of Wranizky's operas, ballets, and instrumental music. Among his many works, mostly published by André in Paris and Vienna may be specified:—12 symphonies; string-quintets, quartets, and trios; 3 trios for 2 flutes and cello, op. 83; concertos for cello, op. 27, flute op. 24; and sonatas for pianoforte, violin, and cello. He also left much music in MS. His connection with the Tonkünstler-Societät must not be passed over. He entered it in 1793, and having become secretary undertook at Haydn's instigation to reorganise its affairs, then in a very bad state. In 1797 he completely effaced the difficulties which existed in 1779, when Haydn had thought of entering. Haydn had a great respect for him, both as a man and an artist, and expressly desired that he might lead the strings at the first performances of the 'Creation' and the 'Seasons.' Wranizky died in Vienna, Sept. 26, 1808. [C.F.P.]

WRESTPLANK[1] and WRESTPINS. The Wrestplank or Pinblock of a pianoforte is the carrier of the wrest or tuning-pins, and is of great importance to the tone and stability of the instrument, its solidity maintaining the due continuance of the upper partials of the strings as it also contributes to the enduring resistance against their tension. In modern pianos it is built up of layers of wood with grain running alternately longitudinally and transversely; the woods employed being generally beech and wainscot. A brass plate which is to be often seen covering the wrestplank and is attractive to the eye, plays no real part in assuring the solidity of the structure. Broadwoods' metal pin-piece, a plate of iron ⅝ inch thick, through which the wrestpins screw into the wooden wrestplank beneath, is the surest means for keeping the pin in position without crushing the wood where the leverage of the string is exerted, or allowing the tuner the facile but unsound practice of rocking the pin from side to side. Becker of St. Petersburg exhibited at Paris, 1878, a grand piano wherein this part of the instrument was entirely of iron, and cast together with the frame. The bar was not bored for wrestpins, but was the bed for a system of mechanical tuning-pins, the principle of which is the female screw analogous to the machine heads used in guitars, etc. Becker has been followed by others, as was shown in the London Inventions Exhibition, 1885, where four more or less ingenious adaptations of this principle were submitted. The prime objection to mechanical tuning-pins, first introduced in pianos in 1800 by John Isaac Hawkins, and tried again from time to time, is in the fact that the elasticity of the wire is rebellious to a method of tuning that proceeds throughout by very small degrees. The string requires to be drawn up boldly, so as to give at once the tension intended. Without this the operation of tuning becomes tedious to the ear, which tires with a process which, through the slow and uncertain response due to the points of friction, seems interminable. [See Pianoforte, Tone, Tuning.] [A.J.H.]

WRIGHT, Henry, music-publisher. [See Walsh, vol. iv. p. 380.]

WRIST TOUCH (Ger. *Handgelenk*). In pianoforte playing, detached notes can be produced in three different ways, by movement of the finger, by the action of the wrist, and by the movement of the arm from the elbow. [Staccato.] Of these, wrist-touch is the most serviceable, being available for chords and octaves as well as single sounds, and at the

[1] Wrest from *wræstan*, A.S., to strain a string to a required tension. O.E. wrest, a tuning hammer or key.

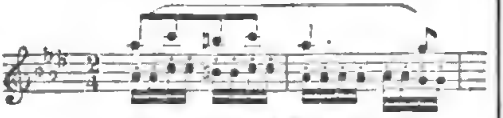
> The claricord hath a tunely kynde,
> As the wyre is wrested high and lowe.—Skelton.

same time less fatiguing than the movement from the elbow. Single-note passages can be executed from the wrist in a more rapid tempo than is possible by means of finger-staccato.

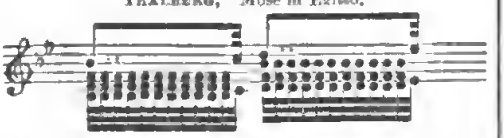
In wrist-touch, the fore-arm remains quiescent in a horizontal position, while the keys are struck by a rapid vertical movement of the hand from the wrist joint. The most important application of wrist-touch is in the performance of brilliant octave-passages; and by practice the necessary flexibility of wrist and velocity of movement can be developed to a surprising extent, many of the most celebrated executants, among whom may be specially mentioned Alexander Dreyschock, having been renowned for the rapidity and vigour of their octaves. Examples of wrist octaves abound in pianoforte music from the time of Clementi (who has an octave-study in his *Gradus*, No. 65), but Beethoven appears to have made remarkably little use of octave-passages, the short passages in the Finale of the Sonata in C, Op. 2, No. 3, and the Trio of the Scherzo of the Sonata in C minor for Piano and Violin, Op. 30, No. 2, with perhaps the long unison passage in the first movement of the Concerto in Eb (though here the tempo is scarcely rapid enough to necessitate the use of the wrist), being almost the only examples. A fine example of wrist-touch, both in octaves and chords, is afforded by the accompaniment to Schubert's 'Erl King.'

In modern music, passages requiring a combination of wrist and finger movement are sometimes met with, where the thumb or the little finger remains stationary, while repeated single notes or chords are played by the opposite side of the hand. In all these cases, examples of which are given below, although the movements of the wrist are considerably limited by the stationary finger, the repetition is undoubtedly produced by true wrist-action, and not by finger-movement. Adolph Kullak (*Kunst des Anschlags*) calls this 'half-wrist touch' (*halbes Handgelenk*).

Schumann, 'Reconnaissance' (Carneval).

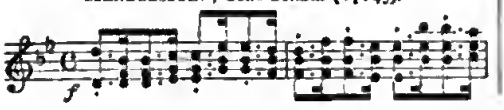


Thalberg, 'Mose in Egitto.'



In such frequent chord-figures as the following, the short chord is played with a particularly free and loose wrist, the longer one being emphasized by a certain pressure from the arm.

Mendelssohn, Cello Sonata (Op. 45).



Such passages, if in rapid tempo, would be nearly impossible if played entirely from the elbow. [F.T.]

WÜERST, Richard Ferdinand, composer and critic, born at Berlin, Feb. 22, 1824; died there Oct. 9, 1881. Was a pupil of Rungenhagen's at the Academy, of Hubert, Ries, and David in violin, and of Mendelssohn in composition. After touring for a couple of years, he settled at his native place and became in 1856 K. Musikdirector, in 1874 Professor, and 1877 Member, of the Academy of Arts. He was for many years teacher of composition in Kullak's Conservatorium. He contributed to the 'Berliner Fremdenblatt,' and in 1874–5 edited the 'Berliner Musikzeitung.' His works comprise five operas, symphonies, overtures, quartets, etc. None are known in this country. He died Oct. 9, 1881. [G.]

WÜLLNER, Franz, born Jan. 28, 1832, at Münster, son of a distinguished philologist, director of the Gymnasium at Düsseldorf. Franz attended the Gymnasium of Münster till 1848, and passed the final examination; studying the piano and composition with Carl Arnold up to 1846, and afterwards with Schindler. In 1848 Wüllner followed Schindler to Frankfort, and continued his studies with him and F. Kessler till 1852. The winter of 1852–3 he passed in Brussels, frequently playing in public, and enjoying the society of Fétis, Kufferath, and other musicians. As a pianist he confined himself almost entirely to Beethoven's concertos and sonatas, especially the later ones. He then made a concert-tour through Bonn, Cologne, Bremen, Münster, etc., and spent some little time in Hanover and Leipzig. In March 1854 he arrived in Munich, and on Jan. 1, 1856, became PF. Professor at the Conservatorium there. In 1858 he became music-director of the town of Aix-la-Chapelle, being elected unanimously out of fifty-four candidates. Here he conducted the subscription concerts, and the vocal and orchestral unions. He turned his attention mainly to the orchestra and chorus, and introduced for the first time many of the great works to the concert-hall of Aix. In 1861 he received the title of Musik-director to the King of Prussia, and in 1864 was joint-conductor with Rietz of the 41st Lower Rhine Festival.

In the autumn of 1864 Wüllner returned to Munich as court-Capellmeister to the King. His duty was to conduct the services at the court-church, and while there he reorganised the choir, and added to the répertoire many fine church-works, especially of the early Italian school. He also organised concerts for the choir, the programmes of which included old Italian, old German, and modern music, sacred and secular. In the autumn of 1867 he took the organisation and direction of the vocal classes in the king's new School of Music, and on Bülow's resignation the whole production department came into his hands, with the title of 'Inspector of the School of Music,' and in 1875 of 'Professor Royal.' During this time he wrote his admirable 'Choral Exercises

for the Munich School of Music,' an English edition of which, by A. Spengel, is now published (London: Forsyth).

When Wüllner succeeded Bülow at the Court Theatre in 1869, he found himself plunged into personal difficulties of all kinds connected with the production of Wagner's 'Rheingold'; but his tact and ability surmounted all, and the result was an unqualified success. The Rheingold was followed by the 'Walküre,' one of the most brilliant achievements of the Munich stage in modern times, and in 1870 Wüllner was appointed court-Capellmeister in chief. He also succeeded Bülow as conductor of the concerts of the Academy of Music, and carried them on alone till Levi was associated with him in 1872. In 1877 he left Munich,[1] in order to succeed Rietz at Dresden as Capellmeister of the court-theatre, and artist-director of the Conservatorium, and here he remained until called to fill the place of Hiller at Cologne, April 1, 1885.

Wüllner's works include:—'Heinrich der Finkler, cantata for voice and orchestra—first prize at the competition of the Aix-la-Chapelle Liedertafel in 1864; PF. pieces for 2 and 4 hands, and chamber-music; several books of Lieder for single voice; important choral compositions, with and without orchestra, such as masses, motets, Lieder for mixed chorus, a Miserere for double choir, op. 26; Psalm cxxv. for chorus and orchestra, op. 40, etc.; a new arrangement of Weber's 'Oberon,' the additional recitatives being compiled from materials in the opera (the libretto by F. Grandaur of Munich). In this form 'Oberon' has been put on the stage at several of the great German theatres.—His editions of six of Haydn's Symphonies (Rieter-Biedermann) must not be overlooked. [M.F.]

[1] The University conferred on him the honorary degree of Doctor.

WYLDE, Henry, conductor and composer, born in Hertfordshire, 1822: though intended for Holy Orders, had so strong a bent for music, that he was placed at sixteen under Moscheles and in 1843 became a student at the Royal Academy under Cipriani Potter, of which he afterwards was appointed one of the Professors of Harmony. In 1850 he obtained the degree of Mus. Doc. of Cambridge University. He acted as Juror in the Musical Instrument Section in the International Exhibitions of 1851 and 1862, and in 1863 was elected Professor of Music at Gresham College, London. In 1852 the New Philharmonic Society was founded by Sir Charles Fox, and others, on the advice of Dr. Wylde. [See New Philharmonic Society, vol. ii. p. 452.] In 1858 he assumed the sole responsibility of the undertaking and conducted its annual series of concerts till 1879. Dr. Wylde founded the London Academy of Music, and built St. George's Hall, Langham Place, for its purposes, which was opened in the summer of 1867. The London Academy has since opened branch establishments at South Kensington and Brighton. Dr. Wylde's musical compositions include a setting of Milton's Paradise Lost for solos, chorus and orchestra, performed by the New Philharmonic Society, May 11, 1853, and May 1, 1854; and a Cantata 'Prayer and Praise' for the same; selection performed, June 9, 1852; Pianoforte Concerto in F minor performed April 14, 1852; Pianoforte Sonatas; a 'Rhapsodie for piano' (op. 2); Fantasia sur un air favori (op. 6); English songs from Goethe and Schiller; English songs, 'The Sea Nymphs,' vocal duet, etc. Dr. Wylde is also the author of 'The Science of Music,' 'Modern Counterpoint,' 'Music in its Art Mysteries.' Mr. John Francis Barnett, the composer, and teacher of piano at the Royal College of Music, was a pupil of Dr. Wylde's. [A.C.]

Friedrich Wieck. See p. 454.

Y.

YANIEWICZ, violin player. See JANIEWICZ, vol. ii. p. 30 *b*.

YANKEE DOODLE. The origin of the American national air is enveloped in almost as great obscurity as that which surrounds the authorship of 'God save the King.' Though the song is hut little more than a century old, the number of different accounts of its origin which are given in American works is extremely bewildering. The most satisfactory course will therefore be to notice hriefly the various existing statements on the suhject, together with a few remarks on the credihility of the different theories.

1. It has been stated repeatedly in American periodicals during the past forty years that a ballad existed in England which was sung to the tune of 'Yankee Doodle,' the words of which ran—

> Nankee Doodle came to town,
> On a little pony,
> He stuck a feather in his cap,
> And called him Macaroni.

and that another ballad sung to the same tnne began 'The Roundheads and the Cavaliers.' Both these songs were said to date from the time of the Rehellion, and the 'Nankee Doodle' in the former is stated to have been a nickname for Cromwell, and to have alluded to his entry into Oxford 'on a small horse with his single plnme, which ho wore fastened in a sort of knot, which the adherents of the royal party called "Macaroni" ont of derision.'

This story is said to occur in the 'Musical Reporter' of May 1841 ('Historical Magazine,' 1857, p. 221), but whoever invented it showed a lack of antiquarian knowledge in fixing upon the period of the Civil War as the date of the song. No scholar could imagine Cromwell 'with a single white plume,' and the occurrence of the word 'Macaroni' alone points to the date of the rhyme, the term having first arisen in connection with the Macaroni Cluh, which flourished between 1750 and 1770. The Rev. T. Woodfall Ebsworth, undonhtedly the greatest living authority on English ballads, in reply to an enquiry addressed to him on the suhject, writes as follows:—'I helieve that I have seen and weighed, more or less, every such hallad still remaining in print, and most of those in MS. that search has detected: and I can declare unhesitatingly that I never came across any indication of such an anti-Cromwellian original as the apocryphal "Nankee Doodle came to town." I believe that none such is extant or ever appeared. . . . There is no contemporary (i. e. 1640–1660—or, say, 1648–1699) ballad specially entitled "The Roundheads and the Cavaliers," althongh separate rhymed poems on each class are well known to me—not songs or meant to be sung.'

2. It has not escaped notice that the nursery-rhyme,

> Lucy Locket lost her pocket,
> Kitty Fisher found it,
> Not a bit of money in it,
> Only binding round it.

which has been familiar as far back as the memories of those now living, has always been snng to the tune of 'Yankee Doodle.' This fact has been pressed into the service of what we may call the pre-Revolution theory in a very ingenious manner, principally owing to that inventive and unreliable antiquary, Dr. Rimbault. In the 'Historical Magazine' (1858, p. 214) a letter from this gentleman is printed in which he states that the tune occurs in Walsh's 'Collection of Dances for the year 1750' nnder the name of 'Fisher's Jig,' that Kitty Fisher was a celebrated beauty of Charles II.'s reign, whose portrait appears among Hollar's engravings of English courtesans, and that it is certain that the air is known in England as 'Kitty Fisher's Jig.' Walsh's 'Collection of Dances for the year 1750' seems unfortunately to have disappeared: there is no copy of it in the British Museum, Royal College of Music, or Euing Lihraries, and though the present writer has examined many collections of dance tunes of the 18th century, no copy of 'Fisher's Jig' has turned up. The statement that Kitty Fisher lived in the reign of Charles II. is absolutely wrong. Her real name was Fischer, and she was the daughter of a German. She was for many years a reigning toast in the last century, and in 1766 was married to a Mr. Norris. She died in 1771. It would therefore have been impossible for her portrait to have been engraved hy Hollar, even if he had engraved a series of portraits of English courtesans, whlch was not the case. It is not to be wondered at that in the face of this tissue of mis-statements we should find Lucy Locket—whose name is unmistakeahly borrowed from the Beggar's Opera—described as, like Kitty Fisher, 'a well-known character in the gay world.'

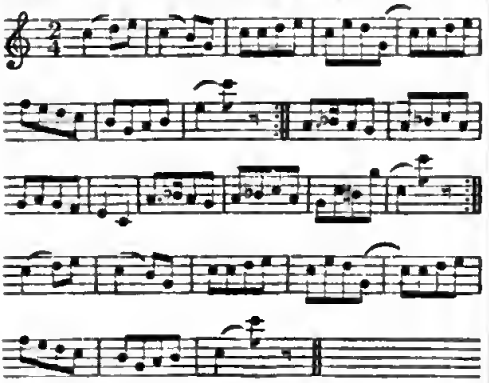
3. In Littell's 'Living Age' (Boston, Aug. 1861), a story is told, on the authority of a writer in the New York 'Evening Post,' to the effect that the song is snng in Holland hy German harvesters, whence it may have come to America. Unfortunately for the credihility of this account, its inventor has fitted some words to the tune which are in no known language, conclnsively proving the story to be a hoax, though the Duyckincks have thought it worth reprodncing in their Cyclopaedia.

[1] Or 'on a Kentish.'

4. It is stated that in Burgh's 'Anecdotes of Music' (1814), the air of 'Yankee Doodle' is said to occur in J. C. Smith's 'Ulysses'—a statement we have been unable to verify, as no copy of that opera is accessible.

5. A writer in 'All the Year Round' (Feb. 1870) alleges that T. Moncrieff had traced the air to a fife-major of the Grenadier Guards, who composed it as a march in the last century. It is most probable that the air was originally a military quick-step, but this account of its authorship is too vague to be accepted implicitly.

6. In Admiral Preble's 'History of the Flag of the United States,' it is stated that the tune occurs in an opera of Arne's to the words 'Did little Dickey ever trick ye?' This is an error: the song in question is in Arnold's 'Two to One' (1784), and there the tune is called 'Yankee Doodle.' As this is probably the earliest instance of its appearance in print, it is given below, the words of the song being omitted.



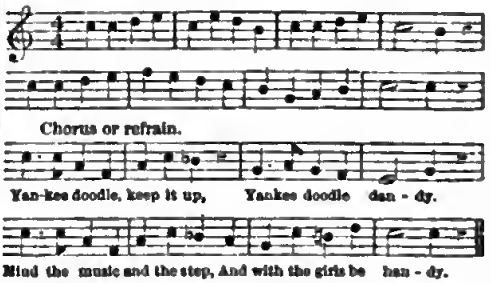
7. Passing by the fanciful opinions that 'Yankee Doodle' is of Spanish or Hungarian origin, we come to the traditional account of its origin, which agrees with what may be gathered from the above accounts, viz. that the tune is of English origin and not older than the middle of the last century. The Boston 'Journal of the Times' for September 1768 is said to contain the earliest mention of it, in the following paragraph (quoted in the 'Historical Magazine' for 1857):—'The [British] fleet was brought to anchor near Castle William; that night . . . those passing in boats observed great rejoicings, and that the Yankee Doodle song was the capital piece in the band of music.' It is only a few years before this that the traditional account places the origin of the song. In 1755, during the French and Indian war, General Amherst had under his command an army of regular and provincial troops. Among the former was a Dr. Schuckburgh (whose commission as surgeon is dated June 25, 1737), to whom the tune is traditionally ascribed, though it seems more probable that he was only the author of the words. It is said that 'the fantastic appearance of the colonial contingent, with their variegated, ill-fitting, and incomplete uniforms,' was a continual butt for the humour of the regular troops, and that Dr. Schuckburgh recommended the tune to the colonial officers 'as one of the most celebrated airs of martial musick. The joke took, to the no small amusement of the British corps. Brother Jonathan exclaimed that it was "'nation fine," and in a few days nothing was heard in the provincial camp but the air of Yankee Doodle.' This account is said to have appeared in the 'Albany Statesman' early in the present century; it is also to be found in vol. iii. of the 'New Hampshire Collections, Historical and Miscellaneous' (1824). The words evidently date from about the year 1755. The original name of the song is 'The Yankee's Return from Camp,' and it begins:—

Father and I went down to camp,
Along with Captain Gooding;
There we see the men and boys
As thick as hasty-pudding.

The author of the account of the song in the 'New Hampshire Collections' quotes a version printed about 1790, and there are several others extant, though even in 1824 it is said that the burlesque song was passing into oblivion. It is noticeable that in the later versions of the song the early notices of 'Captain Washington' are replaced by the following:—

And there was Captain Washington,
And gentlefolks about him;
They say he's grown so 'tarnal proud,
He will not ride without 'em.

The tune itself seems also to have suffered several changes. Mr. A. W. Thayer has kindly favoured us with the following version as it was sung sixty years since, and as it has been handed down by tradition in his family from revolutionary times:—



In spite of various attempts to dislodge it, 'Yankee Doodle' remains the national air of the United States. As a melody it has little beyond simplicity in its favour, but there is a quaint direct and incisive character about it which redeems it from vulgarity, beside which the historical associations of the tune, connected as it is with the establishment of American Independence, should have saved it from some of the criticisms to which it has been subjected. In the words of the Hon. Stephen Salisbury, 'Yankee Doodle is national property, but it is not a treasure of the highest value. It has some antiquarian claims for which its friends do not care. It cannot be disowned, and it will not be disused. In its own words,

It suits for feasts, it suits for fun,
And just as well for fighting.

It exists now as an instrumental and not as a vocal performance. Its words are never heard, and, I think, would not be acceptable in America for public or private entertainments. And its music must be silent when serious purposes are entertained and men's hearts are moved to high efforts and great sacrifices.'[1] [W.B.S.]

YONGE, or YOUNG, NICHOLAS, the compiler of MUSICA TRANSALPINA [see vol. ii., p. 416], is probably identical with a Nicholas Young who was a singing-man at St. Paul's Cathedral in the time of Elizabeth. Burney, misled by a passage in the Dedication to the 1st Book of Musica Transalpina, says that he was an Italian merchant, whereas all that Yonge says is 'Since I first began to keepe house in this citie, a great number of Gentlemen and Merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure, as my poore ahilitie was able to affoord them, both by the exercise of Musicke daily used in my house, and by furnishing them with Bookes of that kind yeerely sent me out of Italy and other places.' Young was born at Lewes, Sussex. His mother's maiden name was Bray. During the greater part of his life he lived in the parish of St. Michael's, Cornhill: he had nine children, most of whom survived him and settled in the same parish, where his descendants remained until the 18th century, when some of them are found in that of St. James, Clerkenwell. His wife's name was Jane, and he was probably married about 1584. The title-page of the first Book of Musica Transalpina has been already given (vol. ii, p. 416 *a*); that of the second Book runs as follows—'Musica Transalpina. The Second Booke of Madrigalles, to 5 & 6 Voices: translated out of sundrie Italian Authors, and newly published by Nicholas Yonge. At London Printed by Thomas Este. 1597.' Lists of the contents of both volumes are printed (with many mistakes) in Rimbault's 'Bibliotheca Madrigaliana' (1847). Both books (copies of which are in the British Museum, Royal College of Music, and Huth Collections) seem to have been very successful. Bodenham printed the words of three of the madrigals in 'England's Helicon' (1600), and Dr. Heather, in his portrait in the Music School, Oxford, is represented holding a volume lettered 'Musica Transalpina.' Yonge died in October 1619. His will (which was proved by his wife on Nov. 12) is dated 19 October, 1619, and he was buried at St. Michael's, Cornhill, on the 23rd of the same month.[2] [W.B.S.]

YORK MUSICAL FESTIVAL. The first festival was in 1791, and they were continued annually till 1803. [See FESTIVALS, YORK; vol. i. p. 516*b*.] After that no other festival took place until 1823, when the performance was revived for the benefit of the York County Hospital, and the Infirmaries at Leeds, Sheffield and Hull. The scheme consisted of four sacred concerts, including the Messiah in its entirety, held in the Cathedral on the mornings of Sept. 23 to 25, three secular evening concerts, and two balls given in the Assembly Rooms. The vocalists were Mme. Catalani (who usurped 'Comfort ye,' 'Every valley,' and 'Non più andrai'), Mrs. Salmon, Misses Stephens, D. Travis, and Goodall, sopranos; Knyvett and Buggins, altos; Bellamy, Sherwood, and Placci, bass. The band and chorus contained 180 instrumentalists and 285 vocalists; in the former were Cramer and Mori, leaders; Griesbach, Ella, Lindley, Dragonetti, Puzzi, Harper, etc., Greatorex was conductor, Matthew Camidge (who had officiated in 1791) and his son John, Knapton, and White, organists. The festival was rendered noteworthy from the receipts being larger than those at any previous meeting, viz. £16,174 16*s*. 8*d*. The sum of £7200 was divided between the charities. A long and voluminous account is given of the above in a 4to. volume by Mr. John Crosse, F.S.A. York, 1825, to which we are indebted for the above information.[1] One of the evening concerts was rendered memorable by the performance of Beethoven's C minor Symphony under unusual circumstances. A parcel with duplicate orchestral parts did not arrive, and in consequence it was proposed to omit the Symphony. No sooner, however, did Miss Travis begin with the ballad, 'Charlie is my darling,' than a general murmur arose, and one of the stewards (F. Maude, Esq., Recorder of Doncaster), with a stentorian voice, to his honour, called out 'Symphony, Symphony, I insist on the Symphony being played!' Apology was in vain, and at last the Symphony was played with six or eight fiddles to a part. 'The reader might naturally suppose' says Crosse (p. 353), 'that the performance failed in giving satisfaction: the contrary, however, was the case; every movement was listened to with attention and hailed with prolonged applause.'[2]

A second festival was held in Sept. 1825, on a similar plan and for the same charities. The band and chorus were increased to 600, and among the vocalists who appeared for the first time were Madame Caradori-Allan, Madame Malibran (then Miss Garcia), Braham, Phillips, and De Begnis. The receipts were still larger, viz. £20,876 10*s*.; but owing to the cost of a concert-hall for the evening concerts, the profits were not in proportion, £1900 only being divided among the charities.

A third festival was held in Sept. 1828. Catalani reappeared, and Miss Paton, Madame Stockhausen, and Mr. Edward Taylor sang for the first time. Beethoven's Symphony in F was a novelty to the audience, and not so successful as the C minor in 1823. It was described in the

[1] Address delivered before the American Antiquarian Society, Oct. 21, 1872. The writer of the above article is greatly indebted for assistance kindly rendered by the Hon. Robert C. Winthrop, Mr. Clement K. Fay, and Mr. A. W. Thayer.

[2] The information contained in this article is chiefly derived from the Registers of St. Michael's, Cornhill, and the Visitation of London, both published by the Harleian Society.

[1] A satire on his somewhat bombastic style was published in London the same year, by an anonymous writer 'Outis.'

[2] See Ella's 'Musical Sketches,' p. 143.

'Harmonicon' as 'eccentric and very difficult,' and consequently was coldly received. The receipts diminished to £16,769 11*s.* 6*d.*, and £1400 only was obtained for the charities. Since then no other festival has been held at York. [A.C.]

YORKSHIRE FEAST SONG, THE. An ode for solos, chorus, and orchestra, in fourteen numbers, composed by H. Purcell in 1689, for '*the Assembly of the Nobility and Gentry of the City and County of York, at the Anniversary Feast*, March *the* 27th, 1690.' The feast was held in Merchant Taylors' Hall, London, and the anniversary was that of the proclamation of William and Mary (Feb. 13, 1689), the day originally fixed for the festivity having been Feb. 14. All this and much information will be found in Mr. Cummings's Preface to the edition of the Song by the Purcell Society, 1878. It had previously been published by Goodison in 1790. The title of the poem mentioned that the piece 'cost £100 the performing'—a sum quite equal to £200 of our present money. [G.]

YOUNG, Thomas, born at Canterbury, 1809, received his musical education there, and from 1831 to 36 was first principal alto singer at the cathedral. In 1836 he became deputy and afterwards lay vicar at Westminster Abbey, and March 3, 1848, first alto at the Temple. This last post he held until his death, with the exception of a year's interval, when he married the widow of a Canterbury alderman and went into business without success. Young was an excellent solo singer, and was successor in public favour to Knyvett and Machin, being the last male alto soloist of eminence. As such he was frequently heard at the Antient and Sacred Harmonic Concerts. With the latter Society he sang for a period of ten years: he first appeared Nov. 14, 1837, in the 'Dettingen te Deum' and Mozart's 'Twelfth Mass,' etc. He took the parts of Hamor and Joad on the respective revivals of 'Jephtiah' and 'Athaliah.' He also sang in the revival of Purcell's Jubilate and in various anthems and services. He died at Walworth, Aug. 12, 1872. [A.C.]

YRIARTE, Don Tomas de, author of a Spanish poem on music published in 1779. The work, which is in irregular metre, is divided into five cantos. The first two deal with elements such as the notes, scales and ornaments, and with musical expression in its various branches. In the third, which treats of Church music, the writer distinguishes three principal species—(1) the Gregorian, having no measure of time in its five varieties; (2) the Mixed or Florid, measured by common or triple time, admitting of various cadences and ornaments; and (3) the Organic, to some extent a combination of the two former, in which both voices and instruments were employed. Here the writer takes occasion to praise the Spanish composers Patiño, Roldan, Garcia, Viana, Guerrero, Vittoria, Ruiz, Morales, Duron, Literes, San Juan, and Nebra. The canto closes with a description of the examinations for admission to the Royal Chapelle, from which it appears that candidates were required to show proficiency on the organ, violin, flute and hautboy, and to play sonatas at sight. The fourth canto treats of theatrical music: the shade of Jomelli appears, and after assigning to Spain the palm for pure vocal music, to Germany and Bohemia for instrumental, to France for science, and to Italy for the opera, gives a lengthened description of the Orchestra, of Recitative, 'greater than declamation, less than song,' which he limits to the compass of an octave, and of the Aria with its various graces, the Rondeau, Cavatina, Duos, Trios, Quartets, etc. Among dramatic authors the palm is assigned to Gluck, whose rivalry with Sacchini and Piccini was distracting the musical world. The fifth and last canto, which treats of chamber music, contains a long eology of Haydn, who is said to have enjoyed special appreciation in Madrid, where prizes were given for the best rendering of his compositions. The poem concludes with a wish for the establishment of a Royal Academy of Music. Not the least interesting portion of Yriarte's book is the Notes: altogether it presents an amusing picture of music a century ago, which may be compared with Salvator Rosa's Satire 'La Musica' a century earlier. It was translated into French, German and Italian; and an English version by John Belfour, who acknowledges the assistance of Dr. Burney, Dr. Callcott, and S. Wesley, was published in 1807. [E.J.P.]

Z.

ZACCONI, Ludovico, one of the most learned musical theorists of the early Italian School, was born, about the middle of the 16th century, at Pesaro, but spent the greater part of his life at Venice, where he was admitted to the priesthood, received the tonsure as a monk of the Order of S. Augustine, and officiated, for many years, as Maestro di Cappella in the great church belonging to the Order. In 1593 he was invited to Vienna by the Archduke Charles, who made him his Kapellmeister, and in 1595 he received a similar appointment at the Court of the Pfalzgraf Wilhelm, Duke of Bavaria, at whose invitation he removed to Munich. In 1619 he returned to Venice, and devoted himself to the completion of his great theoretical work, the first

portion of which was published before his departure to Vienna. The year of his death is unknown.

The work on which Zacconi's fame is based, is entitled 'Prattica[1] di Musica utile et necessaria si al compositore si anco al cantore,' and is dedicated to Gnglielmo Conte Palatino del Reno, Duca dell' alta e bassa Baniera, etc. The First Part was published at Venice in 1592, and reprinted in 1596. The Second Part, also printed at Venice, first appeared in 1619. The contents of the work are divided into Four Books, wherein the treatment of Consonant and Dissonant Progressions, the complications of Mode, Time, and Prolation, the laws of Cantus Fictus, with many like mysteries, are explained with a degree of lucidity for which we seek in vain in the works of other theoretical writers of the Polyphonic Period—the Dodecachordon of Glareanus, and the 'Musicae activae Micrologus' of Ornithoparcus, alone excepted. It may, indeed, be confidently asserted that we are indebted to these two works, in conjunction with the 'Prattica di Musica,' for the most valuable information we possess on these subjects—information, in the absence of which Josquin's 'Missa Didadi' and portions even of Palestrina's 'Missa l'homme armé,' to say nothing of the Enigmatical Canons of the earlier Flemish Schools, would be as undecipherable as were the inscriptions on an Egyptian sarcophagus before the discovery of the Rosetta Stone. Mediaeval musicians worked on a method so complicated that, even in the 16th century, mistakes and misunderstandings were not uncommon, some of them so serious, that Zacconi has thought it necessary to point them out, with a clearness for which we can never be sufficiently grateful. While Zarlino dazzles us with learned dissertations, and our own Morley distracts his reader's attention with the quaint sallies of Philomathes and Polymathes, Zacconi goes straight to the point, and, in a few words, aided by a pertinent example, explains the facts of the case, beyond all doubt. And, as his work is of considerably later date than either the Dodecachordon or the 'Musicae activae Micrologus,' his information is peculiarly valuable, as showing the methods in general use at the period at which the Polyphonic Schools had already attained their highest degree of perfection.

Lib. I. of the 'Prattica di Musica' is subdivided into eighty chapters, twenty-three of which are occupied with dissertations on the origin and history of Music, interspersed with definitions, and other introductory matter, of no great practical utility. Cap. xxiv. treats of the Harmonic Hand; Cap. xxv. of the figures used in Notation; Cap. xxvi. of the Stave of five lines; and Cap. xxvii. of the Clefs, of which several forms are given. Caps. xxviii.–xxxiii. treat of Measure, Time, and various forms of rhythmic division (*misura, tatto, e battuta*). Caps. xxxiv.–xxxv. describe the Time Table, beginning with the *Maxima*, and ending with the *Semicroma*. Caps. xxxvi.–xxxvii. describe the Time-Signatures (*Segni del Tatto*). Caps. xxxviii.–xl. treat of Solmisation. Caps. xli.–xlii. describe the office of Points generally, and especially that of the Point of Augmentation—equivalent to the modern Dot. Caps. xliii.–xlvi. furnish some very valuable information concerning the Ligatures in common use towards the close of the 16th century. Cap. xlvii. treats of Rests; xlviii.–xlix. of the B molle and B quadro; l.–li. of the Diesis; and lii. of Syncope. Caps. liii.–lv. are devoted to the consideration of certain difficulties connected with the matters previously discussed. Caps. lvi.–lvii. treat of Canon, and the different ways of singing it. Caps. lviii.–lxvi. contain the rules to be observed by Singers, illustrated by many examples and exercises, and throw great light upon the laws of *Cantus fictus*, the management of complicated rhythmic combinations, and other mysteries. Caps. lxvii.–lxxi. treat of the duties of the Maestro di Cappella and Singers. Caps. lxxii.–lxxiii. describe the Villanella and Canzonetta, while Caps. lxxiv.–lxxx. state the mutual qualifications of Singers and Composers.

Lib. II. is divided into fifty-eight chapters, of which the first five treat of the different species of Mode, Time, and Prolation. Caps. vi.–vii. describe the Points of Division, Alteration, and Perfection. Cap. viii. corrects some prevalent errors in the matter of Perfect Time. Caps. ix.–xxxvii. treat of the mutual adaptation of Mode, Time, and Prolation, and the different kinds of Proportion. In illustration of this subject, Cap. xxxviii. gives, as examples, the Kyrie, Christe, Second Kyrie, the beginning of the Gloria, the Osanna, and the Agnus Dei, of Palestrina's 'Missa l'Homme armé,' with full directions as to the mode of their performance. Without some such directions, no modern musician would ever have succeeded in deciphering these very difficult Movements; while, aided by Zacconi's explanations, Dr. Burney was able to score them as easily as he would have scored a Concerto of Handel from the separate orchestral parts.[2] Caps. xxxix.–lviii. bring the Second Book to an end, with the continuation of the same subject.

Lib. III. consists of seventy-seven chapters, treating of the different kinds of Proportion.

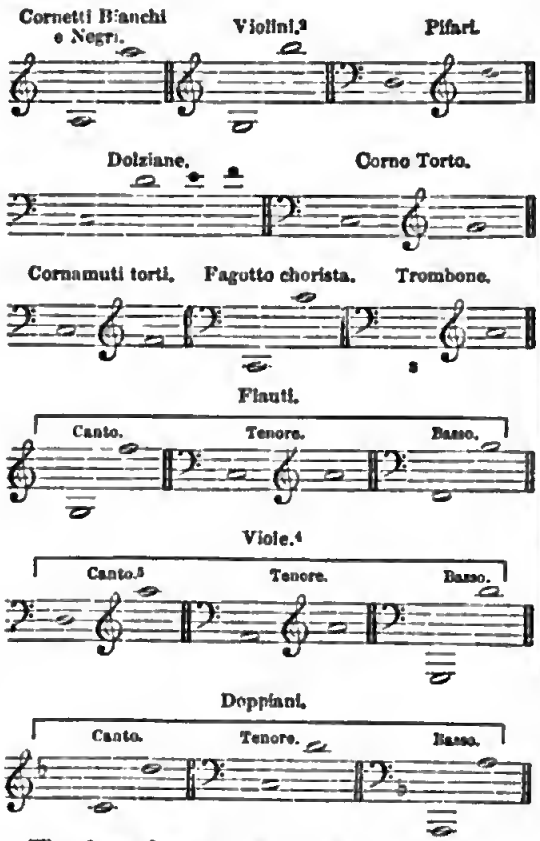
Lib. IV. is divided into fifty-six chapters, of which the first thirty-seven treat of the Twelve Modes. Of these, Zacconi, in common with all the great theoretical writers of the Polyphonic School, admits the use of six Authentic and six Plagal forms, and no more; and, not content with expunging the names of the Locrian and Hypolocrian Modes from his list, he expunges even their numbers, describing the Ionian Mode as Tuono XI, and the Hypoionian as Tuono XII.[3] Caps. xxxviii.–xlvi. treat of Instrumental Music, as practised during the latter half of the 16th century, and are especially valuable as describing the compass and manner of using the various Orchestral Instruments as played by Peri, Monteverde, and their immediate successors, in their

[1] Fétis calls it *Pratica di Musica*.

[2] See Dr. Burney's 'Extracts,' Brit. Mus. Add. MSS. 11,581.

[3] See vol. ii. p. 342 a.

early essays in Opera and Oratorio.[1] Caps. xlvii.-lv. treat of the tuning of Musical Instruments; and the concluding chapter, lvi., furnishes us with a Table, exhibiting on a great Stave of eleven lines, the compass of the Instruments most commonly used at the time the book was written. We subjoin the compass of each instrument, on an ordinary Stave, and translated into modern Notation:—



The foregoing synopsis gives but a slight indication of the value of the 'Prattica di Musica,' which supplies information on every important subject connected with the music of the 16th century: information in many cases obtainable from no other source. The work is now extremely scarce and costly; complete copies will, however, be found in the British Museum and the Royal College of Music. [W.S.R.]

ZACHAU,[6] Friedrich Wilhelm, though now known only as the instructor of Handel, seems, in reality, notwithstanding the calumnies circulated after his death, to have been one of the best and most industrious musicians of his time. He was born Nov. 19, 1663, at Leipzig, where his father was Stadtmusikus. Under his father's direction he learned to play on all the instruments then in general use, including the violin, hautboy, harpsichord, and organ, devoting, however, his chief attention to the two last, on both of which he attained a degree of proficiency far exceeding that which generally prevailed at this period. While still a youth, he removed, with his father, to Eilenburg, and continued his studies there until 1684, when he was elected organist of the Liebfrauenkirche at Halle, a large and important church still standing.[7]

Here it was that, if Mainwaring's account is to be trusted, the little Handel was first taken to Zachau for instruction in music, 'while he was yet under seven years of age'—that is to say, some time before the end of the year 1692. Chrysander places the event a little later, but upon no trustworthy evidence. The circumstances which led to it have already been narrated in detail, and are too well known to need repetition here. [See vol. i. p. 648 *a*.] There can be no doubt that Zachau took great interest in his pupil, who—Mainwaring tells us—'pleased him so much that he never thought he could do enough for him.'[8] That the child was placed under an excellent and thoroughly conscientious teacher is indeed conclusively proved, both by Mainwaring and Coxe.[9] The former says, 'Zachau had a large collection of Italian as well as German music. He showed his pupil the different styles of different nations; the excellencies and defects of each particular author; and, that he might equally advance in the practical part, he frequently gave him subjects to work, and made him copy, and play, and compose in his stead. And Zachau was glad of an assistant, who, by his uncommon talents, was capable of supplying his place whenever he was inclined to be absent. It may seem strange to talk of an assistant at seven years of age. But it will appear much stranger that by the time he was nine he began to compose the Church Service for voices and instruments, and from that time actually did compose a service every week for three years successively.'[10] And in confirmation of this account, Coxe[11] describes a volume, formerly in the possession of Lady Rivers, dated 1698, signed G. F. H., and filled with transcripts, in Handel's handwriting, of airs, fugues, choruses, and other works, by Zachau, Frohberger, Krieger, Kerl, Heinrich Albert, Ebner, Adam Strunck, and other composers of the 17th century. After Lady Rivers's death, this volume disappeared. But its existence has never been doubted, and its testimony to Zachau's method of teaching is invaluable.

Handel always spoke of his old master with the deepest respect; visited him at Halle for the last time in 1710; and after his death, which took place August 14, 1721, sent 'frequent remittances' to his widow. These tokens of

[1] See vol. ii. pp. 500, 562.
[2] It will be seen that the violin is here treated in the First Position only.
[3] This note is omitted in the Brit. Mus. copy.
[4] The tuning of the Tenor and Bass Viola differs materially from the usual form.
[5] The Viola clef is wanting in the original.
[6] Called by Mainwaring, Zackaw; and by Schoelcher, Sackau.
[7] Known also as the Marienkirche, the Hauptkirche, and the Oberpfarrkirche zu Unser Lieben Frauen am Markplatz.
[8] 'Memoirs of the Life of the late George Frederic Handel' (London, 1760), p. 14.
[9] 'Anecdotes of George Frederick Handel and John Christopher Smith,' by the Rev. W. Coxe (London, 1799).
[10] 'Memoirs,' pp. 14, 15. [11] 'Anecdotes,' p. 6.

esteem did not, however, preserve the memory of Zachau from a cruel aspersion, which originated in this wise. A certain Johann Christoph Leporin, organist of the Dom Kirche zur Moritzburg at Halle, was dismissed from his office in 1702 on account of his dissolute life and neglect of duty; and Handel, then seventeen years of age, was chosen to supply his place. After Handel's death, his biographers attributed Leporin's misdeeds to Zachau, accusing him of irregularities of which he was wholly innocent. Mainwaring[1] speaks of his frequent neglect of duty 'from his love of company, and a chearful glass.' Mattheson[2] feebly protested against the cruelty of resuscitating a scandal so grave forty years after its victim's death; but did not attempt to disprove it. Schoelcher[3] reproduced it with inconsiderate levity; while Dr. Chrysander[4] traces the libel to its source, and proves it to be utterly unfounded.

The Berlin Library possesses a large collection of Zachau's compositions, consisting principally of MS. Church Cantatas, and pieces for the organ: and some fragments have been printed by Dr. Chrysander and von Winterfeld. They are not works of genius, but their style is thoroughly musicianlike, and is marked both by good taste and earnestness of purpose. [W.S.R.]

ZAIDE, Operetta in two acts; text by Schachtner, probably from the French; music by Mozart, 1779 or 1780. It does not appear to have been ever produced. Mendelssohn produced a Quartet from it in a Historical Concert, March 1, 1838.

The autograph contains fifteen numbers, but lacks the title, the overture, and the concluding chorus, which were all supplied by André. The words of the dialogue (not given by Mozart beyond the cues) were added by Gollmick, who has also altered the composed text here and there. It was published in full and vocal scores by André of Offenbach in 1838, and in Breitkopf's edition, Ser. 5, No. 11. [G.]

ZAIRE. Opera in 3 acts; words by Romani, music by Bellini. Produced at Parma, May 16, 1829. [G.]

ZAMBONA [Stephano?], apparently an Italian, resident in Bonn at the latter part of the last century, who, according to the narrative of B. J. Maurer, cellist in the Bonn court orchestra, gave Beethoven lessons in Latin, French, Italian, and Logic for about a year. It is said that the lessons began in 1780, and that the boy advanced so rapidly as to read Cicero's letters in six weeks! Zambona was evidently a shifty, vague personage—now an innkeeper, now a book-keeper, and then again applying for the post of *kammerportier* about the Court; but the service which he rendered Beethoven was so far a real one, and without his lessons we should probably not have those delightful polyglott dedications and remarks which are so amusing in Beethoven's works.[5] [G.]

ZAMPA, ou La Fiancée de Marbre (The marble Bride). Opéra comique in 3 acts; libretto by Melesville, music by Hérold. Produced at the Opera Comique, Paris, May 3, 1831. In London, in Italian, at the King's theatre (with a new finale to the 3rd act, by Hummel),[6] April 19, 1833, and at Covent Garden Aug. 5, 1858; in French at St. James's, Jan. 16, 1850; in English, Covent Garden, April 19, 1833, and again at Gaiety theatre, Oct. 8, 1870. [G.]

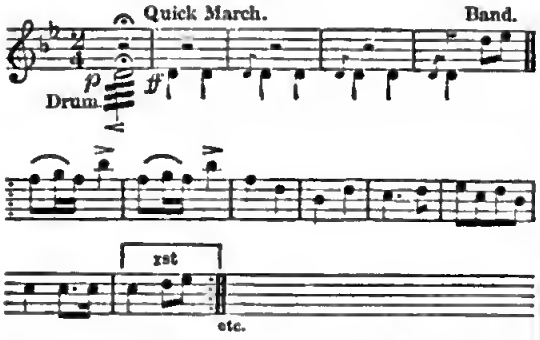
ZANDT, VAN, Marie, born Oct 8, 1861, at New York, of American parents of Dutch extraction on the father's side. Her mother, Mrs. Jeanie van Zandt, was a singer, and formerly a member of the Royal Italian and Carl Rosa Companies. Marie was taught singing by Lamperti at Milan, and in 1879 made her *début* at Turin as Zerlina in 'Don Giovanni.' On May 3 of the same year, and in the same part, she made her first appearance at Her Majesty's. In that part, and in those of Cherubino and Amina, she was favourably received on account of the freshness of her voice and her unaffected style. On March 20, 1880, she appeared in Paris as Mignon, with such success that she was engaged by the Opéra Comique for a term of years, and became a great favourite. She also played there Cherubino, Dinorah, and Lakmé on the successful production of Delibes's opera of that name April 14, 1883. On Nov. 8, 1884, on the revival of Rossini's 'Barbiere,' Miss van Zandt was seized with a total extinction of voice arising from nervousness and physical prostration, in consequence of which calamity she was subjected to the most gross treatment and calumny by portions of the Parisian press and public. On leave of absence from Paris she played in the provinces, and at Copenhagen, Monte Carlo, and St. Petersburg, where she appeared Dec. 17, 1884, and during the season with great success. On her return to Paris in 1885 her position was rendered intolerable by hostile attacks, and she threw up her engagement. On June 6, 1885, she re-appeared in England at the Gaiety on the production of 'Lakmé,' and created a highly favourable impression in that and 'Mignon' and also in scenes from 'Dinorah' and 'Il Barbiere.' She has a soprano voice of more than two octaves in compass, from A below the line to F in alt., very sweet in quality, albeit of no power or volume, with considerable powers of execution. She is a pleasant actress, with great charm of manner, and should ultimately achieve a lasting success. [A.C.]

ZANETTA, ou Il ne faut pas jouer avec le feu (never play with fire). Opéra comique in 3 acts; libretto by Scribe and St. Georges, music by Auber. Produced at the Opéra Comique, Paris, May 18, 1840. The title originally stood as above, and the opera was given, in French, under that title in London at St. James's theatre, Feb. 12, 1849. [G.]

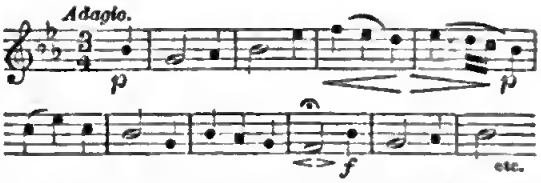
1 'Memoirs,' p. 15.
2 'G. F. Händel's Lebensbeschreibung' (Hamburg, 1761), p. 10.
3 'Life of Handel,' p. 6.
4 'G. F. Händel,' vol. i. p. 61.
5 See Thayer's 'Beethoven,' i. 115.
6 Harmonicon, 1833, p. 118.

ZAPFENSTREICH. The German word Zapfenstreich is said to owe its origin to General Wallenstein, who during the Thirty Years War in Germany found his unruly troopers so fond of nightly revels and drinking, that to prevent it he introduced the tattoo, or 'last call,' after which every soldier had to retire to rest. To insure obedience to this call, he ordered that when it was sounded the provost of the camp should go to all the sutlers' booths, and see that the barrels of drink were closed and a chalk-line drawn over the hung, as a precaution against serving drink during the night. Heavy penalties were enforced against the sutlers, if on the morning's inspection the chalk line was found to have been meddled with overnight. This act of 'sealing the hungs' appealed more forcibly to the senses of the revellers than the tattoo which accompanied it, and led to the signal being called Zapfenstreich—literally 'hung-line,' which it has retained in that country ever since. [See TATTOO, vol. iv. p. 63.]

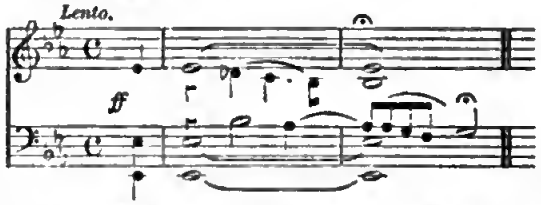
The 'Grosse Zapfenstreich' (grand tattoo) of modern times, is in reality a monster serenade, which usually terminates the grand annual manœuvres of the German army. On the last evening before the troops are dismissed to their homes, the bands of all the regiments who have taken part in the mimic war, combine, forming a monster mass of from 1000 to 1400 instrumentalists, who perform by torchlight, in presence of the Emperor and numerous high officials assembled, a suitable programme, immediately followed by the proper Zapfenstreich, in which, besides the band, all buglers, trumpeters and drummers of the army take part. After an introductory eight bars for fifes and drums, a few drummers commence a roll very piano, gradually increasing in power; this crescendo is augmented by all the drummers to the number of over 300 rapidly joining in until a thunderous forte is reached, when they break into four bars of simple beats in march-tempo, followed by the combined bands playing the proper Zapfenstreich (an ancient Quickstep).



When this is finished, the 'Retraite' of the combined cavalry bands is played, consisting of the old trumpet calls, interspersed with rolls of kettledrums and full chords of brass instruments. A short 'call' by fifes and drums is then followed by the 'Prayer,' a slow movement executed by all the combined bands—



Then a roll for the drums,—the trumpet signal 'Gewehr ein!'—and finally two bars of long chords bring the whole to a conclusion:—



Such a mere description as the above, even with the assistance of the published full score of the Grosse Zapfenstreich (Berlin, Schlesinger), cannot convey an idea of the purely traditional manner of the performance, which must be witnessed, with all the brilliant surroundings accompanying it, to get an idea of the stirring effect it produces. [J.A.K.]

ZARLINO, GIOSEFFE, one of the most learned and enlightened musical theorists of the 16th century, was born in 1517[1] at Chioggia—the Clodia of the Romans—whence he was generally known as Zarlinus Clodiensis. By the wish of his father, Giovanni Zarlino, he spent his youth in studying for the Church; was admitted to the Minor Orders in 1539, and ordained Deacon in 1541. In that year he came to reside in Venice, where his proficiency as a theologian, aided by his intimate acquaintance with the Greek and Hebrew languages, and his attainments in Philosophy, Mathematics, Astronomy, and Chemistry, soon gained him an honourable position. But his love for Music, for which, as he himself tells us, in the Dedication prefixed to his 'Istitutioni armoniche,' 'he had felt a natural inclination from his tenderest years,' tempted him to forsake all other studies, for his favourite pursuit; and he was at once accepted as a pupil by Adriano Willaert, the founder of the Venetian Polyphonic School, under whom he studied, in company with Cipriano di Rore and other promising neophytes.

On the removal of Cipriano di Rore to Parma, Zarlino was elected, in 1565, first Maestro di Cappella at S. Mark's, with every demonstration of honour and respect. The duties connected with this appointment were not confined to the Offices sung in the Cathedral. The Maestro was in the service of the Republic, and his talent was called into requisition, to add to the interest of all its most brilliant festivals. After the Battle of Lepanto, Oct. 7, 1571, Zarlino was commissioned to celebrate the greatest victory that Venice had ever won, with music worthy of the occasion. When Henri III. visited Venice,

[1] Not, as Burney and Hawkins pretend, in 1540; for he himself tells us (Soppl. Mus. viii. 131) that he came to reside in Venice in 1541, in which year he was ordained Deacon. Burney's mistake is rectified by Caffi (Storia della musica sacra, i. 129).

on his return to France, from Poland, in 1574, he was greeted, on board the Bucentaur, by a composition, the Latin verses for which were furnished by Rocco Benedetti and Cornelio Frangipani, and the music by Zarlino, who also composed the music sung in the Cathedral, and a dramatic piece, called 'Orfeo,'[1] which was performed, with great splendour, in the Sala del Maggior Consiglio. Again, in 1577, when the Church of S. Maria della Salute was founded in memory of the terrible plague, to which the venerable Titian fell a victim, Zarlino was commissioned to compose a Mass for the solemn occasion. None of these works have been preserved, and we can only judge of their merits by the immense reputation the Composer enjoyed.

But Zarlino did not entirely neglect the duties of his ecclesiastical status. On the contrary, in 1582, he was elected a Canon of Chioggia; and, on the death of Marco de' Medici, Bishop of Chioggia, in 1583, he was chosen to fill the vacant See. This proceeding was, however, so strongly opposed by the Doge, Niccolo da Ponte, and the Senate, that Zarlino consented to retain his appointment at S. Mark's in preference to the proffered Mitre; and he continued to perform the duties of Maestro di Cappella until his death, Feb. 4, 1590.[2] He was buried in the church of San Lorenzo. No inscription now marks the spot; but his bust has been placed in the Corridor of the Doge's Palace; and during his lifetime a medal was struck in his honour, bearing his effigy, and, on the reverse, an Organ, with the legend, *Laudate eum in chordis.*

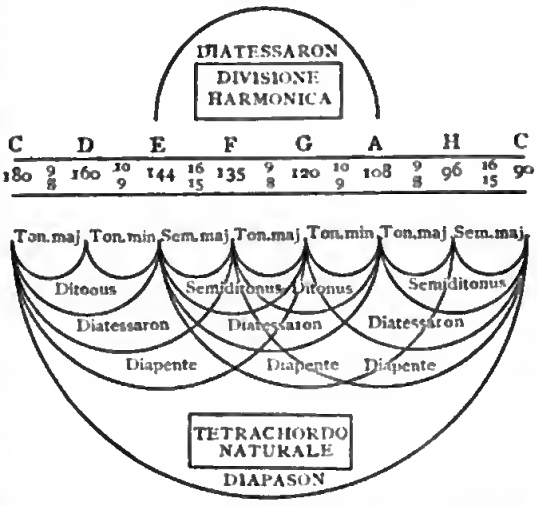
The only compositions by Zarlino that have been preserved to us, besides the examples given in his theoretical works, are a MS. Mass for four voices, in the library of the Liceo filarmonico at Bologna, and a printed volume of 'Modulationes sex vocum' (Venice, 1566). His chief fame, however, rests upon three treatises, entitled: 'Istitutioni armoniche' (Venice, 1558,[3] reprinted 1562, and again, 1573); 'Dimostrationi armoniche' (Venice, 1571,[4] reprinted, 1573); and 'Sopplimenti musicali' (Venice, 1588). The best edition is the complete one, entitled 'Tutte l'Opere del R.M. Gioseffo Zarlino da Chioggia' (Venice, 1589).

The 'Istitutioni' comprise 448 pp. fol.; and are divided into four sections.

Lib. I. contains sixty-nine Chapters, chiefly devoted to a dissertation on the excellence of Music; a mystical elucidation of the transcendental properties of the number six; and a description of the different forms of Arithmetical, Geometrical, and Harmonical Proportion.

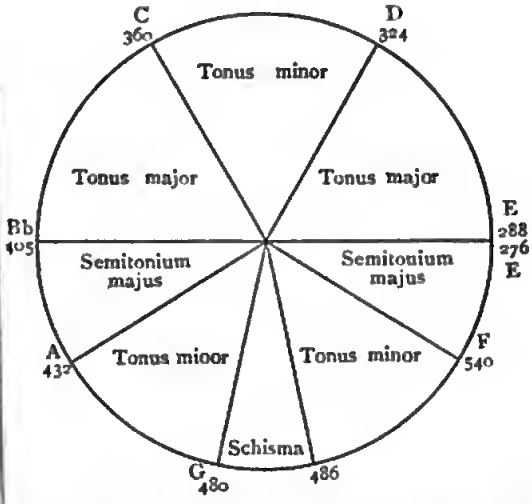
In Lib. II., comprising fifty-one chapters, Zarlino demonstrates the superiority of the system known as the Syntonous, or Intense Diatonic, of Ptolomy, above all other systems whatsoever. In this system, the Tetrachord is divided into a Greater Tone, a Lesser Tone, and a Greater Hemitone—the Diatonic Semitone of modern music—as represented by the fractions $\frac{8}{9}$, $\frac{9}{10}$, $\frac{15}{16}$. The system was not a new

FIG. 1.



one: and Zarlino, naturally enough, made no attempt to claim the honour of its invention. The constitution of the Lesser Tone had been demonstrated, by Didymus, as early as the 60th year of the Christian æra. The misfortune was,

FIG. 2.



that Didymus placed the Lesser below the Greater; an error which was corrected about the year 130, by Claudius Ptolomy, who gave his name to the system. The merit of Zarlino lay in his clear recognition of the correctness of this division of the Tetrachord, which, in Lib. II. Cap. xxxix, p. 147 of the complete edition, he illustrates as in Fig. 1, above.[5]

By following the curves in Fig. 1 we may

1 Cam calls it an 'opera.' This is manifestly a misnomer, since the 'opera,' properly so called, was not then invented. In all probability, the piece consisted of a chain of madrigals, strung together after the manner of the 'Amfiparnasso' of Orazio Vecchi.

2 Hawkins and Burney say 1589.

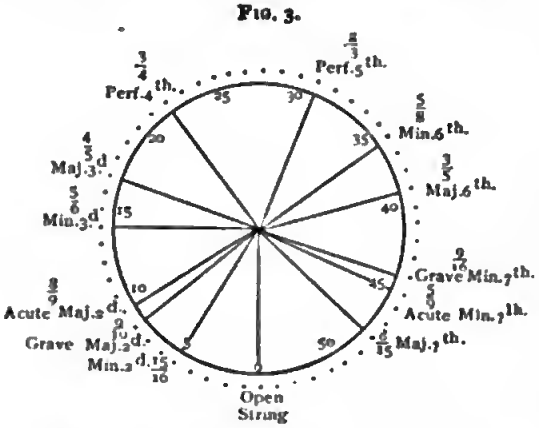
3 Ambros mentions an edition of 1557, but we have never met with a copy.

4 Ambros mentions an edition of 1562.

5 Want of space compels us to omit one or two unimportant details of the Diagram, as given in the edition of 1589.

ascertain the exact proportions, in Just Intonation, of the Diatonic Semitone, the Greater and Lesser Tone, the Major and Minor Third, the Perfect Fourth, and the Perfect Fifth, in different parts of the Octave. Like Pietro Aron ('Toscanello della Musica,' Venice, 1523), Ludovico Fogliano ('Musica teoretica,' Venice, 1529), and other theoretical writers of the 16th century, Zarlino was fond of illustrating his theses by diagrams of this kind: and it was, no doubt, the practical utility of the custom that tempted Des Cartes to illustrate this self-same system by the Canonical Circle (Fig. 2), which later theorists extended, so as to include the proportions, in commas,[1] of every possible Diatonic Interval within the limits of the Octave (Fig. 3).

Fig. 3.



It needs but a very slight examination of the foregoing diagrams to prove that the Syntonous Diatonic of Ptolomy, coincided, to the minutest particular, with the system advocated by Kepler (Harmonices Mundi, Lib. III, Cap. 7.) Mersenne (Harm. Univers. Lib. II), Des Cartes (Compendium Musicæ), and all the most learned theoretical writers of later date, who, notwithstanding our acceptance of Equal Temperament as a practical necessity, entertain but one opinion as to the true division of the Scale in Just Intonation—the opinion defended by Zarlino, three centuries ago.

Lib. III. of the 'Istitutioni' treats of the laws of Counterpoint, which, it must be confessed, are not always set forth, here, with the clearness for which Zacconi is so justly remarkable. In the examples with which this part of the work is illustrated, an interesting use is made of the well-known Canto fermo which forms so conspicuous a feature in 'Non nobis Domine,' and so many other works of the 16th and 17th centuries.

Fig. 4.

Lib. IV. treats of the Modes:—more especially in the later forms introduced by the Early Christians, and systematised by S. Ambrose, and S. Gregory. In common with Glareanus, and all the great theorists of the Polyphonic School, Zarlino insists upon the recognition of twelve Modes, and twelve only; rejecting the Locrian and Hypolocrian forms as inadmissible, by reason of the False Fifth inseparable from the one, and the Tritonus which forms an integral part of the other. But, though thus entirely at one with the author of the Dodecachordon on the main facts, he arranges the Modes in a different order of succession.[2] Instead of beginning his series with the Dorian Mode, he begins with the Ionian, arranging his series thus:—

Authentic Modes.	*Plagal Modes.*
I. Ionian. Final, C.	II. Hypoionian. Final, C.
III. Dorian. Final, D.	IV. Hypodorian. Final, D.
V. Phrygian. Final, E.	VI. Hypophrygian. Final, E.
VII. Lydian. Final, F.	VIII. Hypolydian. Final, F.
IX. Mixolydian. Final, G.	X. Hypomixolydian. Final, G.
XI. Æolian. Final, A.	XII. Hypoeolian. Final, A.

This arrangement — which no other great theorist of the century has followed[3]—would almost seem to have been dictated by a prophetic anticipation of the change which was to lead to the abandonment of the Modes, in favour of a newer tonality: for, the series here begins with a form which corresponds exactly with our modern Major Mode, and ends with the prototype of the descending Minor Scale of modern music.

In the course of the work, Zarlino introduces some very valuable memoranda, and occasionally records as facts some very curious superstitions. In one place he tells us that the human pulse is the measure of the beats in music—a statement fortunately corroborated by other early writers, and furnishing us with a comparative estimate of the duration of the two beats which are included in the normal Semibreve. In another, he asserts that Josquin treated the Fourth as a Consonance. In a third, he records his observation that untaught singers always sing the Third and Sixth Major—which is in all probability true. Occasionally, too, he diverges into the region of romance, and assures us that deer are so delighted with music that hunters use it as a means of capturing them.

The 'Dimostrationi armoniche,' occupying 312 folio pages, is disposed in the form of five Dialogues, carried on by Adriano Willaert, Claudio Merulo, and Francesco Viola, Maestro di Cappella of Alfonso d'Este, Duke of Ferrara. Zarlino tells us, that, in the year 1562, the friends met at the house of Willaert, who was then laid up with the gout; and, that their conversation is faithfully reported in the five Ragionamenti of the Dimostrationi. The first of these treats chiefly of the Proportions of Intervals; the second, and third, of the ratios of the Consonances, and Lesser Intervals; the fourth, of the division of the Monochord; and the fifth, of the Authentic and Plagal Modes.

[1] A comma is the ninth part of a Greater Tone

[2] See Lib. IV. cap. x. p. 209. in edition of 1589.

[3] See Modes, the Ecclesiastical.

Not long after the publication of these works, Vincenzo Galilei—who had formerly been Zarlino's pupil—printed, at Florence, a tract, entitled 'Discorso intorno alle opere di messer Gioseffe Zarlino di Chioggia,' in which he violently attacked his former master's principles; and, in 1581, he followed up the subject, in his famous 'Dialogo della musica antica et della moderna,' in the second edition of which (Fiorenza, 1602), the title-page bore the words, 'in sua difesa contra Joseffo Zarlino.' Galilei attacked, in very uncourteous terms, the division of the Scale advocated by Zarlino; and proposed to substitute for it the Ditonic Diatonic Tetrachord, consisting of two Greater Tones and a Limma;[1] as set forth by Pythagoras—a division which all modern theorists agree in utterly rejecting. While accusing Zarlino of innovation, he inconsistently complained that the Syntonous Diatonic was advocated by Lodovico Fogliano, half a century before his time. This is perfectly true[2]: and in all probability, it was this division of the Scale that the Aristoxenians unconsciously sang by ear. But Galilei was not satisfied with an empirical scale; and his admiration for the Greeks blinded him to the fact that his theory, reduced to practice, would have been intolerable. His favourite instrument, the Lute, imperatively demanded some reasonable power of Temperament: and Zarlino, who was, in every respect, in advance of his age, actually proposed, that, for the Lute, the Octave should be divided into twelve equal Semitones—that is to say, he advocated in the 16th century the practice that we, in the 19th, have only seen universally adopted within the last thirty-five years. That he extended the system to the Organ, is sufficiently proved by the fact that his Organ, at S. Mark's, remained in the condition in which it was left by Monteverde.[3] It is evident, therefore, that he advocated Equal Temperament for keyed instruments, and Just Intonation for unaccompanied Vocal Music, and instruments of the Violin tribe—a system which has been successfully practised by the most accomplished vocalists and violinists of the present century.

In defence of his principles, and in answer to Galilei's caustic diatribes, Zarlino published, in 1588, his 'Sopplimenti musicali,' containing 330 pages of valuable and interesting matter, much of which is devoted to the reinforcement of the principles laid down in the 'Istitutioni,' and the 'Dimostrationi.' The system of Equal Temperament, as applied to the Lute, is set forth in detail in Lib. IV. Cap. xxvii. *et seq.* In Lib. VI. the author recapitulates much of what he has previously said concerning the Modes; and in Lib. VIII. he concludes the volume with a dissertation on the organ; illustrating his subject, at p. 291, by an engraving of the soundboard of a very early Organ removed from a Church at Grado; and giving many particulars concerning Organs of very early date.

In 1589, Zarlino reprinted the 'Sopplimenti,' preceded by the 'Istitutioni,' and the 'Dimostrationi,' in the complete edition of his works already mentioned, together with a fourth volume, containing a 'Trattato della pazienzia,' a 'Discourse on the true date of the Crucifixion of Our Lord,' a treatise on 'The Origin of the Capuchins,' and the 'Resolution of some doubts concerning the correctness of the Julian Calendar.' He survived the issue of the four volumes but a very short time: but his death, in 1590, was far from terminating the controversy concerning his opinions; for Galilei published the second edition of his 'Dialogo' as late as 1602; and, in 1704, Giovanni Maria Artusi published an equally bitter attack, at Bologna, entitled 'Impresa del R. P. Gio. Zarlino di Chioggia, etc.' In truth, Zarlino was too far in advance of his age to meet with fair treatment from his opponents, though we of the 19th century can agree with every word of his arguments.

The works of Zarlino are now very scarce and costly. Perfect and complete copies will be found at the British Museum and the Royal College of Music. [W.S.R.]

ZAUBERFLÖTE, DIE, *i.e.* The Magic flute. Mozart's last opera, in two acts. The book was by Schikaneder and was first proposed to Mozart early in 1791; the music was written partly in a 'garden pavilion' close to the theatre, and partly in the Casino at Josephsdorf on the Kahlenberg. It was produced at the Theatre auf der Wieden, Vienna, Sept. 30 of the same year (by which time the Requiem was begun), and had not at first a great success; but this soon altered, and by Oct. 12, 1795, it had been performed at the one theatre 200 times. The overture was as usual written last—with the march. Mozart was a great Freemason, and the work is said to abound with Masonic indications, especially in the noble trombone chords—which should not be 'tied'; and elsewhere throughout the opera.[4] A likeness has been discovered between the subject of the Allegro and that of a sonata of Clementi's once played by Clementi to the emperor in Mozart's presence; and it has certainly a curious resemblance to an overture by Collo of 1779.[5] The air 'Ein Mädchen oder Weibchen' is taken from the two last lines of the chorale 'Nun lob mein Seel den Herren.' The melody sung by the men in armour is that of another much older chorale, 'Ach Gott vom Himmel sieh darein,' with a closing phrase added by Mozart. [See Appendix, ACH GOTT.]

In Paris, 'arrangé par Lachnitch,' as 'Les Mystères d'Isis.' Aug. 20, 1801. [See LACHNITH.] In London, in Italian, as 'Il Flauto Magico,' at the King's Theatre, for Naldi's benefit, June 6, 1811; in German, at Covent Garden, May 27, 1833; in English, as 'The Magic Flute,' Drury Lane, Mar. 10, 1838. [G.]

1 The Limma, or remaining portion of a Perfect Fourth, after two Greater Tones have been subtracted from it, is less than a Diatonic Semitone by one comma.

2 See Fogliano's 'Musica teorica' (Venice, 1529), Sect. II. De utilitate toni majoris et minoris.'

3 Bontempi, Hist. Mus. Parte 1ma, Coroll. IV.

4 Jahn's Mozart, Eng. transl., iii. 309, 310, 315, 317, 320.

5 Ibid. iii. 315, 316.

ZAVERTAL, the original Bohemian name (Zavrtal) of a musical family, several members of which have become prominent both in Germany and this country. (1) Josef Rudolf, horn-player, born at Polep, Leitmeritz, Bohemia, Nov. 5, 1819, was educated at the Prague Conservatorium. He entered the Austrian army as bandmaster in 1840, and gradually rose. In 1846 he established the Pension Society for bandmasters of the Austrian army. After several promotions, in 1864 he became director of military music to Maximilian, Emperor of Mexico. Shortly after this he left Austria for England, and in 1868 was made handmaster of the 4th King's Own Regiment, and in 1871 was placed at the head of the band (wind and string) of the Royal Engineers, a post which he still holds. (2) Wenceslas Hugo, brother of the foregoing, born at Polep, Aug. 31, 1821, clarinettist and composer. He has been bandmaster of several regiments in the Austrian army, during the Franco-Italian war saw much service, and was recognised as a very eminent bandmaster. In 1866 he quitted the service, and in 1874 came to this country, where he resides at Helensburgh, near Glasgow, much esteemed as a teacher of music, and where his compositions are much relished. In 1847 he married Carlotta Maironi, an eminent musician, who died in 1873. His son,(3) Ladislaus, born at Milan Sept. 29, 1849, was taught music by his parents, and first appeared at Milan in 1864. Four years later he produced an opera at Treviso. Next year he was made conductor and composer to the theatre at Milan. In 1871 he removed to Glasgow, where he remained teaching and conducting for ten years. In 1881 he succeeded the late James Smythe as master of the Band (wind and string) of the Royal Artillery, at Woolwich. An opera of his, 'Una notte a Firenze,' was successfully produced at Prague in 1886, and another, 'Myrrha,' at the same city Nov. 7, 1886. He was created Cavaliere of the Order of the Crown of Italy. [G.]

ZELMIRA. Opera seria in 2 acts; words by Tottola, music by Rossini. Produced at Naples, Feb. 16, 1822. [G.]

ZELTER, Carl Friedrich, Director of the Berlin Singakademie, and founder of the Liedertafeln now so general throughout Germany, was born at Berlin, Dec. 11, 1758. His father, who was a mason, embodied in a series of maxims his lofty ideal of the mason's prerogatives. Carl's mother taught him 'pretty Bible sayings and severe modesty'; his father, more intent on building houses in Germany than castles in Spain, declared that 'handicraft ranks before everything; the handicraftsman is the true citizen; the law which binds him protects him,' etc., etc.—aphorisms which were soon forgotten by Carl, who practised on a small fiddle presented to him on his eighth Christmas Eve, and at ten years of age employed a whole summer in the construction of an organ 'with a pedal that could be trod upon.' He has recorded the first indelible impression that he received on hearing Graun's opera 'Phaeton,' to which his parents treated him in the Carnival of 1770. 'The grand powerful masses of tone riveted my attention far more than the melody and construction of the airs. . . . I thought the orchestra a riddle as wonderful as it was beautiful. I was seated amongst the musicians. . . . I swam in a sea of delight,' etc., etc. Of the opera itself he says little, except that the sweet unknown Italian words added to the magic of the whole, so that he afterwards agreed with the Great Frederic as to the profanity of allowing Art to speak in the vulgar tongue, and sympathised heartily with the royal dislike of the German opera. When nearly 14, his father sent him to the Gymnasium, but here, though the lessons got on tolerably well, his relations with his fellow-students were so stormy that the place became too hot to hold him; he was rusticated for a time, and a bar sinister drawn across his name—'Est petulans, petulantior, petulantissimus.' He was then handed over to the organist of the Gymnasium, who had a school of his own. This was only a temporary expedient, for Zelter returned to the Gymnasium, where some of the masters were well disposed towards him, notwithstanding his taste for practical jokes. At the age of 17, after another course of the organist's teaching, necessitated by a little affair of honour, he left school, and now his real education began. Though apprenticed to his father's trade, he was but a half-hearted mason. He made friends with any one who happened to have musical proclivities, and amongst others with the town musician, George, an original even in those days. In his household Zelter was always a welcome guest; George appreciated his musical skill and enthusiasm, and gave him free access to all his musical instruments. Meantime Zelter was ripening into a capable musician. In 1777 his apprenticeship was declared over, and a great longing seized him to join his friend Hackert, the artist, in a journey to Italy, a longing which often returned upon him through his life, though he never fulfilled it. Hackert went without him, and he remained at home to do a good deal of love-making. His love affairs, described minutely in his autobiography, are of little interest, except perhaps his flirtation with an artistic Jewess, at whose father's house Moses Mendelssohn and other scholars used to meet. The lady and her lover quarrelled over the theory of suicide, and parted company because they differed about Goethe's treatment of Werther, who, in Zelter's opinion, ought to have shot Albrecht instead of himself. The episode is worth recording, as it marks the first connection of the names of Goethe and Mendelssohn with that of Zelter. In spite of such distractions, Zelter passed his examination easily and successfully, and was made a master mason in consequence. When he was 18, his first Cantata was performed in St. George's Church, and Marpurg the theorist thought so highly of it,

[1] Similar travesties are found in Zlazenger, Shoobert, and other German names in the London Directory.

that Zelter applied to Kirnberger and Fasch for further instruction in musical science. In gratitude for his old master's teaching, he ultimately became the biographer of Fasch,[1] the pupil of Sebastian Bach, and the original founder of the Berlin Singakademie. From 1792 to 1800, Zelter acted as accompanyist to that institution, and at the death of Fasch he succeeded to the Directorship. A few years previously, Zelter's music to some of Goethe's songs had so attracted the poet, that a correspondence began which shows that Goethe was capable of a real affection for at least one of his blindest worshippers.[2] There are frequent allusions in these letters to the progress of the Singakademie, over which in his later years Zelter reigned as a musical dictator from whose decision there was no appeal. Its influence was unquestionably due to the man who revived Sebastian Bach's music, and was the first to inspire his pupil, Felix Mendelssohn, with his own love for it. The Akademie consisted originally of only 30 members, who met weekly at different private houses, and during Fasch's life they practised little except his compositions. It was reserved for Zelter to enlarge the area of selection, and under him some of the greatest works of the time were added to the répertoire. The Liedertafel, a more modern institution, at first consisted of 25 men, singers, poets and composers. The society met once a month for supper and music, the songs were the compositions of the guests themselves, and the gatherings are amusingly described in Zelter's letters to Goethe. As the teacher and friend of Felix Mendelssohn, Zelter is entitled to lasting gratitude, for though his judgment of contemporary art was at times mistaken, his faith in his pupil never waned. Mendelssohn, on the other hand, never ceased to regard him as 'the restorer of Bach to the Germans.' The real history of the first performance of the Matthew Passion is to be found in Devrient's 'Recollections of Mendelssohn,' and in 'Erinnerungen aus meinem Leben,' by A. B. Marx. [See MENDELSSOHN, vol. ii. p. 260 *a*.] The joint enthusiasm of Mendelssohn and Devrient for Bach's music had been kindled by the study of the score of the 'Passion,' which Zelter had bought years before as waste paper at an auction of the goods of a deceased cheesemonger. In spite of his devotion to every one of the name of Bach, Zelter rashly ventured on simplifying some of the recitatives and choral parts, after the method of Graun. The purity of the work was saved by Felix Mendelssohn's grandmother, who prevailed on the fortunate possessor of the score to present the treasure to her grandson. Not only was the work well bestowed and rescued from sacrilege, but its publication and performance inaugurated a fresh era in the art of music. The expediency of printing the work was discussed at a dinner party given by Schlesinger, the publisher. Marx was appealed to for an opinion. 'All I can say is, that it is the greatest thing I know in Church music,' was his reply, whereupon old Schlesinger struck the table with his fist, and called out, 'I will publish it, should it cost me three thousand thalers. I will do it for the honour of the house.' The zeal of Mendelssohn and Devrient, in league to prevail on Zelter to allow a public performance, eventually triumphed over every obstacle. Their old teacher was at first incredulous; it may well have been that he was conscious of the original sin of tampering with the score, and felt that the 'lynx eyes' of Felix had silently convicted him. The concession was wrung from him with difficulty, but once given he put the forces of the Akademie at his pupil's disposal. The first and ever-memorable performance of the 'Passion' music was given March 11, 1829, under Mendelssohn's bâton, his friend Edward Devrient singing the part of Christ. For Goethe, Zelter had the devotion of a faithful dog, the great man's slightest wish was law to him; nay, so strong was the musician's adoration of the poet, that after the suicide of his favourite step-son, he writes that even in the midst of his misery he is happy—yes, truly happy, for has not the sympathy of his immortal friend moved him to use the brotherly Du instead of the ordinary Sie in his letter of condolence? 'Mark my words; Zelter will not live long now,' said Mendelssohn, when he heard of Goethe's death in 1832; and he was right. Zelter sank almost immediately, and died on the 15th May following. He is best described in his own words, 'strong, healthy, full of sap and good-will,' a rough diamond and of good hard lasting stuff. He composed several songs and quartets for the Liedertafel of Berlin, and set many of Goethe's songs to music. These songs were interpreted in their day by Mara and other great singers. [For their characteristics see SONG, vol. iii. p. 626 *a*.] Amongst his numerous works, now forgotten, was a Cantata on the death of Frederick the Great, which seems, by the account of it in a journal of 1786, to have been thought worthy of the occasion. He also wrote an oratorio called 'The Ascension,' a Requiem, a Te Deum, and several other works which were never published. A list of these is to be found in 'A Sketch of the Life of Carl Friedrich Zelter, arranged from autobiographical MSS.,' by Rintel (Janke, Berlin, 1861). [A.D.C.]

ZEMIRE ET AZOR. Fairy comedy in 4 acts; words by Marmontel, music by Grétry. Produced at Fontainebleau Nov. 9, 1771, and repeated at the Italiens, Paris, Dec. 16. The score is one of Grétry's best. It was revived, the libretto reduced by Scribe to 2 acts, and the score reinforced by Adam, on Feb. 21, 1832.

The story is that of 'Beauty and the Beast,' and has been set to music under the above title by Baumgarten (1775), Neefe—Beethoven's teacher—(1778), Tozzi (1792), Seyfried (1818), and Spohr (1819). The last, under the name of 'Azor and Zemira, or the Magic Rose,' was

[1] Karl Friedrich Christian Fasch, von Karl Friedrich Zelter. 4to. Berlin, 1801, with a Portrait (drawn by Schadow).

[2] Briefwechsel zwischen Goethe und Zelter. 6 vols. Berlin, 1833-4. Translated by A. D. Coleridge, 1887.

brought out at Covent Garden Theatre, April 5, 1831. The song, 'Rose softly blooming,' has remained a favourite piece to this day. [G.]

ZENOBIA. An opera, worthy of notice because of the great number of times it has been set, often to the same libretto. The following list is collected from Clement's 'Dict. Lyrique' and Riemann's 'Opern-Handbuch.'

'Zenobia': to various texts. G. A. Boretti, Vienna, 1661; N. A. Strungk, Leipzig, 1697; G. K. Reutter, jun., Vienna, 1732; Earl of Mt. Edgcumbe, London, 1800. To Metastasio's text; L. A. Predieri, Vienna, 1740; G. Sbacci, Venice, 1740; B. Micheli, Venice, 1746; D. Perez, Turin, 1751; N. Piccinni, Naples, 1756; G. Cocchi, London, 1758; N. Sala, Naples, 1761; J. A. Hasse, Vienna, 1763; J. G. Schwanberg, Brunswick, 1767; A. Tozzi, Munich, 1773; V. Federici, London, 1795; Fr. Bianchi, London, 1797.

'Zenobia in Palmira.' F. Chelleri, Milan, 1711; F. Fio, Naples, 1713; L. Leo, Naples, 1725; P. Anfossi, Venice, 1790; G. Paesiello, Naples, 1790.

'Zenobia regina de' Palmireni.' T. Albinoni, Venice, 1694.

'Zenobia, Queen of Palmyra.' Pratt, New York, 1883. [G.]

ZERETELEW, Elizabeth Andrejewna, the Princess of, *née* Lawrowskaja, well-known as Mme. Lawrowska, was born Oct. 12, 1845, at Kaschin, Twer, Russia. She was taught singing by Fenzi, at the Elizabeth Institute, and by Mme. Nissen-Salomon at the Conservatorium, St. Petersburg. In 1867 she made her début as Orfée at three performances of Glück's opera, given by the students of the Conservatorium under Rubinstein, at the Palace of the Grand Duchess Helena, thanks to whose kindness she was enabled to study abroad. From 1868–72 she was engaged at the Russian Opera-Theatre Marie, and in the mean time (viz. on July 31, 1871), she married the Prince Zeretelew. In 1868 she was announced to sing at the Italian Opera, Covent Garden, but did not appear. She left the opera for a time and sang in concerts all over Europe, having received further instruction from Mme. Viardot-Garcia. She visited this country in 1873, and made her first appearance Feb. 24 at the Monday Popular Concerts, and March 1 at Crystal Palace. During her stay she made a great impression by her grand mezzo soprano voice and fine declamatory powers of singing in operatic airs of Handel and Glinka, and in the Lieder of Schubert, Schumann, etc. In 1881 she reappeared in England in concerts, but for a very short period. In 1878 she returned to the St. Petersburg Opera, where we believe she is still engaged. The principal Russian operas in which she has performed are 'La Vie pour le Czar' and 'Russlan and Ludmila' of Glinka, 'Russalka' of Dargomizsky, and 'Wrazyia Silow' of Serow. [A.C.]

ZERLINE, ou la Corbeille d'Oranges (The Basket of Oranges). Grand opera in 3 acts; libretto by Scribe, music by Auber. Produced at the Academie Nationale May 16, 1851. In London, in Italian (but under the French title), at Her Majesty's theatre, July 22, 1851. [G.]

ZERR, Anna, born July 26, 1822, at Baden-Baden; was taught singing by Burdogni, and first appeared in opera at Carlsruhe, in 1839, where she remained until 1846, and was subsequently engaged at Vienna. In 1851 she obtained leave of absence, and made her first appearance in England May 19 at Catherine Hayes' Concert, at the Hanover Square Rooms, and sang with great success there and at other concerts, including one given for the benefit of the Hungarian Refugees. On this account, on her return to Vienna, she was deprived of her diploma of Court chamber singer, and was not permitted to sing again at the opera during the remainder of her engagement. On July 10 she made her début at the Royal Italian Opera as Astrafiammente, on the production of the Zauberflöte, with great effect. She re-appeared in 1852 in the same part, and in that of Lucia; on July 15 as Rosa on the revival of Spohr's Faust; on Aug. 17 as Catherine on the production of 'Pietro il Grande' (Jullien). She afterwards sang at the Birmingham Festival, at Jullien's concerts, went to America, and retired from public life in 1857. On June 14, 1881, she died, at her residence, Winterbach, near Oberkirch, Baden. [A.C.]

ZERRAHN, Carl, born at Malchow, Mecklenburg-Schwerin, July 28, 1826. Began the study of music at Rostock, under F. Weber, and continued it at Hanover and Berlin. The revolution of 1848, in Germany, had the effect of expatriating a number of young musicians, among whom was Zerrahn, who went to the United States, and, under the title of the 'Germania Musical Society,' gave concerts of classical music for orchestra, in many of the larger cities, with considerable success. In this orchestra Zerrahn played first flute. He was, in 1854, appointed conductor of the Handel and Haydn Society at Boston, succeeding Carl Bergmann, who had also been director of the 'Germania,' and he still retains the position (1887). For several years the only classical orchestral concerts in Boston were given by Zerrahn at his own risk. On the establishment of the Harvard Symphony Concerts, in 1865, Zerrahn received the appointment of conductor, and remained in charge until the concerts were given up (1882). The festivals given by the Handel and Haydn Society in May 1865, and triennially thereafter, until 1883, when they were suspended, were all under his direction. He occupied a prominent position among the directors at the Peace Jubilees at Boston, 1869 and 1872, and for several years has directed the annual autumn festivals at Worcester, Mass. Similar enterprises, generally on a large scale, at New York, San Francisco, and elsewhere, have been conducted by him. The Oratorio Society of Salem, Mass., has been under

Zerrahn's care ever since its organisation in 1868, as have also been numerous choral and orchestral societies and male singing-clubs belonging to Boston or its neighbourhood. [F.H.J.]

ZEUGHEER, JAKOB (known also as J. Z. HERRMANN), born at Zürich in 1805, learned the violin first from Wassermann in his native town, and in 1818 was placed at Munich under Ferdinand Fränzel, for the violin, and Gratz for composition and musical science. A visit to Vienna in 1823 confirmed his enthusiasm for chamber music and Beethoven, who remained through life the object of his highest veneration. The example of Schuppanzigh, and of the four brothers Moralt, suggested to Zeugheer the idea of attempting the same with his friends in Munich, as 'das Quartett Gebrüder Herrmann.' Zeugheer was leader; Joseph Wex of Immenstadt, second violin; Carl Baader, viola; and Joseph Lidel (grandson of Andreas Lidl, the eminent performer on the baryton, see BARYTON), violoncello. They started Aug. 24, 1824, for the south, and gave performances at the towns of south Germany and Switzerland, and along the Rhine to Holland and Belgium. In the spring of 1826 they played in Paris, before Cherubini and Baillot, and gave a public performance assisted by Mlle. Sontag and M. Boucher. They first performed in Paris Spohr's double quartet in D minor, the second quartet being played by Boucher and his three sons. From Boulogne they crossed the Channel; in England they seem to have been successful, at Dover, Ramsgate, and especially at Brighton, where they resided for five months. They gave concerts throughout the South and West of England, and in Ireland from Cork to Dublin, where they arrived in November 1827. Early in 1828 they proceeded by Belfast to Glasgow, Edinburgh and London. In London they had only a few engagements in private houses; Wex retired ill, and the quartet was broken up till a new violinist was found in Anton Popp of Würtzburg. The concerts began again with a series of six at Liverpool in the summer of 1829, and were continued through the northern counties. But in the spring of 1830 the 'brothers' had had enough of a roving life. Zeugheer and Baader settled at Liverpool, Lidel and Popp at Dublin. Zeugheer resided in Liverpool till his death, Baader till his retirement in 1869.

The importance of the work achieved by the brothers Herrmann will be appreciated if it be remembered that, in England at least, except the Moralts they were the earliest four violinists who constantly played together. The Herrmanns were the second party of the kind ever seen here, and were the first to play in England any but the first six of Beethoven's quartets. In many towns they found that no one knew what a quartet was.

In 1831 he took the conductorship of the Gentlemen's Concerts at Manchester, which he retained till 1838. The Liverpool Philharmonic Society, originally a private society, began in Jan. 1840 to give public concerts with an orchestra, and in 1843 appointed Zeugheer director. He conducted their concerts from that date to March 28, 1865, shortly before his death, which took place suddenly June 15, 1865. But the great work of his life at Liverpool was tuition. Although not a pianist, he fully understood the art of training the hand. Mr. Chorley, the musical critic of the 'Athenæum,' never had any musical teacher but Zeugheer, whose genius he estimated highly and proclaimed in print.

Zeugheer's playing was very pure in tone and refined in expression, though his position was not favourable to original composition. He wrote two Symphonies, two Overtures, a Cantata, two sets of Entr'actes, a Violin Concerto op. 28, a Potpourri for violin and orchestra op. 6, an instrumental Quartet, an Andante and Rondo for piano and violin op. 21, and a Polacca for four voices, few of them published. In Liverpool he wrote an opera 'Angela of Venice' to Chorley's words, but it was neither produced nor published, owing to the badness of the libretto. He published two sets of waltzes, a vocal duet 'Come, lovely May,' and other songs and glees. [R.M.]

ZEUNER, CHARLES. A German musician, born in 1797; resided for many years in the United States, conducting, composing, and teaching. He died at Philadelphia, Nov. 1857. [G.]

ZIMMERMANN, AGNES, pianist and composer, though born at Cologne, July 5, 1847, came to England very early, and at 9 became a student at the Royal Academy of Music, under Cipriani Potter and Steggall. Later she learnt from Pauer and Sir George Macfarren. Though occasionally playing outside the Academy, Miss Zimmermann did not relax her studies, and her works were often heard at the Royal Academy Students' concerts. In 1860 and 62 she obtained the King's Scholarship, and on Dec. 5, 1863, made her first public appearance at the Crystal Palace in two movements of Beethoven's Eb Concerto. In 1864 she followed this up by playing at the Gewandhaus, Leipzig, and elsewhere in Germany. Though occasionally travelling abroad (as in 1879-80 and 1882 3), and always with success, she has made England her home, where her name is now a household word, and where its appearance in a concert bill always betokens great execution and still greater taste and musicianship.

In playing she has always devoted herself to the classical school, once or twice in a very interesting manner. Thus it was she who performed (for the first and only time in England) Beethoven's transcription of his Violin Concerto for the Pianoforte at the Crystal Palace, Dec. 7, 1872. Her compositions are also chiefly in the classical form and style, and include three sonatas for piano and violin (ops. 16, 21, and 23), a sonata for piano, violin, and cello (op. 19), a sonata for piano solo (op. 22), a mazurka (op. 11), and Presto alla Tarantella (op. 15), also several songs, duets, and 4-part songs, and

various arrangements of instrumental works, etc.

She has also edited the sonatas of Mozart and Beethoven for Messrs. Novello, and has an edition of Schumann's works in the press for the same firm. [G.]

ZIMMERMANN, Pierre Joseph Guillaume, distinguished pianist and teacher, born in Paris, March 17, 1785. The son of a pianoforte-maker, he entered the Conservatoire in 1798, studied the piano with Boieldieu, and harmony with Rey and Catel. In 1800 he carried off first prize for piano, Kalkbreuner taking the second. His musical education was completed by a course of advanced composition under Cherubini. In 1811 he was appointed 'répétiteur,' or under-master of the pianoforte at the Conservatoire, became joint-professor in 1817, and professor in chief in 1820. This post he held till 1848, when he retired with the title of honorary inspector of pianoforte classes. During this long period he fulfilled his duties with indefatigable zeal and entire devotion, so much so indeed that for the sake of his constantly increasing pupils he entirely gave up appearing in public, and found little time for composition. He did however produce at the Opéra Comique in 1830 'L'Enlèvement,' in three acts, libretto by Saint-Victor, Scribe, and d'Epagny, wholly forgotten, and composed 'Nausica,' a grand opera, which was never performed. He also wrote a number of pianoforte pieces of various kinds, but his most important work is the 'Encyclopédie du Pianiste,' which comprises a complete method of pianoforte-playing, and a treatise on harmony and counterpoint, thus enabling a pupil to carry on his studies in playing and composition simultaneously. In 1811 Zimmermann won the post of Professor of Fugue and Counterpoint thrown open to competition on the death of Eler, but satisfied with the honour of victory decided to retain his favourite piano class. This excellent and devoted professor, a worthy recipient of the Legion of Honour, died in Paris Oct. 29, 1853. A daughter of his became Mme. Charles Gounod. [A. J.]

ZINGARA, LA. An Italian version of Balfe's Bohemian Girl. Produced at Her Majesty's theatre, London, Feb. 6, 1858. [G.]

ZINGARELLI, Niccolò Antonio, born in Naples, April 4, 1752, eldest son of Riccardo Tota Zingarelli, a tenor singer and teacher of singing. In 1759 his father died, leaving his mother with four children and very poor. The eldest boy was chief clerk in the Musical College of S. Maria di Loreto, and Niccolò was at once admitted there as a resident pupil.[1] Here he and Cimarosa learnt composition under Fedele Fenaroli, whose 'Partimenti' are still studied in the Neapolitan Conservatorio. Fenaroli was learned and religious, and his pupils loved him as a father. Although no great composer, he loved music, and as a teacher well deserves the gratitude of posterity. Zingarelli pursued his studies with such devotion as often tasked the patience of his master. When Fenaroli went for his autumn holidays to Ottaiano, his pupil would plod the eleven miles from Naples on foot, in order to submit to his master a fugue or motet, the return journey seeming but light if his composition were satisfactory. By the rules of his College he was bound to study an instrument, and he selected the violin, on which he soon became very proficient. In Latin he made great progress, and in old age was fond of airing his classical knowledge by frequent quotations. Among his teachers was Speranza, a learned contrapuntist, and the best pupil of Durante. Before leaving his College, Zingarelli produced his first opera, or rather intermezzo—'I Quattro Pazzi'—which was performed by the pupils in the Conservatorio.

Soon after leaving the Conservatorio we find him teaching the violin in the Gargano family at Torre Annunziata, near Naples. Later on he gave lessons to the Duchess of Castelpagano, under whose patronage he produced his first work at the San Carlo in 1779, the cantata 'Pigmalione,' which met with some success. On Aug. 13, 1781, his first opera, 'Montezuma,' was represented at the same house. It shows a style of the greatest simplicity and purity; and when afterwards performed in Vienna, Haydn praised it greatly, and foretold a career of success to its composer. Strongly recommended to the Archduchess Beatrice of Austria, he went to Milan, and was well received at the vice-regal court. Milan was to be henceforth the scene of Zingarelli's many triumphs, and for La Scala he wrote most of his serious and all his comic operas. He began there with 'Alsinda' in 1785, which greatly pleased the Milanese public, though composed in seven days and in ill health, if we are to believe Carpani, who wrote most of Zingarelli's librettos, and asserts that he was an ocular witness, not only of the above feat, but also of the composition of the whole of 'Giulietta e Romeo' in forty hours less than ten days. This really astounding facility was the result of Speranza's method of obliging his pupils to write the same composition many times over, with change of time and signature, but without any change in its fundamental poetical ideas. 'Alsinda' was soon followed by 'Armida,' 'Annibale,' 'Ifigenia in Aulide,' and 'Ricimero,' all given at La Scala during the two following years with enormous success.

Whilst thus satisfying the theatrical public, Zingarelli did not neglect his more congenial work of writing sacred music, and in 1787 he composed an oratorio of 'The Passion,' given at the church of S. Celso in Milan. From 1786 to 1788 he wrote nine cantatas, 'Alceste,' 'Hero,' 'Sappho,' 'Nice d'Elpino,' 'L'Amor filiale,' 'Alcide al bivio,' 'Telemaco,' 'Oreste,' and 'Il Trionfo di David'; all in Milan, except the last, which was given at San Carlo, Naples.

In 1789 Zingarelli was called to Paris to compose an opera for the Académie Royale de

[1] See Naples, vol. ii. p. 444.

Musique. He arrived in the thick of the fight between the Piccinnists and Gluckists. Marmontel wrote for him the book of 'L'Antigone,' which was represented on April 30, 1790. This opera was performed in Paris only three times consecutively, the Revolution having more attractions than music for the Parisian public. Zingarelli, as both a conservative and a religious man, soon fled from Paris, and returned to Milan through Switzerland at the beginning of 1791. There he produced at La Scala, 'La Morte di Cesare,' and in the following year 'L'Oracolo sannita' and 'Pirro.'

In 1792 there was an open competition in Milan for the place of Maestro di cappella of the Duomo, the subject being a canon for eight voices, and Zingarelli was appointed. The independence and leisure of his new position did not prevent him from working as hard as ever, and he continued giving lessons and writing for the theatre. Among his many pupils of this time we may mention F. Pollini, to whom he dedicated his 'Partimenti' and his 'Solfeggi,' which soon became recognised text-books.

With 'La Secchia rapita,' in 1793, Zingarelli began a series of comic operas, which, although not to be compared for real worth with his serious operas, made his name popular, not only in Italy, but throughout Germany, where they were widely performed. 'Il Mercato di Monfregoso' soon followed, and is reputed his best opera buffa. In 1794 he composed 'Artaserse' for Milan, the 'Orazi e Curiazi' for the Teatro Reale of Turin, and 'Apelle e Campaspe' for the theatre La Fenice of Venice, in which opera Crescentini made his debût. The 'Conte di Saldagna' was unsuccessfully produced in 1795 at the same theatre in Venice; but this failure was grandly retrieved the following year by the performance of his greatest work, 'Romeo e Giulietta' at La Scala. Its beauty and popularity are shown by the fact that it has been played all over the continent for the greater part of a century.

Zingarelli was appointed in 1794 Maestro di Cappella at Loreto, which place he held for ten years. Here he wrote many operas, of which we may mention 'Clitennestra,' written expressly for Catalani, and 'Inez de Castro,' for Silva. His principal work, however, during these ten years was sacred music, to which he was inclined by his nature and by the duties of his office. In the archives of the Santa Casa of Loreto is accumulated an immense quantity of manuscript music, known by the name of 'Annuale di Loreto.' To this great collection Zingarelli contributed the astounding number of 541 works, inclusive of 28 Masses, which are still sung in that church. As it is forbidden to copy the music of the 'Annuale,' the outside world must remain ignorant of its merits. Zingarelli's masses, to those who heard them, have a spontaneity of expression, an easy facility of style, a simplicity, and, above all, a most entrancing melody. In the style called *di cappella*, in the music *a pieno*, no one has ever surpassed him. The writer of this notice has obtained a complete list of them, the only one ever made, which, duly certified and attested by the present Maestro di cappella of Loreto, is now deposited in the Library of the Royal College of Music.

When Napoleon was at Loreto, in 1796, he admired Zingarelli's music and befriended him, a fact which subsequently became very useful to the musician.

In 1804 Zingarelli succeeded Guglielmi as Maestro di cappella of the Sixtine Chapel in Rome. Here he set to music passages from the great Italian poets. Tancredi's Lamento, from the twelfth Canto of Tasso's 'Gerusalemme Liberata,' was performed in Naples in 1805, in the palace of the Prince di Pantelleria, where Zingarelli met Mme. de Staël, whom he had previously known in Paris as Mlle. Necker. The same year he gave in Rome 'La Distruzione di Gerusalemme' at the Theatre Valle, where it kept the boards for five consecutive years. He produced, seven years after, in Florence, 'La Riedificazione di Gerusalemme,' one of his very few failures. His opera 'Baldovino' was given in 1810 at the Theatre Argentina, and the following year 'Berenice' at the Theatre Valle, both in Rome. 'Berenice' was Zingarelli's last opera, and had a run of over a hundred consecutive representations; a thing unheard of in the thinly populated towns of Italy. But it was not his last work, as he continued writing to the last day of his life. 'Berenice' was composed after leaving Rome for Civita Vecchia on his forced journey to Paris; and one of its finest numbers, the finale of the first act, 'Già sparir vedo la sponda' was written on board ship.

We have now arrived at a memorable epoch of Zingarelli's life, when his already well-known name became illustrious among those of Italian patriots. When Napoleon, in the zenith of his imperial power, gave his son the pompous title of 'King of Rome,' he ordered rejoicings throughout all his dominions. A Te Deum was therefore arranged to be sung at St. Peter's in Rome; but when the authorities, both French and Italian, were assembled for the performance of this servile work, it was found to their consternation that the Maestro di cappella refused to have anything to do with it, and that nothing could induce him to acknowledge the rule of the Corsican usurper. He was arrested and, by Napoleon's orders, taken to Paris, where he was immediately set free and granted a pension. This he owed to the fact that Napoleon was fond, above all other, of Zingarelli's music, which he had heard in Italy in 1796, in Vienna in 1805, and in Paris in 1809. On the last occasion, when Crescentini sang the part of Romeo, Napoleon, much affected, sent him from his own breast the star of the order of the Iron Crown. He also ordered Zingarelli to compose for his Imperial Chapel a Mass that should not last more than twenty minutes, had it rehearsed in his presence, and was so pleased with it as to give the composer 6000 francs. During his stay in Paris, Zingarelli was replaced at Rome by

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Floravanti. In July 1810 he left Paris for Naples, where in February 1813 he was appointed Director of the Royal College of Music. In 1816 he succeeded Paisiello as Maestro di cappella of the Neapolitan Cathedral; and held both these places until his death, May 5, 1837, at Torre del Greco, in his 86th year.

For the Birmingham Festival of 1829 Zingarelli wrote a Cantata on the 12th Chapter of Isaiah. As he could not take it to England himself he entrusted his pupil, Costa, with the mission, and this was the occasion of Costa's introduction to the English public. [See vol. i. p. 406.] Zingarelli's next composition was a Hymn to commemorate the inauguration of the Philharmonic Society of Naples in Jan. 1835. His oratorio, 'The Flight into Egypt,' was written and performed only a few weeks before his death in 1837, thus proving how, even at that advanced age, Zingarelli still continued working.

Of his very numerous Masses, without reckoning the 28 in the 'Annuale di Loreto,' the best are—that of Novara: that of Dresden (commissioned by the King of Saxony, and performed in 1835 under the direction of Morlacchi, one of his pupils); a Requiem for the Neapolitan minister Medici; and another Requiem, composed for his own funeral.

Zingarelli was very simple and almost primitive in his way of living: rose early, worked hard all day, and, after partaking of a piece of bread and a glass of wine for his supper, retired early to rest. He used to write out his thoughts as soon as they occurred to him, and was quicker in composing than others would be in copying: when his imagination failed him he stopped. He had always more than one work on hand; and passed from one to another with the greatest ease. When composing he never touched the piano; and seldom erased or revised what he had once written. His strong religious feelings led him to live the life of an anchorite; nor was he free from the superstition so common among Italians. Never having married he loved his pupils as his children, working very hard with them; and he was happy in the great success which attended many of them, foremost among them being Bellini, Mercadante, Ricci, Costa, Florimo, etc. Many anecdotes are related of his indiscriminate almsgiving, which sometimes left him without the means of buying his own dinner, and caused him to die almost as poor as those whom he had helped.

Although in his 'Mercato di Monfregoso' and in his 'Secchia rapita' Zingarelli gives many proofs of a comic musical vein, he shone more in serious operas, and most of all in his numberless sacred compositions. Eminently conservative in style, and never deviating from the ancient landmarks, he was a most successful follower of Palestrina and Marcello. His sacred music is always well adapted to express the religious sentiment which he wishes to convey; it is never vague, extravagant or obscure; but is always limpid and natural, like a stream of placid water. His tunes invariably sustain each other, and do not infringe the laws of harmony, of good taste and of propriety. Whether his music weeps with Jeremiah, exults with Ambrose, threatens with the Prophets, prays with the Shunammite, or triumphs with the Angels, it is invariably solemn and worthy of the Temple. The adaptation of profane music to religious services, so common in Italian churches,[1] he strenuously combated. His melodies originated in his heart, so full of faith and of charity; and for this reason his sacred music breathes something utterly devout and of celestial fragrance. In this lay the secret of his success. Art and science fade before the pious fervour of faith, which alone can lead the soul to worship and religious ecstasy. The design of his choruses is perfect and their colouring never false or overcharged. His fugues are held in high commendation for the completeness of their arrangement, and the clearness and taste with which they are written.

The writer has consulted all the published biographies of Zingarelli, and desires to express his obligations to Monsignor Muzzarelli's 'Biografie degli illustri Italiani,' to the Marchese Puoti's 'Brevi Notizie,' and to Villarosa's 'Elogio Storico.'

The following is a list of Zingarelli's operas and oratorios.

OPERAS.

Date.	*Name.*	*First Performed.*
1771	I quattro pazzi	Conservatorio, Naples.
1781	Montezuma	S. Carlo, Naples.
1786	Alsinda	Scala, Milan.
1786	Armida	Do.
1787	Annibale	Do.
,,	Ifigenia in Aulide	Do.
,,	Ricimero	Do.
1790	Artigone	Opera, Paris.
1791	Morte di Cesare	Scala, Milan.
1792	L'Oracolo Sannita	Do.
,,	Pirro	Do.
1793	La Secchia rapita	Do.
,,	Il Mercato di Monfregoso	Do.
1794	Artaserse	Do.
,,	Apelle e Campaspe	Fenice, Venice.
,,	Orazii e Curiazii	Reale, Turin.
1795	Conte di Saragna	Fenice, Venice.
1796	Romeo e Giulietta	Scala, Milan.
,,	La Danaide	Do.
	Meleagro	Do.
	Mitridate	Fenice, Venice.
1798	Carolina e Menzikoff	Do.
1799	Edipo a Colona	Do.
,,	Il Ritratto	Scala, Milan.
1800	Il Ratto delle Sabine	Do.
1801	Clitennestra	Do.
1803	Il Bevitore fortunato	Do.
,,	Le Nozze di Berlua	Do.
,,	Inez di Castro	Do.
1810	Baldovino	Torre Argentina, Rome.
1811	Berenice	Valle, Rome.

ORATORIOS AND CANTATAS.

1779	Pigmalione	S. Carlo, Naples.
1786	Alceste	Milan.
,,	Hero	Do.
,,	Sappho	Do.
1787	The Passion	S. Celso, Milan.
,,	Nice d'Alpino	Do.
,,	L'Amor filiale	Do.
,,	Alcide al bivio	Do.
,,	Telemaco	Do.
1788	Oreste	Do.
,,	Il Trionfo di David	S. Carlo, Naples.
1804	Francesca da Rimini	Rome.
1805	Tancredi al Sepolcro di Clorinda	Naples.
,,	La Distruzione di Gerusalemme	Valle, Rome.
1809	Conte Ugolino	Paris.
1812	La Redificazione di Gerusalemme	Florence.
1829	Isaiah	Birmingham.
1833	Saul	S. Michael, Rome.
1835	Hymn of Inauguration	Philharmonic Soc. Naples.
1837	The Flight into Egypt	Naples.

[1] See Mendelssohn's Letter from Venice, Oct. 16, 1830.

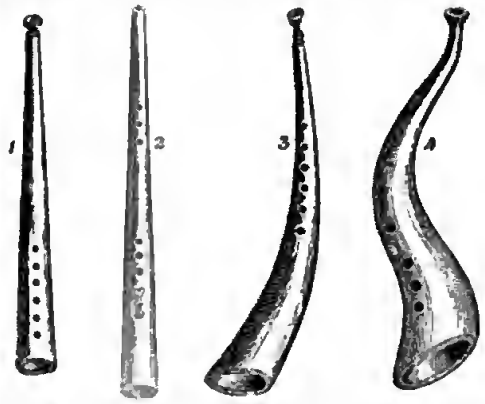
Also 541 MS. works in the 'Annuale di Loreto,' a detailed and complete list of which is in the library of the Royal College of Music.

One of the few of Zingarelli's works published in England is a motet 'Go not far from me,' translated from 'Christus e miserere' in Hullah's Part Music. [L. R.]

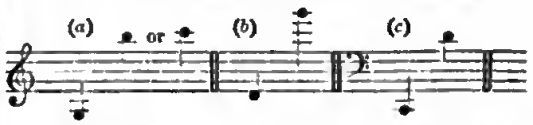
ZINKE or ZINCKE, also called Cornetto or Cornet à Bouquin (Fr.), is one of the oldest instruments known. It consists of a wooden tube, slightly conical, covered with leather, having six holes for the fingers, and one hole for the thumb on the lower side, while the tone is produced through a cup mouthpiece, similar to that of a trumpet.[1] Its compass consists of a chromatic scale of a few notes more than two octaves. About the 14th and 15th centuries, when wind-bands gradually assumed a definite design, Zinken were most important instruments. Their powerful tone combined well with that of trombones, and bands consisting mainly of these two kinds of instruments were great favourites both at public fêtes and religious ceremonials. Many ancient writers on music mention it in terms of great praise. Artusi says: 'As to its tone, it resembles the brightness of a sunbeam piercing the darkness, when one hears it among the voices in cathedrals, churches or chapels.' He further mentions two cornetto players at Venice as great artists on their instruments.[2] Mattheson laments their partial disuse as early as 1739, and says: 'The fine zinken and trombones, which formerly were considered to be of one family, and equally respected by players and composers, are now seemingly banished from our churches, as if they were useless; especially the Zinke, which, in spite of its harshness, is so penetrating,' etc.[3] Schubart, who says much in favour of the instrument, finds the probable reason of its disuse in the severe exertion required to perform on it. 'A good player on the zinke can now (end of last century) only be found in Germany, and even there it seems that the power of lungs is degenerating, as but very few are left,' etc.[4] Seb. Bach employed them for strengthening the upper voice parts in his chorales and choruses.[5] Gluck was the last composer of importance who endeavoured to draw the instrument from its obscurity, employing it in several of his best operas. The original scores of 'Paride ed Elena,' 'Orpheé et Euridice,' 'Alceste,' 'Armida,' and both 'Iphigenias,' have parts for zinken, though they are only used for the purpose of strengthening the voices in the chorus, or doubling either the trumpet or horn parts. The difficulty of procuring efficient players as well as the harshness of the tone, were a bar to its reintroduction, and the zinke became merely an interesting historical relic.

They were made of various lengths and shapes, so as to form a complete choir among themselves. The common zinken were of three different shapes, although their pitch was the same, viz. (*a*) below. No. 1, Straight Zinke, *Cornetto recto*, *Cornetto diritto*, with a separate small mouthpiece. No. 2, Stille Zinke, *Cornetto muto*, *soft Zinke*, of a narrower tube than No. 1, the mouthpiece forming part of the instrument, and producing a soft tone. No. 3, Krumme Zinke, *Cornetto curvo*, having a louder tone, of a rather coarse quality, was mostly used by the guards on the watch-towers of towns, for giving alarm in case of fire, or to signal the approach of the enemy in time of war. Hence this kind of zinken also received the ironical designation of the 'Stadtkalb' or 'Towncalf.'

Besides these there was the 'Kleine Zinke' or *Cornettino*, four notes higher in pitch, with a compass as at (*b*); and the 'Grosse Zinke' (No. 4),



variously called *Corno*, *Cornon*, *Cornetto turto*, etc., five notes lower than the common zinke, as at (*c*). The 'Serpent,' recently obsolete, be-



longs to the same family. The Italian name, *Cornetti*, and the fact of their being wood instruments, has led to curious mistakes, one writer describing them as 'small trumpets,' another as 'belonging to the oboe kind,' both being quite mistaken. The description given in Hawkins's History, Book VIII. chap lxxi, is absolutely incorrect. At p. 466, WINDBAND, an ancient score is given in which Zinken form the principal instruments. [J. A. K.]

ZITHER. An instrument of such ancient origin that it has been considered as contemporaneous, if not identical, with the *Psalter* mentioned in Holy Writ. It appears to have been known amongst the Greeks under the name of *Kithara*. It consisted of a shallow sounding-box of gracefully curved outline, the strings passing across and let into the lower rim of the sounding-board. The instrument was placed on a pedestal called a chalkóma, the player standing and using a plectrum. It would be of little

[1] That is, hemispherical in contradistinction to the mouthpiece of the Horn. See the cuts, vol. I p. 768.

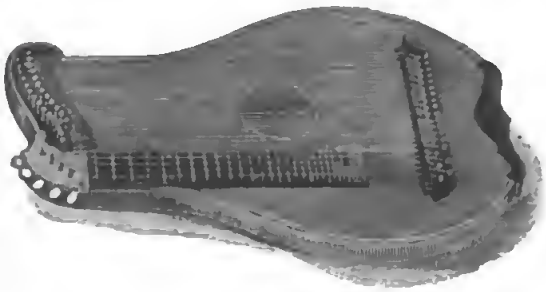
[2] L'Artusi, 'Delle imperfezioni della moderna Musica, etc.' Venezia, 1600.

[3] Mattheson: 'Der vollständige Capellmeister.' Hamburg 1739.

[4] Ch. F. D. Schubart's 'Ideen z. e. Aesthetik d. Tonkunst.' Wien, 1806.

[5] He seems usually to call them 'Cornetto.' See the publications of the Bachgesellschaft.

interest to trace the various changes, modifications, and improvements which the zither, as now known, has undergone, but we may safely adopt the Darwinian theory with regard to it, as there can be no doubt that the modern zither is as superior to the ancient kithara as man is to his remote ancestor. To proceed, therefore, to the description of the instrument as constructed about half a century back, when it became a favourite amongst the peasantry of the Styrian and Bavarian Alps. To the shallow sounding-box and mode of fastening the strings in the ancient instrument, a finger-board was added with frets, representing chromatic and diatonic intervals. At this period the highest number of accompaniment and bass strings seldom exceeded a dozen, while the finger-board had only three strings—these of metal. It was due to the efforts of Petzmayer[1], an Austrian peasant and natural musician, that the zither, despite its simplicity, came into public notice, as he played his native Ländler (a species ofcountry-dance music) in most of the principal continental theatres and concert-halls, always with great success. Like Gusikow, Picco, and others, Petzmayer was a born musician who, without education and by the mere force of native genius, produced the greatest effects from the simplest materials. The writer of this article can testify to the fact that in his hands the zither was invested with a charm to which few could be insensible, and had that kind of attractiveness which was truly characteristic. Thus the zither gained a slight footing in the musical world, and as a natural consequence Petzmayer was succeeded by other players, who claimed to rank higher in the scale of art. They turned their attention to increasing the capacities of the instrument, and with a view to this began to add more strings both to the fingerboard and accompaniment. This, while affording a wider



scope to the player, did not increase the carrying power of the zither, a want which made itself felt when the instrument became a favourite in England, where it was first introduced about the year 1850, chiefly by the writer of this article, a native of Dresden. It would occupy too much space to attempt a description of the numerous alterations to which the zither has been subjected during the past twenty years, nor would it be of much profit to give a detailed account of these changes, inasmuch as none of them supplied the desired increase of tone.

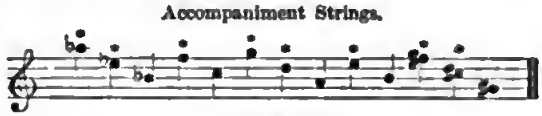
The above drawing represents the Arion zither, which is, without doubt, up to the present time, the most powerful zither as well as the most elegant in structure. It owes its origin to the writer, and Schunda of Buda-Pest was the first manufacturer who carried out the idea. The improvement consists in the more suitable shape of the resonance-box and in the method of fastening the strings. The use of a bridge across the instrument acts as in the violin, and brings the vibrations of the strings into closer connection with the sounding-board.

The stringing of the zither is as follows:—

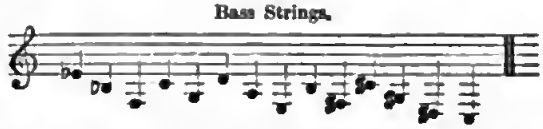
Fingerboard.

The two A strings are of steel, the D of brass, the G of steel covered with silver wire, the C of brass covered with copper wires.

Accompaniment Strings.



Bass Strings.



The strings marked with an asterisk are of gut, the rest are made of silk overspun with silver wire, and some few with copper wire, the diversity of colour helping to assist the eye of the player. Some professors in Germany are not content with less than 40 or even 46 strings, but as the additional strings lie beyond the range of the hand, and can therefore only be used in very slow tempo, they are of little practical advantage, and only tend to increase the size of the instrument.

In most zithers made in Vienna the fingerboard strings are tuned as follows:—

This is considered by Viennese players an advantageous disposition of the strings, especially in playing Ländlers; but for classical music it would be found a great hindrance.

Three kinds of zithers are in use, varying in length of strings and consequently in pitch. These are—(1) The Treble zither tuned to concert-pitch; (2) the Concert zither a tone below, whilst (3) the Elegie zither will only stand a third or even a fourth below concert-pitch.

In playing the zither the thumbs of both hands are used, also the first, second, and third fingers, but in few cases is either of the fourth

[1] Johann Petzmayer was born at Vienna in 1810, and then transferred himself to Munich, where he was living in 1870. See Appendix, Petzmayer.

fingers needed. The fingers and thumb of the left hand are placed on the frets, the three fingers of the right hand are devoted to the bass and accompaniment strings, while its thumb is used to strike the melody strings, the operation of the left hand alone being insufficient to produce the full sound.

The thumb of the right hand is provided with a partially-opened ring with which to strike the melody strings. The best rings are of silver or gold. The ring is to the zither what the bow is to the violin. As in the one case the skill of the violinist is estimated by his manner of handling the bow, so in the other the beauty of the performance depends greatly on a judicious management of the ring.

II. A few words must be devoted to another member of the zither family—viz. the Streich or Bow Zither, which is, as its name implies, played with a bow. Here the resonance-box is heart-shaped, and a fretted finger-board is fitted across it.

The tone of the instrument is however so thin and wanting in volume that it is unworthy of consideration, especially as it is now almost entirely superseded by the Philomèle and Viola-zither, which have very rapidly grown into favour in London of late, especially in aristocratic circles.

The Viola-zither is shaped like a Viola. The Philomèle is represented in the above drawing. These two instruments are, as regards the method of playing, precisely similar, the difference exists only in shape. They may be considered as close rivals of the violin, which they much resemble in tone. The finger-board is the same as that of the zither. Beneath the head is a little foot to steady the instrument, which is placed on the edge of a table, while the body rests on the lap of the seated player. This position, together with the fretted finger-board, gives it a considerable advantage over the violin as regards ease in acquiring proficiency, and difficult violin music can be mastered in a comparatively short time. The tuning is like that of the violin, viz E, A, D, G. The E and A are of steel, the D of brass, and the G the same as on the violin. Gut strings may be used if preferred, but they somewhat rob the Philomèle of its individuality.

There are numerous manufacturers of the zither all over Germany, who make thousands of instruments annually. The largest and oldest firms are those of Kiend'l in Vienna, and Tiefenbrunner in Munich. Both are of world-wide renown. An immense amount of music is published for the zither. The best-known composers and publishers are Umlauf in Vienna, Grassmann in Frankfort, Hoenes in Trier, Heckel in Mannheim, Stomps in Luxemburg, Schulz, and Hart & Son, London.

The cithern-player of Giorgione at Venice is well known. Mendelssohn mentions it among the pictures for his sister to see (Letter, Sept. 14, 1839). [C.Sch.]

ZOO, THE. 'An original musical folly'; words by B. Rowe, music by Arthur Sullivan. Produced at St. James's theatre June 5, 1875. The piece is still in MS. [G.]

ZOPF, *i.e.* 'pigtail.' The German term for the old-fashioned obsolete style in music. Mendelssohn, when at the Engelberg monastery, accompanied a Mass by Emmerich; 'every note,' he says, 'had its pigtail (*Zopf*) and its powder.' (Letter, Aug. 24, 1831.) The French word *perruque* is sometimes used for the same thing. After writing some contrapuntal pieces, '*me voilà perruque*' says he to Hiller. [See Devin du village, vol. i. p. 442 *a*.] Beethoven used to speak of his old-fashioned contemporaries as 'Reichscompositen,' which perhaps might be rendered 'Act-of-Parliament musicians.' [G.]

ZOPFF, Hermann, born June 1, 1826, at Glogau, in Silesia. Though he had received a complete university education, his father wished him to be a farmer; but his own predilections constantly inclined him to music. At length the successful performance of an overture composed by him removed his father's opposition, and from the age of twenty-four he devoted himself exclusively to music. He placed himself under the tuition of A. B. Marx and Kullak, and was soon engaged to fill an important post on the teaching staff of their new Conservatorium at Berlin. He had also other appointments in the musical circles of that city; but his ambition drew him towards Leipzig, and he gladly accepted an offer from Brendel to edit the 'Neue Zeitschrift für Musik,' which necessitated his removal thither. There he toiled until within a short time of his death, as editor, critic, conductor, composer, and professor of singing and composition. The character and tone which had been imparted to the 'Neue Zeitschrift' by Brendel were continued by Zopff, for both editors were strenuous advocates of the New German School. But Zopff was no narrow partisan; he was ready to do full justice not only to Schumann and Wagner and their followers, but to every musician of high aims.

Zopff's compositions cover a wide range of form, from the simplest PF. pieces or songs, to the largest polyphonic or dramatic works, and all bear the mark of a thorough, scientific musician. But for a certain want of spontaneity and grace, they would probably have been much better known and oftener performed. Among his numerous choral works with orchestral or PF. accompaniment, we may mention his 'Brauthymne,' 'Frühlingshymne,' and 'Triumph der Liebe.' Of his larger works, approaching the oratorio-form, we may cite 'Anbetung Gottes,' 'Evangellum der That,' and 'Alexandera.' It is clear from his operas, 'Carloman,' 'Muhammed,' 'Judas Makkabeus,' and 'Constantin,' that his

streogth was especially concentrated on dramatic forms; hut as regards popularity his symphonic poem 'Tell,' the 'Idyllen für kleines Orchester,' and the 'Traum am Rhein' have been most fortunate. Zopff was a careful and prolific writer of critical, theoretical and didactic essays; his 'Theorie der Oper' is a good illustration of the industry with which he collected and utilised valuable information. He wrote several treatises on the cultivation of the voice, and paid special attention to the cure of defects caused by faulty training. He united lucidity, accuracy, and conscientiousness in his work, with kindness, generosity and hospitality in his social life. For foreigners and strangers he had always a friendly welcome; and the weekly musical parties at his house afforded constant opportunities for the introduction of new artists and new compositions, while a special corner of the 'Neue Zeitschrift für Musik' was always reserved for notices of rising talent.

Zopff died of heart-disease at Leipzig, July 2, 1883. [A.H.W.]

ZOPPA, ALLA, *i.e.* halting, or limping. A term applied to a rhythm in which the second quaver in a bar of 2-4 time is accentuated, as in certain Hungarian pieces. [See MAGYAR, vol. ii. p. 197 *b*.] [G.]

ZORA. One of the many *aliases* of Rossini's 'Mose in Egitto,' in which the Bactrians are substituted for the Jews. It was produced at the Royal Italian Opera, Covent Garden, April 20, 1850. [G.]

ZUKUNFTSMUSIK, *la musique de l'avenir*, the Music of the Future. A journal for 'music to come' is still wanting, writes Schumann [1] as early as 1833, 'Eine Zeitschrift für zukünftige Musik fehlt noch'—and 'of conrse,' he continues in his humorous way, 'only men like the old blind Cantor at the Thomas schule (Bach) or the deaf Capellmeister who rests at Vienna (Beethoven) would be fit editors.' Schumann himself became such an editor in 1834, and during the next ten years his paper, the 'Neue Zeitschrift für Musik,' was mainly instrumental in bringing about a new state of things. Indeed the rapid success of Chopin, Gade, Sterndale-Bennett, Henselt, Heller, etc., with the better part of the contemporary public in Germany, was to a considerable extent due to Schumann's sympathetic and discriminating advocacy. In the hands of his successor, Brendel, the 'Zeitschrift' became the organ of Wagner and Liszt, and particularly of a group of younger men, such as von Bülow, von Bronsart, Draeseke, Cornelius, Tausig, who, from 1850 to 60, gathered round Liszt, at Weimar—the headquarters of the so-called 'musicians of the future.'

In good faith, or with derisive intent, the ambiguous term 'Zukunftsmusik' and the nickname 'Zukunftsmusiker' have been in use since about 1850, when Wagnor published 'Das Kunstwerk der Zukunft' (the Art-work of the Future).[2] According to Wagner it was Dr. L. F. C. Bischoff,[3] editor of the Rheinische and the Nieder-rheinische Musik-zeitungen (the now defunct rivals of the Neue Zeitschrift) who first perverted Wagner's idea of the 'art-work of the future' into that of the 'music of the future,' *i.e.* inartistic music, cacophonuus to contemporary ears, hut intended by its perpetrators to please a coming generation. Liszt, together with his disciples at Weimar, accepted the nickname Zukunftsmusiker, and delighted in it, 'much as erewhile *les gueux* of Holland adopted the appellative contemptuously applied to them.'[4] Wagner also appears to have accepted the term—at least 'Zukunftsmusik' is the German publisher's title of his interesting 'Brief an einen französischen Freund' (M. Fréderic Villot, 'Curator des musées imperiaux'), which first appeared in French hy way of preface to 'Quatre poèmes d'operas trnduits en prose française, précédés d'nne lettre sur la musique'[5] (*sic*), and forms a résumé of Wagner's opinions. Berlioz, in his famous attack on Wagner, 'Les concerts de Richard Wagner: la musique de l'avenir,' in the 'Journal des Débats,' Feh. 1860 (reprinted in Berlioz 'A travers chants') uses it ironically, 'si l'école de la musique de l'avenir,' etc.; whilst Baudelaire in his pamphlet 'Richard Wagner à Paris' (1861), adopts it without rserve.

Some of Wagner's adherents in Germany and in England endeavoured subsequently to limit the use of the term and to define its meaning: with them, 'Zukunftsmusik,' as distingnished from music written in the traditional classical form, is taken to signify music in which the outlines of form are modified hy some general poetical idea ur some particular programme, as in Liszt's Poèmes symphoniques, or hy the progress of the dramatic action, as in Wagner's dramas. Whether such a definition was prompted or sanctioned hy Liszt or hy Wagner need not be considered here. In any case the term 'Zukunftsmusik' is absurd, and its use has led to much confusion. [E.D.]

ZUMSTEEG, JOHANN RUDOLF, born Jan. 10, 1760, at Sachsenflur, in the Mosbach district of Baden. His father heing a valet to Duke Carl of Wirtemberg, he was admitted into the Carl-schule, at 'The Solitude,' near Stuttgart, where he received a good general education, and formed a close friendship with Schiller, also a pupil there. He was originally intended for a sculptor, but the love of music proved too strong, and he studied first the cello, and then composition with Poli, whom he succeeded in 1792 as Kapellmeister, and director of the Opera. His chief claim to a place in the history of music is that he was the pioneer of the ballad, a form afterwards carried to such perfection by Reichardt, Zelter, and, pre-eminently, Löwe. Zumsteeg's best, and in his day widest known ballads were—'Leonore,' 'Des Pfarrers Tochter von Taubenhayn,' 'Kolma,' 'Die Büsende,' 'Ritter Toggenburg,' 'Elwina,' and

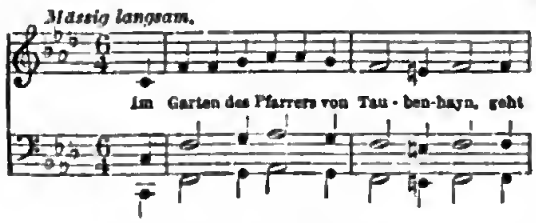
1 Schumann, Ges. Schriften, i. 49, 1st. ed. 1854.
2 See the article WAGNER, vol. iv. p. 367 *et seq.*
3 See BISCHOFF, vol. i. p. 344.
4 Wagner, Ges. Schriften, viii. 308–306.
5 Paris, 1861. English translation, London, 1873.

'Die Entführung.' Of his operas the following were frequently performed:—'Die Geisterinsel,' 'Das Pfauenfest,' and 'Ebondokani, the Calif of Bagdad.' Other works deserving mention are—Choruses for Schiller's 'Räuber,' several church cantatas, a concerto and duet for cello.[1]

Zumsteeg died very suddenly Jan. 27, 1802, having been present the night before at a concert given by the harmonica-player, Marianne Kirchgessner, who immediately organised a second for the benefit of the family. Breitkopf & Härtel too, who had published the greater part of Zumsteeg's ballads and songs, assisted the widow in setting up a music-shop, there being none at that time in Stuttgart. It prospered, and was kept on by the youngest son from 1821 to his death in 1859. [C.F.P.]

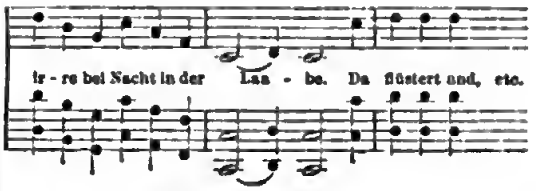
Something has been already said on Zumsteeg's characteristics, under SONG, vol. iii. p. 628 *b*. In the ballad form he was never really successful, and his best songs belong more correctly to the Romanze. We miss in them the bold melodic principal theme, which should stand out in relief from all secondary themes and ideas, and be repeated wherever the story needs it. Löwe's ballads strikingly illustrate the value of this characteristic, and if we compare them with Zumsteeg's we shall see at once how much is lost by its absence.

In some of his ballads the details are very well and truthfully painted—for instance the fine gloomy opening[2] phrase of the 'Pfarrers Tochter':



[1] Haydn had a high esteem for Zumsteeg. Griesinger wrote to Härtel: 'Haydn is much distressed at Zumsteeg's death; he had plenty of imagination, and a fine sense of form.'

[2] Schumann possibly had this in his mind in the opening of his 'Two Grenadiers.'



The subsequent little bit of melody, where the story describes the girl's innocence, is pleasing. The later passages in the poor girl's life, where her father disowns her, and finally where she murders her child and ends her miserable life on the gallows, is also powerfully given. If 'Ritter Toggenburg' and 'Leonore' are somewhat fragmentary and disconnected in form, none can deny their great wealth of melody and highly dramatic colouring.—Zumsteeg's accompaniments do not differ much from those of his contemporaries, but his voice part is always written with skill and effect. [A.H.W.]

ZWILLINGSBRÜDER, DIE, or The Twin Brothers. A farce in one act, words translated by Hofmann from the French, and set to music by Schubert. It contains an overture and ten numbers, and the autograph (in the Library of the Gesellschaft der Musikfreunde at Vienna) is dated Jan. 1819. It was produced at the Kärnthnerthor theatre on June 14, 1820. Vogl sang in it, and was much applauded, but the piece did not survive more than six representations. The main incident of the plot is the same as in Box and Cox. The PF. score was published by Peters, 1872. [See SCHUBERT, vol. iii. p. 330 *b*, 332 *b*.] [G.]

ZWISCHENSPIEL—something played between. The German term for INTERLUDE. [See vol. ii. p. 7 *b*.] That the term had sometimes a wider meaning than Interlude is evident from a notice in the 'Wiener Zeitung' for April 1, 1795, referring to the Concerto in B♭—'In the interval (*zum Zwischenspiel*), on the first evening, the famous Herr Beethoven won the unanimous applause of the public by an entirely new Pianoforte Concerto of his own.' Even at that early date he was *der berühmte Herr Beethoven*. [G.]

THE END.

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APPENDIX.

A.

ABEGG. Schumann's op. 1, published 1831, is entitled 'Thême sur le nom Abegg, varié pour le Pianoforte.' The theme itself is given in vol. iii. p. 408 *a*. It owed its origin to his introduction to a Miss Meta Abegg, of Mannheim, and was written to please one of his friends who was attached to the lady. The 'Mademoiselle Pauline Comtesse d'Abegg,' to whom the piece is dedicated, is a mythical personage. (See Letters, i. 156, 158; ii. 29.) [G].

ABELL, JOHN. The date of the extract from Evelyn should be 'Jan. 27, 1681-2.' It is said that when Abell was at Warsaw he refused to sing before the court, but his objections were overcome by the somewhat summary method of suspending him in a chair in the middle of a large hall, while some bears were admitted below him. He was asked whether he preferred singing to the king and the court, who were in a gallery opposite to him, or being lowered to the bears; he not unnaturally chose the former alternative. He was Intendant at Cassel in 1698 and 1699. (Dict. of Nat. Biog.) *For* 'Queen Anne' in line 26 of article, *read* 'William and Mary.' [M.]

ABERT, JOHANN JOSEPH, born Sept. 21, 1832, at Kachowitz in Bohemia, began his musical education as a chorister in the church of Gastdorf. In his eighth year he was transferred to the Augustine convent at Leipa, and remained there till his fifteenth year, when he ran away to Prague, and through the assistance of an uncle entered the Conservatorium there. Several of his compositions were performed at the concerts of the school, and in 1852, having attracted the attention of Lindpaintner, then capellmeister at Stuttgart, he received the post of contrabassist in the theatre orchestra of that town. Shortly after this, two symphonies were written. These were followed by a symphonic poem, 'Columbus' (Crystal Palace, Mar. 4, 1865), and by four operas, 'Anna von Landskron,' 'König Enzio,' 'Astorga,' and 'Ekkehard,' besides many works of smaller calibre. On the retirement of Eckert in 1867, Abert succeeded him as Capellmeister, a post he still (1887) retains. — (Mendel's and Riemann's Lexicons.) [M.]

ABRAMS, THE MISSES (vol. i. 6 *a*). *For* Henrietta *read* Harriet, throughout the article. (Corrected in late editions.) [W.H.H.]

ABT. Add that he died at Wiesbaden, Mar. 31, 1885.

ABU HASSAN, a comic singspiel or operetta in one act, the words by Hiemer, the music by Weber, composed between Aug. 11, 1810, and Jan 12, 1811. It seems to have been produced on the 4th of the following June at Munich, under Winter. In London it was produced in English at Drury Lane in 1835, and in Italian, at Drury Lane on May 12, 1870 (at the same time with Mozart's 'Oca del Cairo'), the translation being made by Marchesi, and the dialogue set to recitative by Arditi. There appear to have been only two performances. [See WEBER, vol. iv. pp. 396, 7.] [G.]

ACADEMIE DE MUSIQUE. See also ii. 172 *b*. On p. 8 *b*, line 18 from bottom, *for* 1845 *read* 1843. Add to last paragraph but one of the article, that MM. Ritt and Gailhard are at present entrepreneurs (1887).

ACADEMY OF ANCIENT MUSIC. On p. 10 *b*, line 9, *for* 1828 *read* 1728. (Corrected in late editions.)

ACADEMY, ROYAL, OF MUSIC. See ROYAL ACADEMY, vol. iii. p. 185.

ACCADEMIA, p. 11 *b*, l. 6, *for* six *read* five, and cf. p. 259 *a*. From the list of references given near the bottom of the same column, omit LOMBARDY, SALERNO, SIENA, VERONA, and VICENZA.

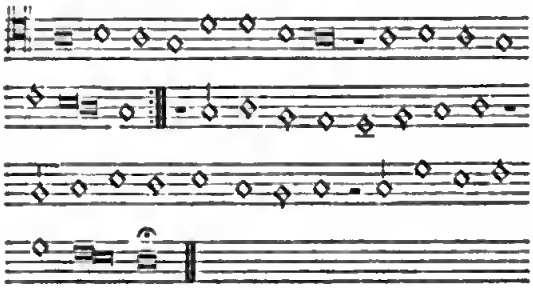
ACCENT. P. 16 *a*, musical example 29, bars 2 and 3, the first group of notes in each should be quavers, not semi-quavers. In examples 32 and 34, *for* 2–4 of the time-signature, *read* 3-4. (Corrected in late editions.)

ACCIDENTALS. See also CIS, DIS, HEXACHORDS, and NOTATION.

ACCOMPANIMENT. P. 22 *a*, l. 29, *for* 1697 *read* 1698.

'ACH GOTT VOM HIMMEL.' This hymn, the words of which are a paraphrase by Martin Luther on Psalm xi. (Vulgate version), made its first appearance in 1524, when it was printed in at least four different

collections: (*a*) 'Etlich cristlich lider Lobgesang, vnd Psalm, etc.' printed at Wittenberg (Wackernagel No. cxxix.); (*b*) the Erfurdt Enchiridion (Wackernagel, No. clvii.); (*c*) the 'Teütsch Kirchen Ampt mit lobegesengen,' printed by Wolf Köppel at Strasburg (Wackernagel, No. clxii.); and (*d*) Walther's Wittenberg 'Geystliche gesangk Buchleyn' (Wackernagel, No. clxiii.). In (*a*) it is directed to be sung to the melody of 'Es ist das Heil'; in (*b*) it appears with the tune in the Hypophrygian mode to which it is usually sung—especially in North Germany; in (*c*) it is set to a tune in the Hypoæolian mode, to which it is sometimes still sung in South Germany; and in (*d*) it appears with a tune in the Dorian mode. In Joseph Klug's Hymnbook (1535), besides the well-known Hypophrygian tune, it is set to another tune in the Phrygian mode, which was afterwards adapted to Andreas Knöpken's Psalm 'Hilf Gott, wie geht das immer zu.' The melody in the Erfurdt Enchiridion is as follows:



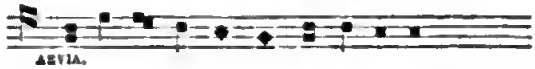
The use which Mozart has made of this Chorale in the Finale to Act II. of the 'Zauberflöte' is very interesting. It is now well known that this opera refers under a slight disguise to the suppression of Freemasonry by Maria Theresa. To masons both book and music are said to be full of allusions to the mysteries of the craft, and it seems probable that one of these is the introduction of the two men in armour who sing at the moment of Tamino's most solemn trial the motto inscribed on a pyramid set to the well-known chorale 'Ach Gott vom Himmel.' Jahn ('W. A. Mozart' iv. 617) surmises that Mozart's attention was drawn to the chorale by Kirnberger's 'Kunst des reinen Satzes,' in which it is twice used as a Canto Fermo for contrapuntal treatment. A sketch is preserved in the Imperial Library at Vienna of another four-part arrangement of the chorale, which still more closely resembles the passages in Kirnberger's work. The autograph score of the 'Zauberflöte' shows that the beginning of the scene between Tamino and the two men in armour has been carefully sketched. The chorale itself is sung in octaves by the two voices, accompanied by flutes, oboes, bassoons and trombones, whilst the strings have an independent contrapuntal figure. [W.B.S.]

ADAM, A. C. P. 28 *a*, l. 14 from bottom, *for* 1835 *read* 1836. Add day of death, May 3.

ADAM, Louis. Add dates of birth and death, Dec. 3 and April 11, 1849.

ADAMBERGER. P. 29 *a*, l. 20 of article, *for* Anna Maria *read* Maria Anna; and, two lines below, *for* Antolne *read* Antonle; l. 7 from bottom, *for* sixty-four *read* sixty-one. (Corrected in late editions.)

AEVIA (Aeuia or Ævia). A technical word formed from the vowels of *Alleluia*; and used, in Mediæval Office Books, as an abbreviation, in the same manner as Evovae—which see.



Aevia.

In Venetian and other Italian Office-Books of the 16th century, we sometimes find Hal'a, or Hal'ah, substituted for Aevia. [W.S.R.]

AFRICAINE, L'. Grand opera in 5 acts; words by Scribe, music by Meyerbeer. The composer received the book in 1838, but did not bring the work into its final shape until shortly before his death. Produced at the Académie, Paris, April 28, 1865; in Italian, under the French title, at Covent Garden on July 22 of the same year, with Madlle. Lucca in the part of Selika, and in English (translation by Kenney with same title) at Royal English Opera, Covent Garden, Oct. 21. [See ii. 323. 324.] [M.]

AGITATO, l. 7. The direction 'Piano agitato' is probably a mere misprint for the 'Poco agitato' found in German editions.

AGNESI, Louis Ferdinand Leopold, the famous bass, whose real name was Agniez, was born July 17, 1833, at Erpent, Namur. He studied at the Brussels Conservatoire, under Bosselet and Fétis, and in 1853-55 gained the concours de Rome. He brought out an opera, 'Harold le Normand,' with indifferent success, and subsequently abandoned composition for singing. For the latter purpose in 1861 he received instruction from Duprez, and became a member of Merelli's Italian Opera Company, under the name Luigi Agnesi, during a tour through Germany, Holland, and Belgium. On Feb. 10, 1864, he first appeared at the Italiens, Paris, as Assur in 'Semiramide,' with the sisters Marchisio, and was engaged there for several seasons. In 1865 he was engaged at Her Majesty's theatre, where he first appeared with Murska May 22, as the Prefect in 'Linda di Chamouni,' and during the season he played Assur and Figaro (Le Nozze), and also sang at the Philharmonic, on each occasion with fair success.

In 1871, on his return to England, where he remained until his death, Feb. 2, 1875, he enjoyed a greater reputation, not only in opera at Drury Lane (1871-74), but as an oratorio and concert singer at the Handel and provincial Festivals, at the Sacred Harmonic, at the Philharmonic, etc. In addition to the parts above named, he played with success Pizarro (Fidelio),

Mikheli in the solitary Italian performance of 'Les deux Journées,' June 20, 1872, the Duke in 'Lucrezia,' etc., and showed himself in all an accomplished actor and musician, devoted to his art. Special mention may be made of his Assur, which he sang in true Italian style, with Titiens and Trebelli as Semiramide and Arsace, a cast of which opera has never since been equalled; also of his delivery of the bass part of Crotch's 'Palestine,' in a style of music wholly unfamiliar to him. [A.C.]

AGOSTINI. End of note 1, *for* 1860 *read* 1680. (Corrected in late editions).

AGRICOLA, ALEXANDER. Line 12 of article, *for* Castaliae *read* Castiliae. Line 1 of epitaph, *for* aura *read* cura; ib. l. 5, *for* hnno *read* huc; ib. l. 8, *for* capite *read* in caplte. After the epitaph *read* 'The question "Who brought the Belgian hither?" is decisive as to his nationality. He was certainly educated in the Netherlands, and passed great part of his life there. At an early age he was distinguished both as a singer and performer. A letter of Charles VIII. of France, in Mr. Julian Marshall's collection, proves that he was in that king's service, and left it, without leave, for that of Lorenzo de' Medici, whence Charles reclaimed him. Charles died 1498. Petrucci published some of Agricola's works at Venice in 1503.' (The above appears correctly in late editions, with the exception of the date of Charles's death, there given as 1598.)

AGUILAR, EMANUEL. See ii. 733 *b*.

AÏDA. Grand opera in 3 acts; libretto by Antonio Ghislanzoni, music by Verdi. Commissioned by the Viceroy of Egypt for the opening of the opera-house at Cairo, and produced there Dec. 24, 1871. The first European performance took place at Milan, Feb. 8, 1872; and on June 22, 1876, it was given at Covent Garden. [M.]

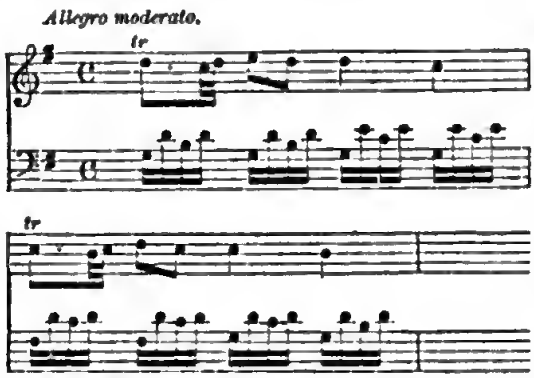
ALBANI. Add the following to the notice under LAJEUNESSE, vol. ii. p. 85.

Albani, Mme., born 1850, not '51, whose full christian names are Marie Louise Cécilia Emma, since 1879 has appeared each year in Italian opera at Covent Garden, excepting that year and 1885. Her new parts have been:—June 26, 1880, Isabella (production of 'Pré aux Clercs'); June 21, 1881, Tamara, on production of 'Il Demonio' (Ruhinstein); July 11, 1882, Margaret and Helen of Troy, on production at above theatre of 'Mefistofele'; and July 15, 1884, Brunhild (production of Reyer's 'Sigurd'). In the German season there of 1884, under Richter, she played her favourite parts of Senta and Elsa. In the season of 1887 she added to her already large repertory (wherein we remark that no work of Rossini or Meyerbeer is included) the leading part in 'La Vie pour le Czar' (July 12) and was announced to appear in 'Il Matrimonio segreto,' but that opera was not given.

In the concert-room, Mme. Albani has maintained her position, especially at the festivals, where she has created, in important new works, the soprano parts mostly written for her, viz. at Birmingham, 1882, in the 'Redemption'; 1885 'Mors et Vita' and 'Spectre's Bride'; 1881 at Norwich in 'St. Ursula' (Cowen); and at Leeds, 1880, Margarita in 'The Martyr of Antioch'; 1886, Elsie in 'The Golden Legend,' St. Ludmila (Dvořák), and Ilmas (Story of Sayid), Mackenzie. At Worcester also, in 1881, she sang in Cherubini's Mass in D minor,[1] on its production in this country; in 1882 (at Birmingham) in the same composer's Mass in C; and in 1884 in Bach's cantata 'God so loved the world,' in which is the well-known air 'My heart ever faithful.' In London and at Sydenham she has sung in the greater part of these works, also in 'The Rose of Sharon,' Dvořák's Stabat Mater, and in 1886 in Liszt's 'St. Elizabeth' on the occasion of the composer's farewell visit. Mme. Albani has sung in opera abroad with her usual success; also in Gounod's oratorios at the Trocadéro, Paris. Her most recent engagements have been at Berlin, where in 1887, in a three weeks' visit, she sang both in German and Italian in 'Lucia,' 'Traviata,' 'Faust,' 'Fliegende Holländer' and 'Lohengrin,' and was appointed by the Emperor a court chamber singer. At the request of Sir Arthur Sullivan she returned to Berlin on April 2, 1887, and sang her original part of Elsie on the second performance there of 'The Golden Legend,' under his direction, having travelled from Brussels for that express purpose. [A.C.]

ALBERTI BASS. A familiar formula of accompaniment which first came prominently into fashion early in the 18th century, and has since been the frequent resource of hundreds of composers from the greatest to the meanest. It derives its distinctive name from Domenico Alberti, a musician who is supposed to have been born during the second decade of the 18th century at Venice, where he became a pupil of Lotti. He won fame both as a singer and as a player on the harpsichord, and wrote some operas and a considerable number of sonatas, some of which were very popular with musical amateurs. It is not very probable that he actually invented the formula, but he certainly brought it into undue prominence in his sonatas, and therefore did his best to deserve a notoriety which is not altogether enviable. A set of eight sonatas of his, which was published by Walsh in London, affords good illustrations of his love of it. He uses it plentifully in every sonata of the set, sometimes in both movements, and occasionally almost throughout a whole movement. For instance, in the first movement of the second sonata it persists through thirty-seven bars out of a total of forty-six; and in the first movement of the sixth sonata it continues through thirty-six whole bars and four half bars out of a total of forty-four. The following quotation from the beginning of the sixth sonata illustrates his style, and his manner of using the formula.

[1] First produced in concert room in England, April 21, 1880, at St. James's Hall, by the Bach Choir.



The fact of his having been a singer at a time when Italian opera was passing into an empty and meretricious phase, may account for his excessive use of the so-called 'bass.' [See also ARPEGGIO, i. 87 *a*; HORN, i. 748 *b*; LOTTI, ii. 168 *a*.] He has been injudiciously credited with the invention of the 2nd subject in the binary form, and is said to have been the first to associate contrast of subjects with contrast of keys; a theory which is equally ill-founded. He died comparatively young in 1740. [C.H.H.P.]

ALBINONI. Add reference to English translation of Spitta's Bach, vol. i. 425–8.

ALBONI, MARIETTA. For date of birth read Mar. 10, 1823. See also COVENT GARDEN THEATRE. Mr. Louis Engel states that Alboni first knew Rossini in 1844, and that she sang a duet with Madame Patti at that master's funeral.

ALCOCK, JOHN. Line 8 of article, *for* 1735 in original edition and 1738 in late editions, *read* 1737. Add that he held the post of organist of Sutton Coldfield church (1761–1786), and of the parish church of Tamworth (1766–1790. P. 51, l. 5, *for* March *read* February. [M.]

ALDRICH. P. 52 *a*, l. 13, *for* Dec. 14 *read* Jan. 19.

ALFIERI, THE ABBATE PIETRO, born at Rome, about the year 1805, was admitted in early life to Holy Orders; became a Camaldulian monk; and, for many years, held the appointment of Professor of Gregorian Music at the English College in Rome. He was an earnest student both of Plain Song and Polyphonic Music; and published some useful treatises on these subjects, and some valuable collections of the works of the great Polyphonic Composers. He died, insane, before the year 1878.

The following is a list of his works:—

1. Numerous articles on subjects connected with Ecclesiastical Music, in the 'Gazetta musicale di Milano,' and other periodicals.
2. Escerpta ex celebrioribus de musica viris, J. P. A. Præneatino, T. L. Vittoria, et Gregorio Allegri Romano. (Roma, 1840.)
3. Inno e Ritmo 'Stabat Mater'; a Motetto 'Fratres ego,' di G. P. L. da Palestrina. (Roma, 1840 fol.)
4. An edition of the Sistine Miserere, published under the pseudonym of Alessandro Geminiani. (Lucano, 1840 fol.)
5. Italian translation of Catel's 'Traité d'harmonie.' (Roma, 1840.)
6. Raccolta di Motetti di G. P. L. da Palestrina, di L. da Vittoria, di Avia e di Felice Anerio Romano. (Roma, 1841. fol.)
7. Ristabilimento del Canto a della Musica ecclesiastica. (Roma, 1843. 8vo.)
8. Notizie biografiche di Nicolo Jommelli. (Roma, 1845. 8vo.)
9. Saggio storico teoretico-pratico del Canto Gregoriano. Roma, 1855.)
10. Prodromo sulla restaurazione de' libri di Canto ecclesiastico detto Gregoriano. (Rome, 1857.)
11. Raccolta di Musica Sacra, etc., of which the contents are here appended.

VOL. I.

Messe scelte di G. P. L. da Palestrina.
Messa di Papa Marcello.
Do. per i Defonti, a cinque voci.
Do. Canonica, a 4.
Do. O regem coeli, a 4.
Do. Aeterna Christi munera, a 4.
Do. Dies sanctificatus, a 4.
Do. de Festa, a 4.
Do. Breve, a 4.
Do. Ego enim accepi, a 6.

VOL. II.

Mottetti a cinque voci di G. P. L. da Palestrina.
Adjuro vos.
Ave Trinitatis sacrarium.
Beatus Laurentius.
Canite tuba in Sion.
Caput ejus.
Caro mea.
Coenantibus illis.
Crucem sanctam subiit.
Derelinquat impius.
Descendi in hortum meum.
Dilectus meus mihi.
Dilectus meus descendit.
Domine secundum actum meum.
Duo ubera tua.
Ecce tu pulcher es.
Exi cito in plateas.
Exultate Deo adjutori nostro.
Fasciculus myrrhae.
Guttur tuum.
Introduxit me Rex.
Lapidabant stephenum.
Leva ejus.
Manus tuae Domine.
Nigra sum, sed formosa.
O admirabile commercium.
O sacrum convivium.
Osculetur me osculo.
O Beata, et benedicta, et gloriosa Trinitas.
O vera summa sempiterna Trinitas.
Parce mihi Domine.
Paucitas dierum meorum.
Peccavi quid faciam tibi.
Peccavimus cum patribus nostris
Pater noster.
Peccantem me quotidie.
Pulcra in amica mea.
Pulcrae sunt genuae tuae.
Quam pulcra es.
Quam pulori sunt gressus tui.
Quae est ista quae progreditur.
Rorate coeli.
Salve regina.
Si ignoras te.
Sicut lilium inter spinas.
Surge propera.
Surga amica mea.
Surgam, et circuibo civitatem.
Trahe me post te.
Tota pulcra es.
Tribulationes civitatum.
Veni veni dilecte mi.
Vinum meum.
Vox dilecti mei.
Vulnerasti cor meum.

VOL. III.
(Palestrina.)

Hymni totius Anni Romae. 1589

VOL. IV.

Lamentazioni di G. P. da Palestrina. Libri tre.

VOL. V.

Offertorii a cinque voci di G. P. da Palestrina. (Offertoria totius Anni . . . quinque vocibus Concinenda . . . Romae, 1593.)

VOL. VI.

Motet a 6. Jerusalem cito veniet.
2da pars. Ezu enim.
Do. a 6. Veni domine.
2da pars. Excita domine.
Do. a 6. O magnum mysterium.
2da pars. Quem vidistis pastores?
Antiphona a 6. Cum ortus fuerit sol.
Antiphona a 6. Responsum accepit Simeon.
Do. a 6. Cum inducerent.
Motet a 6. Sancta et immaculata.
2da pars. Benedicta tu.
Do. a 6. Haec dies.
Do. a 6. Viri Galilaei.
2da pars. Ascendit Deus.
Do. a 6. Dum complerentur.
Do. a 6. Tu es Petrus.
2da para. Quodcumque ligaveris.
Do. a 6. Solve jubente Deo.
2da pars. Quodcumque ligaveris.
Do. a 6. Deus qui Ecclesiam tuam.
Do. a 6. Vidi turbam magnam.
2da pars. Et omnes Angeli.
Do. a 6. Columna es immobilis
Do. a 6. Cantabo Domino.
2da para. Deficiant peccatores.
Antiphona a 6. Regina mater misericordiae.
Motet a 7. Tu es Petrus.
Do. Virgo prudentissima.
(Do. 2da pars) Maria Virgo.
Motet a 8. Surge illuminare.
2da para. Et ambulabunt.
Do. Caro mea vere est cibus.
2da pars. Hic est panis.
Do. Laudate dominum.
Do. a 4. 2 Choirs. Alma redemptoris mater.
Antiphona a 6. Ave regina coelorum.
Psalmi a 8. Jubilate Deo.
Laudate pueri.
2da pars. Quis sicut Dominus.
Sequentiae a 6. Victimae paschali.
Veni spiritus.
Stabat mater.

VOL. VII.

Hymnus a 12. O gloriosa Virginum.
Sequentia a 12. Stabat mater.
Absolutio in Missa defunct. a 4. Libera me, Kyrie etc.
Motet in Missa def. a 4. Ne recordaris.
Domine secundum actum meum.
Motet a 4. Innocentes pro Christo.
Do. a 4. Valde honorandus.
Do. a 4. Deus qui animae famuli Gregorii.
Do. a 4. Ascendens Christus.
Do. a 4. Princeps gloriosissime Michael.
Hymnus a 4. Gaude Barbara.
Psalmus a 5. Vanite.
Motet a 5. Cantantibus organis Caecilia.
2da pars. Eldnanis.
Do. a 6. Assumpta est Maria.
2da para. Quae est ista.
Do. a 6. Cum autem esset Stephanus.
2da pars. Positis autem.
Do. a 6. Hic est beatissimus Evangelista.
2da pars. Hic est discipulus.
Do. a 8. Fratres ego enim.
Do. a 6. Jesus jussit se.
2da pars. Et lucrepavit eos.
Do. Spiritus sanctus.
Magnificat a 8. Imi toni.
Do. 1mi toni a 5 and 6.
Do. 2di toni a 5 and 6.
Do. 3ti toni a 6.
Do. 8vi toni a 6.
Do. octo tonorum a 4.
Pars 1.—1. 2. 3. 4. 5. 6. 7. 8.
Altera pars—1. 2. 3. 4. 5. 6. 7. 8.
Catalogo di tutte le Opere del Palestrina.
Elziarii Genet
Lamentatio a 6.
Claudii Goudimel.
Motet a 4.
Const. Festa. Te Deum a 4.
Christ. Morales. Motet a 6.

[W.S.R.]

ALKAN. See also ii. 731 *a*.

ALLEGRANTI. At end of article, *for* Conway *read* Cosway. (Corrected in late editions.)

ALLEGRI. P. 54 *b*, l. 19, *for* 1562 of original, and 1652 of late edition, *read* 1662. See also ii. 336 *a*. [M.]

ALLEN, HENRY ROBINSON, was born in 1809 at Cork, and received his musical education at the Royal Academy of Music. His début took place on Jan. 11, 1831, as Basilio in a performance of 'Figaro' by the students of the Academy at the King's Theatre. He first attracted public attention by his performance on Feb. 5, 1842, of Damon on the production of 'Acis and Galatea' under Macready at Drury Lane. 'He was the only person worth listening to, in spite of the limited powers of his organ.'[1] In 1843, under the same management, he played Acis, and Phaon in Pacini's 'Saffo,' when the heroine on each occasion was Clara Novello, and later in the autumn he played at the Princess's as Edward III in the English version of 'Les Puits d'Amour.' From that time until the close of the Maddox management in 1850 he was continually engaged at the latter theatre, where, owing to its small size, he was heard to advantage. He played in 'Don Giovanni' 'Othello,' 'Anna Bolena,' Hérold's 'Marie,' 'La Barcarole,' 'Les Diamants,' Auber's 'La Sirène,' etc.; Halévy's 'Val d'Andorre'; Balfe's 'Castle of Aymon'; Loder's 'Night Dancers.' In the early part of 1846 he was engaged at Drury Lane, where he played, Feb. 3, Basilius on production of Macfarren's 'Don Quixote.' A propos of this part, Chorley, in the 'Athenæum,' considered him, both as singer and actor, as the most complete artist on the English operatic stage.

Allen retired early from public life, and devoted himself to teaching and the composition of ballads, two of which became popular, viz. 'The Maid of Athens' and 'When we two parted.' He died at Shepherd's Bush, Nov. 27, 1876. [A.C.]

ALLGEMEINE MUSIKALISCHE ZEITUNG. For MUSIKALISCHE ZEITUNG read the above, vol. ii. 115 *a*, 429 *b*, and 430 *a*.

ALSAGER. See also iii. 182 *b*, and 534.

ALTERNATIVO. A term of frequent occurrence in suites and other compositions of the 17th and 18th centuries, having precisely the same meaning as the more modern word Trio, when that is used of the middle movement of a minuet or scherzo. The name as well as the form evidently had its origin in the common use, for dancing purposes, of two more or less contrasting measures, which were played alternately as long as the dancers desired. [See GROSSVATERTANZ, CSARDAS, MAGYAR MUSIC, etc.; and iv. 172 *b*.] The word seems generally to carry with it the direction 'Da capo,' since that sign is seldom found in conjunction with it, although the idea of going back to the first strain or measure is never absent from the Alternativo. The latest instance of its use is in Schumann's six 'Intermezzi,' op. 4, in four of which it occurs as the title of the middle section. [M.]

[1] Cox, Rev. J. E., Musical Recollections.

ALTÈS, ERNEST EUGÈNE, violinist and conductor, younger brother of the flute-player Henri Altès, was born in Paris, March 28, 1830. Sons of a soldier and brought up in the regiment, the boys were taught by their father to play the violin and fife from their earliest years. In his 12th year Altès wrote an air with variations for violin and piano, which was shown to Habeneck, and procured his entrance into the Conservatoire. In 1843 he entered Habeneck's violin class: two years later he gained a second *accessit* for violin, in 1847 the second prize, and in the following year the first prize. In 1849 he obtained a second prize for harmony under Bazin, after which he spent some time in studying advanced composition with Carafa. From 1845 onwards he played in the Opera band, and in 1846 was admitted to the orchestra of the 'Concerts du Conservatoire.' In 1871 Altès was appointed deputy conductor at the Opera in place of Deldevez, who had just given up his post after twelve years' work. G. Hainl was at this time conductor of the Opera, but at his death in 1873 Deldevez, who in the preceding year replaced Hainl as conductor at the Conservatoire, was recalled. In 1877 Deldevez was succeeded at the opera by Lamoureux, who being unable to agree with the new director, M. Vaucorbeil, retired at the end of 1879. Altès, who was still deputy conductor, was now appointed conductor, and almost immediately gave up his post at the Société des Concerts, which he had held since 1877. In 1881 he was decorated with the Legion d'Honneur. His chief compositions are a sonata for piano and violin, a trio for piano and strings, a string quartet, a symphony, and a divertissement on ballet airs by Auber, written for the Auber centenary in 1882, besides operatic fantasias, mélodies caractéristiques, etc. On July 1, 1887, M. Altès, having, against his wish, been placed on the retired list, was rather roughly discharged by the directors of the Opera, and replaced by M. Vianesi. [A.J.]

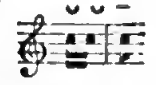
ALTNIKOL. See vol. i. p. 116 *a*.

ALVSLEBEN. See OTTO-ALVSLEBEN, in Appendix.

AMBROS, A. W. P. 59 *b*, l. 18 from end, *for* is now *read* was the. (Corrected in late editions.)

ANALYSIS. It should be added that the first suggestion as to the desirability of explaining the structure of compositions to the audience was in a letter written to the 'Musical World' of Dec. 2, 1826, by the late C. H. Purday, Esq.

ANAPÆST. A metrical foot, consisting of two short syllables, followed by a long one.



A remarkable instance of Anapæstic rhythm will be found in Weber's Rondo in E♭, op. 62. [See vol. ii. p. 318 *a*.] [W.S.R.]

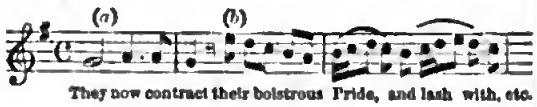
ANCIENT CONCERTS. P. 64 *a*, l. 17 from bottom, *for* till the time of his death in 1779 *read* till 1763; and add that Bates died in 1799, not 1779. P. 64 *b*, l. 6, *for* J. D. Loder *read* J. F. Loder; line 16, after 'At the close of the concerts,' add 'in 1848.' P. 65 *a*, l. 8, *for* two *read* three; and refer to iii. 710 *b*. The last concert took place June 7, 1848. The Library was presented to the Royal College of Music. [M.]

ANDACHT, MIT. 'With devotion'; a direction found at the beginning of Beethoven's Mass in D, and in a few other passages. Schumann uses 'Renig, andächtig,' for the superscription of No. 6 of the 'Bilder aus Osten.' [M.]

ANDAMENTO (Italian verbal substantive, from *andare*, to go, to move). A form of Fugal Subject, more highly developed, and of greater length, than the ordinary Soggetto, and generally, though not by any means invariably, consisting of two distinct members, more or less strongly contrasted with each other, and consequently calculated to add materially to the interest of a long and exhaustively-developed Fugue.

It is in these respects that the Andamento most strikingly differs from the more usual Soggetto; which, as Cherubini naïvely remarks, 'should neither be too long nor too short, but of a convenient length'; and which is generally, though not always, of a more homogeneous character: while the Attacco, shorter still, and frequently consisting of no more than three or four notes, culled from the Subject, or one of its Counter-Subjects, is a mere Point of Imitation, introduced for the purpose of adding interest to the composition, binding it more closely together, or establishing a more intimate correspondence of style between its various sections.

A Fugue developed from a well-considered Andamento must, of necessity, be a lengthy one. A fine instance of an Andamento consisting of two distinct sections will be found in the last Movement of the Chorus, 'When his loud voice,' in Handel's 'Jephthah,' at the words 'They now contract.'



The 'Amen Chorus,' in the 'Messiah,' affords another equally fine example, in which the two sections, though distinctly separated, are not so strongly contrasted with each other.

On the other hand, in the Chorus, 'Righteous Heaven,' in 'Susanna,' the subject introduced at the words, 'Tremble guilt,' though phrased in three divisions which admit of distinct breathing-places between them, is very nearly homogeneous in its general character.

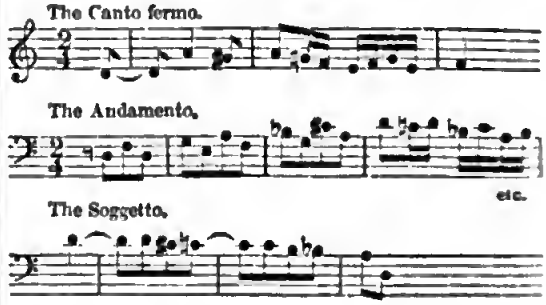
Nearly all the Fugues in Sebastian Bach's 'Wohltemperirte Klavier' are formed upon Soggetti; while nearly all his finest Organ Fugues, with Pedal Obbligato, are developed from long and well-sustained Andamenti. A curious instance, in two sections, will be found in the Fugue in E major, the Subject of which is given in vol. iv. 136 *a*.

In the well-known Fugue in G minor, the construction of the Andamento is a miracle of melodic skill:—

One of the finest Andamenti to be found among Fugues of later date is that which forms the Subject of the 'Zauberflöte' Overture. Another forms the Theme of the first of Mendelssohn's Six Fugues for the Pianoforte (op. 35).

Andamenti may be found both in Real and Tonal Fugue; the examples are, however, much more frequent in the former than in the latter. The Andamento is frequently used in combination, both with the Soggetto and the Attacco; and either, or both of them, may occasionally be found in combination with a *Canto fermo*. The 'Hallelujah Chorus' is developed from a Canto fermo adapted to the words, 'For the Lord God Omnipotent reigneth,' a Soggetto, 'And He shall reign, for ever and ever,' and a constantly-varying Attacco, 'Hallelujah,' which, under a multitude of changing forms, serves to bind the powerfully-contrasted elements of the composition into a consistent whole.

Sebastian Bach's Choral Vorspiel, 'Wir glauben all' an einen Gott,' is based upon a Canto fermo, an Andamento, and a Soggetto.



In this case, the Canto fermo, were it not for the fact that it is an old Ecclesiastical Melody, and not an original Theme, might be technically described as the true Soggetto, and the Soggetto as a Counter-Subject, the office of which it performs throughout the entire composition. See ATTACCO, and SOGGETTO, in Appendix. [W.S.R.]

ANDANTINO. See Beethoven's opinion as to the meaning of the term, in Thayer, iii. 241.

ANDERSON, MRS. LUCY. P. 65, correct date of birth to Dec. 1790. L. 4 from bottom of page, *for* for many years *read* from 1848 to 1870; and insert at end 'She died Dec. 24, 1878.' (Corrected in late editions.) [W.H.H.]

ANDRÉ. P. 66 *a*, l. 43, *for* 12 *read* 16. Insert that Joh. Baptist André died Dec. 9, 1882, and that his brother Julius died Apr. 17, 1880. [M.]

ANDREOLI, Guglielmo. Add day of death, Mar. 13.

ANDROT, Albert Auguste, was born at Paris in 1781, and admitted into the Conservatoire in his fifteenth year. In 1799 he obtained a prize for his exercises in harmony, and four years afterwards, having gained the Prix de Rome for his 'Alcyone,' he was sent to that city to study under Guglielmi. During the first year of his residence in Rome he made such progress that his master commissioned him to write a requiem and another sacred composition. The latter, performed during Passion Week, excited so much admiration, that he was engaged to compose an opera for the autumn. He had scarcely completed the last scene when nature sank under the arduous labour, and the composer died on August 19, 1804. In the following October a De Profundis of his composition was performed in his memory at the church of San Lorenzo in Lucinia.

A short notice of this composer is to be found in the 'Dict. of Musicians' (1827). The above is taken from 'The British Minstrel.' [C.H.P.]

ANFOSSI. For date of birth read 1736, and add date of death, Feb. 1797. See also Curioso Indiscreto.

ANIMATO. Add a reference to Mendelssohn's letters to Mrs. Voigt, published in Macmillan's Magazine for June 1871, p. 129.

ANNA BOLENA. Line 2, *for* 1822 *read* Dec. 26, 1830. Line 3, *for* Sept. *read* July 8.

ANTEGNATI of Brescia. This family were amongst the earliest famous organ-builders in Italy in the 15th and 16th centuries. At the latter period they had already built more than 400 instruments. [V. de P.]

ANTHEM. See also Cathedral Music; and in p. 71 *b*, l. 22 from bottom, *for* 1663 *read* 1662; pp. 72 and 73, omit the names of Wesley and Goss from the list of living composers.

APPLICATIO. See Spitta's Bach, i. 600 (English translation ii. 39 and iii. 385).

APPOGGIATURA. In example 37, *for* 2–4 as the time-signature, *read* 3–4.

APRILE, Giuseppe. Paloschi calls him a contralto singer, and gives the date of his birth as Oct. 29, 1732, and that of his death as 1814.

ARCADELT. See also ii. 188, where the beginning of 'Il bianco e dolce cigno' is given.

ARCHER, Frederick, born June 16, 1838, at Oxford; in early life was chorister at All Saints, Margaret Street, London; his musical education was received in London and Leipzig. He next became organist of Merton College, Oxford, and in 1873 was appointed to the Alexandra Palace. During the last engagement, on March 4, 1876, he played the pianoforte part of Gade's 'Spring Fantasia' on its first performance in England. On the resignation of Mr. Weist Hill he became conductor of that establishment, which post he held until 1880. He was also Conductor (1878-80) of the Glasgow select choir, and director of a provincial opera company. In 1881 he became organist at the Rev. Henry Ward Beecher's church at Brooklyn, U.S.A., which post he still holds, or held until quite recently. Mr. Archer is an excellent organist, and has composed several works for that instrument, pianoforte pieces, songs, etc., besides two works, 'The Organ,' a theoretical and practical treatise (Novello & Co.), and 'The College Organist' (Weekes & Co.). He was for some time the editor of the 'Key Note.' [A.C.]

ARDITI, Luigi. Paloschi gives July 22, 1822, as the date of his birth.

ARETINO, Guido. See Guido in Appendix.

ARNE, Michael. P. 84 *a*, l. 3 from end of article, *for* 1712 *read* 1782. (Corrected in later editions.) Correct the date of his death to Jan. 14, 1786. [W.H.H.]

ARNE, T. A. P. 84 *a*, l. 3, omit the words 'or May 28 (the precise date cannot be ascertained).' For the opera of 'Rosamond' see Clayton. P. 84 *b*, l. 1, *for* In 1734 *read* On Dec. 19, 1733; l. 20, *for* Aug. 14 *read* Aug. 1. Add to list of works, 'The Trip to Portsmouth,' 'Reffley Spring' (1772), and music to Mason's tragedy of 'Elfrida.' [W.H.H.]

ARNOLD, Samuel. P. 86 *a*, l. 12, *for* purchased *read* took a lease of. L. 19 from bottom, *for* about this time *read* in 1787. L. 4 from bottom, after 'decline' insert 'he retained the post until the termination of the Academy's existence in 1792.' L. 2 from bottom, *for* three *read* four. To list of works add 'The Gipsies,' 'The Agreeable Surprise,' 'Camhro Britons' (1798), and the oratorio 'The Widow of Shunam,' 1801; and compare p. 444 *a*. [M.]

ARRANGEMENT. P. 89, l. 35, *for* there is only one *read* there are six; and add to note 1 a reference to Eng. trans. i. 412.

ARTARIA. Line 4 of article, *for* Commersee *read* Lake of Como. (Corrected in late editions.)

ARTAXERXES. Line 3, omit 'probably.'

ARTÔT, Alexandre Joseph, born Jan. 25, 1815, at Brussels, was the son of Maurice Artôt[1] (1772-1829) first horn-player at the theatre there, by his wife Therese Eva, daughter of Adam and cousin of Ferdinand Ries. He received instruction in music and on the violin from the former, and at the age of seven played at the theatre a concerto of Viotti. He received further instruc-

[1] His real surname was Montagny or Montagney, but he adopted professionally the name Artôt instead, which name was retained by all his family.

tion from Snel, principal first violin at the theatre, and afterwards at the Paris Conservatoire from Rodolphe and August Kreutzer, and in 1827 and 1828 he obtained the second and first violin prizes respectively. According to Fétis, Artôt then played in concerts in Brussels and London with the greatest success, and became for a time player in the various Parisian orchestras. He became famous as a soloist, and made tours through Belgium, Holland, Italy, Germany, etc. On June 3, 1839, on the same occasion that Mario first appeared in England, Artôt played at the Philharmonic a fantasia of his own for violin and orchestra, and was well received, rather on account of the delicacy and feeling of his playing and his remarkable execution, than from his tone, which was very small.[1] We do not find that he played at any other public concert, and this is borne out by a letter of August 6 of the same year from Berlioz to Liszt, wherein details are given concerning musical taste in London at the time, received from Batta, who had just returned from there, and whose mutual conversation he reports at length: 'I arrived too late, and it is the same with Artôt, who, despite his success at the Philharmonic, despite the incontestable beauty of his talent, has a tedious time of it.'[2] In 1843 he went to America, Cuba, etc., on a concert tour with Mme. Cinti-Damoreau, and while there he received the first symptoms of a lung disease. He never recovered, but died July 20, 1845, at Ville d'Avray near Paris.

Artôt's compositions for the violin include a concerto in A minor, various fantasias and airs with variations with piano or orchestral accompaniment, and, in MS. string quartets, and a quintet for piano and strings. 'He was, perhaps, the most finished and the most elegant of all the Rubini school of players; one of the handsomest men in our recollection; and much beloved, we are told, among his comrades for his gentleness and amiability.' (Athenæum, Aug. 2, 1845.) [A.C.]

ARTÔT, Marguérite Josephine Désirée Montagney, born July 21, 1835, at Paris, daughter of Jean Désiré Montagney Artôt, horn professor at the Brussels Conservatoire, niece both of the above and of Baugniet the Belgian portrait-painter. She was taught singing by Mme. Viardot-Garcia, and first appeared in concerts in Belgium, Holland, and England, viz. at a state concert June 19, 1857. In 1858 she was engaged at the Paris Opera, through Meyerbeer, where on Feb. 5 she made her début with great success as Fides, and subsequently played the heroine in a condensed version of Gounod's Sappho. In spite of praise lavished on her by many critics, among others by Berlioz in the Débats, Feb. 17, she abandoned the French in favour of the Italian stage. In 1859 she sang in opera in Italy, and at the end of the year at Berlin, on the opening of the Victoria Theatre, as a member of Lorini's Italian company. In that city she made a furore in the Barbiere and Cenerentola, in Trovatore, and even in the small part of Maddalena in 'Rigoletto,' from which time the greater part of her career has been passed in Germany both in Italian and German opera, she having in the meantime abandoned the mezzo for soprano parts. In 1859-60 she sang with great applause at the Philharmonic and at other concerts. In 1863 she sang at her Majesty's as Maria ('La Figlia') in which she made her début May 19th, as La Traviata, and as Adalgisa to the Norma of Titiens. In 1864 and 1866 she sang at the Royal Italian Opera in the first two parts, in 'Faust,' 'Figaro,' and the 'Barbiere,' but in spite of the great impression she invariably made, being an admirable and very complete artist, she never reappeared in England. On Sept. 15, 1869, she married at Sèvres the Spanish baritone Padilla-y-Ramos,[3] and with him has sung in Italian opera in Germany, Austria, Russia, and elsewhere, until her retirement. Among other parts she has played in German with great success the heroines in 'Domino Noir' and 'Les Diamants.' On March 22, 1887, she appeared with her husband in a scene from 'Don Juan,' performed for the Emperor's birthday at the Schloss at Berlin, in which city she has settled as a teacher of singing. [A.C.]

ASANTSCHEWSKY. Line 2, *for* 1839 (2nd time) *read* 1863. (Corrected in late editions.) See also ii. 735 *b*.

ASCHER, Joseph. Add day of death, June 20. [W.B.S.]

ASHDOWN & PARRY. See Wessel.

ASHLEY, John (p. 98 *a*). It seems certain that the performer on the bassoon was not the same as the assistant conductor of the commemoration of Handel. The 'Mr. Ashley of the Guards' who played the double bassoon on that occasion was most probably a brother of John Ashley's, named Jane, who was born in 1740 and died Apr. 5, 1809. John Ashley died March 2, 1805. [See vol. ii. 402 *a*, note 3.] His son, General Charles, took part with two of his brothers in the Handel Commemoration, and got into trouble by nailing the coat of some Italian violinist to his seat, and filling his violin with halfpence. (Dict. of Nat. Biog.) Add to the notice of John James Ashley that he was born in 1772, and died Jan. 5, 1815. Also that Richard Ashley was born in 1775 and died in 1836. (The late editions of this work give dates for these two members of the family, but they are only partially correct). [M.]

ASIOLI. Line 2. of article, *for* April *read* August. Line 11 from end of article, *for* May 26 *read* May 18. See also vol. ii. p. 329 *a*.

ASPULL, George. Add that he was born June 1813 at Manchester, and that he first

[1] Athenæum, June 8, 1839.
[2] 'Berlioz, Correspondence Inédite' (1879), p. 124.
[3] Padilla-y-Ramos, born 1842 at Murcia, studied under Mobellini of Florence, and has sung in Italian opera ever since. On Oct. 1, 1881, he first appeared with success in England as Hoel in 'Dinorah,' at a winter season at the Lyceum. He played in 1886 in the short but disastrous season at Her Majesty's, and in the autumn with Mapleson in the provinces, and was engaged for last season (1887) at Covent Garden Theatre.

appeared at a concert in Jan. 1822. In the following year he played to Clementi in London, and on Feb. 20, 1824, before George IV. at Windsor. He played Weber's Concertstück for the first time in England at a concert at Brighton. After a visit to Paris in April 1825 he undertook a number of concert tours throughout Great Britain and Ireland. It was at Clementi's funeral that Aspull caught the cold which eventually ended in his death on Aug. 19. (Dict. of Nat. Biog.) [M.]

ASTORGA. P. 100 *a*, l. 26, *for* Society *read* Academy.

ATTACCO (Verbal substantive, from *attaccare*, to unite, to bind together). A short phrase, treated as a Point of Imitation; and employed, either as the Subject of a Fugue, as a subordinate element introduced for the purpose of increasing the interest of its development, as a leading feature in a Motet, Madrigal, Full Anthem, or other Choral Composition, or as a means of relieving the monotony of an otherwise too homogeneous Part-Song.

A striking instance of its employment as the Subject of a Fegue will be found in No. xxvii. of *Das Wohltemperirte Clavier*.

When used merely as an accessory, it almost always represents a fragment of the true Subject; as in 'Ye House of Gilead,' from Handel's 'Jephthah.'

In the Madrigal, and Motet, a new Attacco is usually introduced with each new paragraph of the verbal text; in the Glee, properly so called, the part played by the Attacco is less important; while in the Part-Songs, its appearance as a prominent feature is still less frequent. Exception to the rule will, however, be found in Dr. Callcott's 'Go, plaintive Breeze,' in Mendelssohn's 'Türkisches Schenkenlied,' 'Setze mir nicht, du Grobian,' and in other well-known modern compostions. [See ANDAMENTO and SOGGETTO in Appendix.] [W.S.R.].

ATTERBURY, LUFFMAN. Add that he sang in the Handel Commemoration of 1784, and that his death took place in the middle of one of his concerts. (Dict. of Nat. Biog.)

ATTEY. Add 'He died at Ross about 1640.' (Inserted in late editions.)

ATTWOOD. P. 101 *a*. l. 2 of article, *for* in 1767 *read* in London, Nov. 23, 1765. Line 15, *for* i. 225 *read* i. 228, and add reference to MOZART, ii. 396 *a*. Line 16, *for* February *read* March; and add that he accompanied the Storaces to England. Line 21, *for* the latter year *read* 1796. Line 4 from bottom, *for* 28 *read* 24.

AUBER. The weight of testimony concerning the year of the composer's birth supports Fétis and substantiates the date 1782. In the supplement to Mendel's Lexicon, the date 1784 is corrected to correspond with Fétis, on the authority of Paloschi. The list of his operas is to be completed as follows:—'Emma,' 1821; 'La Neige,' 1823; 'Le Concert à la Cour,' 1824; 'Léocadie,' 1824; 'Le Timide' and 'Fiorilla,' 1826; 'La Fiancée,' 1829; 'Le Dieu et la Bayadère,' 1830; 'Le Philtre,' 1831; 'Le Serment,' 1832; 'Gustave III,' 1833; 'Actéon,' 1836; 'Le Lac des Fées,' 1839; 'Zanetta,' 1840; 'Le Duc d'Olonne,' 1842; 'La Part du Diable,' 1843; 'La Sirène,' 1844; 'La Barcarolle,' 1845; 'Marco Spada,' 1852; 'Jenny Bell,' 1855; and 'La Circassienne,' 1861. Correct date given for 'Lestocq' to 1834. P. 103, l. 8, *for* May 13 *read* May 12. In Forster's life of Dickens, ch. xlix., it is related that Dickens described Auber as 'a stolid little elderly man, rather petulant in manner.' [M.]

AUDRAN, EDMOND, was born April 11, 1842, at Lyons, and received his musical education at the École Niedermeyer, Paris, where he obtained in 1859 the prize for composition. In 1861 he became organist of the church of St. Joseph, Marseilles. His compositions include a Funeral March on the death of Meyerbeer, played at the Grand Theatre, Marseilles; a Mass produced in 1873 at the above church, and later at St. Eustache, Paris; a motet, 'Adoro te,' Paris (1882); 'Cour d'Amour,' song in Provençal dialect, and other songs. He is best known however as an 'opéra bouffe' composer, and among such works may be named 'L'Ours et le Pacha,' Marseilles (1862), his first work, founded on Scribe's well-known vaudeville of that name; 'La Chercheuse d'Esprit,' Marseilles (1864), revived at Paris Bouffes, 1882, a new setting of an opera of Favart (1741), 'Le Grand Mogol,' Marseilles (1876), at Gaité, Paris, Sept. 19—in English, at the Comedy Theatre, London, Nov. 17, 1884; 'Les Noces d'Olivette,' Bouffes, Nov. 13, 1879—In English at the Strand Theatre as 'Olivette,' Sept. 18, 1880; 'La Mascotte,' Bouffes, Dec. 29, 1880—in English, Sept. 19, at Brighton, and Oct. 15, 1881, at the Comedy Theatre; 'Gillette de Narbonne,' Bouffes, Nov. 11, 1882, plot founded on Boccaccio's story, used by Shakespeare for 'All's Well that Ends Well'; and 'La Cigale et le Fourmi,' Gaité, Oct. 30, 1886. The five last named have all obtained great popularity in France, while 'Olivette,' and particularly 'La Mascotte,' are popular all over the world. [A.C.]

AUGARTEN. Line 23, *for* 1800 *read* 1799.

AUGENER. The music-publishing business of Augener & Co. was founded at 86 Newgate Street, London, in 1855. Later on branch warehouses were established at 1 Foubert Place, 22 Golden Square, and 81 The Quadrant, Regent Street. By a recent change of partnership (26 February, 1887) the warehouse in the Quadrant has been transferred to Mr. Wesley S. B. Woolhouse, the general business with this exception remaining Mr. George Augener's.

Augener & Co.'s Catalogue contains upwards of 6000 works, of which nearly 1000 are cheap volumes; among these is a comprehensive

collection of pianoforte classics edited by Professor Ernst Pauer, as well as an important series of educational works edited by him, by Mr. John Farmer, and other well-known musicians.

In the last ten years Augener & Co. have introduced the works of some of the most important composers of the Neo-German School, including Xaver Scharwenka, Jean L. Nicodé, and Moszkowski. They have a large and varied stock of music, and the sole agency for this country of the famous Peters Edition published at Leipzig. The 'Monthly Musical Record' is published by this firm, and has among its contributors prominent names in English musical literature. Its circulation is about 6000. [See MUSICAL PERIODICALS, vol. ii. 428 *b*.] [A.J.H.]

AVISON. P. 106, l. 13 from end of article, *for* two sets *read* three volumes.

AYLWARD, THEODORE. Add that from 1768 to 1781 he was organist of St. Michael's, Cornhill. (Dict. of Nat. Biog.) His kinsman mentioned at the end of the article was for some time organist of Chichester Cathedral, and since January, 1887, has held a post of some importance at Cardiff. [M.]

AYTON, FANNY, born 1806 at Macclesfield, was taught singing by Manielli at Florence, and first appeared in Italy, so successfully that Ebers engaged her for the season of 1827 at the King's Theatre, at a salary of £500. She made her appearances there as Ninetta in 'La Gazza' (Feb. 3), and as Fiorilla in 'Il Turco in Italia.' In the same year she sang at Drury Lane in an English version of 'Il Turco' and as Rosetta in 'Love in a Village.' She also played in the provinces, and sang in concerts with fair success. In 1829 she sang at the Birmingham Festival in opera with Malibran and Michael Costa. In 1831 she sang again at the King's Theatre for the season, as Crensa, in 'Medea' (Simon Mayr), and she played Isabel in a mutilated version of 'Robert' ('The Dæmon, or the Mystic Branch,' Feb. 21, 1832), after which she disappears from view. She had considerable execution, a piquancy and taste of her own, a certain ease on the stage, and a great fluency in Italian. But she had the misfortune to compete with some of the greatest Italian singers, and her intonation gave way after her first season. (Chorley.) A portrait of her, drawn and engraved by B. Holl, was published in July, 1828. [A.C.]

AZZOPARDI, FRANCESCO. A learned Italian theorist of the latter half of the last century, from whose work, 'Il musico prattico,' published in the form of a French translation only (Paris, 1786), Cherubini quotes some interesting examples, in his 'Course of Counterpoint and Fugue.'

Azzopardi held the appointment of Maestro di Capella, in Malta. [W.S.R.]

B.

BABBINI. Add day of birth, Feb. 19.

BABELL. See vol. i. 287.

BACH. The following corrections are to be made in the article which treats of the Bach family (vol. i. pp. 108-114).

P. 109 *a*, l. 7. The genealogy was not written, but added to, by Emanuel Bach. In the genealogical table several errors occur. No. 13 died in 1682, not 1732; No. 16 was born 1642, not 1643. The date of death of No. 14 is doubtful. No. 24 lived from 1759 to 1845. To No. 8 add dates 1645-1693. No. 6 was not named Johann, but only Christoph.

P. 110 *a*, last line but 3, *for* 1761, *read* 1671.

P. 111 *a*. The list of J. Christoph Bach's motets is as follows:—(Printed) 'Lieber Herr Gott' (Naue, Neun Motette, etc., book ii. 4); 'Der Gerechte, ob er gleich zu zeitig stirbt' (Naue, i. 1); 'Unsers Herzens Freude hat ein Ende' (Musica Sacra, Berlin, Bote & Bock, vol. xvi. 18); and the doubtful 'Ich lasse dich nicht' (Naue, iii. 9, and elsewhere). The following are in manuscript:—'Der Mensch, vom Weibe geboren'; 'Sei getreu bis in den Tod'; 'Herr, nun lässest du deinen Diener'; and 'Fürchte dich nicht, denn ich habe dich erlöst.'

P. 111 *b*, line 15 from bottom, the expression 'starke Sonaten' is to be taken as equivalent to 'stark besetzte Sonaten,' and refers, not to the character of the compositions, but to the employment of several instruments in them. In Adlung's copy of Walther's Lexicon, now in the Royal Library at Berlin, is the following note in Adlung's hand:—'2 choric (chörichte) sonatas by Joh. Mich. Bach were engraved on copper.' These are evidently the works referred to.

P. 112 *a*, l. 21, *for* in his own handwriting *read* in manuscript. It is not the composer's autograph. Line 3 from bottom, *for* in *read* Jan. 1.

P. 112 *b*, l. 19, *for* in *read* June 29.

P. 113 *a*, add days of birth and death of Wilhelm Friedrich Ernst Bach, May 27 and Dec. 25 respectively.

P. 113 *b*, first fourteen lines to be corrected as follows:—Emanuel Bach entered the service of the Crown Prince of Prussia (afterwards Frederick II.) in 1738, and remained in it uninterruptedly until 1767, when he went to Hamburg as Telemann's successor. He died there Dec. 14, 1788. [P.S.]

BACH, JOHANN SEBASTIAN (vol. i. pp. 114-118).

P. 114 *b*, l. 18, *for* as *read* at. Lines 47 etc. to be corrected thus:—His appointment to the 'new church' at Arnstadt took place on Aug. 14, 1703, and at Easter of the same year he had gone

to Weimar as Hofmosikus, so that his residence at the latter place can only have lasted a few months. His journey to Lübeck took place at the end of Oct. 1705. This detail is worthy of mention, since it proves that he went in order to hear the 'Abendmusiken' there, which were held on the two last Sundays after Trinity, and on the 2nd, 3rd, and 4th Sondays in Advent. [See BUXTEHUDE, vol. I. 286.]

P. 115 *a*, paragraph 2:—As Kapellmeister at Cöthen, Bach received the comparatively high salary of 400 thalers (1200 marks, or £60) a year. It is now certain that he went with the Prince to Carlsbad, not only in 1720, hut in 1718. The journey to Hambnrg, where he saw Reinken for the last time, took place not in 1721, hut in 1720, soon after the death of his first wife. In 1719 he was at Halle, where he tried to make the acquaintance of Handel, who was at that time on a visit to his family. This, and a second attempt in 1729, fell through, so that the two composers never met.

P. 115 *a*, l. 6 from bottom, *for* second *read* first. The 'Trauermosik,' written by Bach at Cöthen in 1729, was not on the death of the Duchess, hut on that of the Duke himself, which took pince Nov. 19, 1728. The Traner-Ode here referred to as written in 1727, was occasioned by the death of Christiane Eberhardine, Electress of Saxony, and was performed on Oct. 17, 1727. Besides the Trauermusik, Bach wrote for the court of Cöthen a whole series of occasional cantatas, proving his intimate connection with the Ducal family: for Dec. 10 (the Duke's birthday), in 1717, 1718, and 1720; for New Year's Day, 1719 and 1720 (Gratulationscantaten); for Nov. 30 (the hirthday of the Duke's second wife), 1726. Only three of these compositions are preserved; most of the poems to which they were set were written by C. F. Hunold. Bach took up his residence in Leipzig in May 1723. He was appointed Cantor of the Thomasschule, and director of the mnsio in the churches, bnt not organist; he never occupied an organist's post after leaving Weimar in 1717. As Cantor he had to teach singing, and, at first, to give a certain amonnt of scientific instruction; as director of musio he had to superintend the choral musio in the churches of St. Thomas and St. Nicholas. The choirs were composed of the scholars of the Thomasschule, with the addition of students and amateurs, the so-called 'Adjuvanten.' The size of the chorus, according to our present ideas, was very small; the average number for a four-part chorus was abont 12 voices. These were supplemented hy a body of instrumentalists averaging 18 in number, and composed of the town musicians with the assistance of students, scholars, and amateurs. Part of the duties of University Music-director were fulfilled by Bach, and from 1729 to 1736 he conducted a students' musical society, in which secular chamber music was practised, and which held for some time an important place in the musical life of the town. Several public concerts were also given by the society under Bach's direction.

Bach's official duties were not very pressing, and he had time enough for composition. The musical materials with which he had to deal were however far from satisfying his reqnirements, especially as compared with the state of mosio at the ocurt. Besides this, his governing authorities, the town conncil of Leipzig, showed themselves entirely incapahle of nnderstanding the exceptional greatness of this musioian. They did everything to impede his freedom of action, and pestered him with petty accusations. In the summer of 1730 Bach's irritation was so great that he nearly resolved to leave Leipzig altogether. His intercourse with the rector and colleagues of the Thomasschule was at first not nnpleasant, and during the rectorate (1730–1734) of the celebrated philologist, Johann Mathias Gesner, it was very agreeable. Bach could not get on with the next rector, however, Johann August Ernesti, a man still very young and without any tact. Certain differences as to the appointment of one of the choir-prefects, who had to direct the choir in the absence of the cantor, led to a breach which in the coorse of the year became quite irreconoileable. Bach, with all his great and noble qualities, was easily irritated, and possessed unyielding obstinacy. The protracted conflict had very bad results on the discipline and working of the school, and even ten years after Bach's death the rector and cantor were accustomed to regard each other as natural enemies.

Bach's position in Leipzig was a highly respected one, and he soon became a celebrity in the town. Few musicians went there without paying him a visit, and even the 'stars' of the Italian Opera in Dresden did not fail to pay him respect. He kept up a friendly intercourse with the mnsicians of the Saxon capital. Pupils came to him from far and near; his house was a centre of refined and earnest musical culture; with his wife, an excellent singer and an accomplished musician, his talented sons and daughters, and his nnmerons pupils, he coold organise, in his spacious hoose, performances of vocal and instrumental works, even of those which required a large nnmber of executants. That he mixed in the literary and University society of the town is proved by his relations with the poetess Mariane von Ziegler and Professor Gottsched. In later life he seems to have withdrawn more and more from society. In the new impulse which was given to music about the middle of the century by the influence of the rich mercantile element, and which resulted in the foundation of the 'Gewandhaus Concerts,' Bach, so far as we can learn, took no part.

Bach made freqnent journeys from Leipzig. As he was still Kapellmeister at Cöthen ('von Haus aus' as the phrase was), he had to appear there occasionally and to place his services at the disposal of the reigning family. At the same time he kept np his connection with the court of Weissenfels, to which he had been appointed Kapellmeister in 1723 (not 1736). He often went to Dresden, where, since his passage

of arms with Marchand in 1717, he had been in high favour. In 1727 he was—as far as we know, for the last time—in Hamburg, and his native Thuringia had been visited occasionally. His most noteworthy journey was that of 1747 to the court of Frederick the Great at Potsdam and Berlin. The reception here accorded to him was extraordinarily complimentary.

Concerning Bach's last illness, it is to be noticed that as early as 1749 it made him at times so incapable of work that the town council thought seriously of appointing his successor. The statement that he engraved his own works on copper, and so injured his sight, is absolutely without proof. He had been accustomed from earliest youth to strain his naturally weak sight, and this brought on his blindness. The oculist to whom he ultimately had recourse was the English Taylor, who travelled through Germany in 1750 and 1751. An operation was performed, but was unsuccessful. By a curious coincidence the same oculist operated, a few years later, upon Handel, and also without success.

Bach's musical development proceeded from the sphere of organ music, and it is to this branch of art that the greatest and most important part of his compositions, up to the year 1717, belongs. It was in the time of his residence at Weimar that he reached his full greatness as an organ-player. At Cöthen he did not write much for the organ; the Orgelbüchlein, compiled there, consists for the most part of compositions of the Weimar, or even of an earlier, period. In all probability the celebrated G minor Fugue with the Prelude (Bachgesellschaft edition, vol. xv. p. 177) was composed in 1720 at the time of his journey to Hamburg. Of the great Preludes and Fugues only four can with certainty be ascribed to the Leipzig period:—C major, B minor, E minor, and E♭ major (Bachgesellschaft, xv. pp. 228, 199, 236; vol. iii. pp. 173 and 254): and of the chorale arrangements, probably not more are to be referred to this time than those twenty-one which constitute the chief part of the 'Clavierübung,' and the canonic variations on the Christmas hymn 'Vom Himmel hoch.' The six organ sonatas received their final corrections at Leipzig, but most of them date from Cöthen or earlier, and were not originally written for the organ, but for a pedal harpischord with two manuals.

The Cöthen period was principally devoted to instrumental chamber music. Here the great 'Brandenburg' concertos were completed in 1721; the first part of the 'Wohltemperirte Clavier' written in 1722 (the second part was finished about 1742); and in 1723 the Inventions and Symphonies for clavier were produced. Besides these, to this period are to be assigned the six 'French' and perhaps also the six 'English' suites, to which Bach added the six 'Partitas' (written in Leipzig between 1726 and 1731): very probably the sonatas and suites for violin and violoncello, as well as the sonatas for violin and clavier, are also to be ascribed to this time.

Lastly, in the Leipzig period, the composer laid most stress upon church music for voices with instrumental accompaniment. He wrote some 300 so-called church cantatas, of which more than 200 are extant. Only a small number of these, about 30, belong to the earlier periods; the earliest is probably the Easter cantata, 'Denn du wirst meine Seele' (Bachgesellschaft, ii. No. 15); it seems to have been written at Arnstadt in 1704. A good number of cantatas can be assigned to the Weimar period, but to the Cöthen period belong only one or two. But to the Leipzig period are to be referred not only the great majority of cantatas, but also almost all the great church compositions. Of the five Passion settings only that according to St. Luke belongs to an early time; the 'John' Passion was performed for the first time in 1724, the 'Matthew' in 1729, while two are lost. The Christmas Oratorio was written in 1734, the Magnificat, apparently for Christmas, 1723, and the Mass in B minor between 1732 and 1738. The German sacred poems set by Bach are the work of Erdmann Neumeister, Salomo Franck, Chr. Fr. Henrici (Picander), Mariane von Zeigler, and others. Many of them were compiled by Bach himself. [P.S.]

BACH CHOIR, THE. In 1875 a body of amateurs was got together by Mr. A. D. Coleridge for the purpose of studying Bach's Mass in B minor, a work concerning which musicians in England were then in almost total ignorance. The music was studied under the direction of Mr. Otto Goldschmidt [see vol. i. p. 608], who had devoted much preparatory care to the Mass: and the work was performed at St. James's Hall on April 26, 1876, and again in May of the same year. Its success was such as to encourage the promoters of the scheme to convert the temporary choir into a permanent association for the production of classical vocal music. The new society was called 'The Bach Choir' (in commemoration of the inaugural performance), and its object was defined by the rules to be the practice and production of choral works of excellence of various schools. Lord Coleridge became president, Mr. Goldschmidt musical director and conductor, and Mr. Coleridge honorary secretary, while the details of the administration were handed over to a salaried secretary and librarian. In March 1879 Her Majesty graciously consented to become patron of the choir. In June of that year Mr. Prendergast was appointed secretary and librarian, with the whole of the administrative work, Mr. Coleridge retaining the office of honorary secretary.

While practising and producing other choral works, the Mass was not neglected, and it was performed, for the eighth time in London, in the Albert Hall on March 25, 1885, in celebration of the bicentenary of Bach's birth. For this performance the choir was largely augmented by voices selected from other leading societies, and many retired members resumed for the occasion their places in the chorus. Interest was also lent to this performance by the use for the first

time in England of the trumpet and *oboi d'amore* parts as written by Bach. The whole forces were directed by Mr. Otto Goldschmidt, who shortly afterwards resigned the post of conductor, and, declining re-election, was succeeded by Dr. C. Villiers Stanford. In the same year Lord Coleridge retired from the office of president, and Lord Monteagle was elected to succeed him. At the end of this year Mr. Prendergast resigned the office of secretary and librarian, and the work was undertaken by Mr. Morton Latham as honorary secretary, Mr. Coleridge resigning the office which he had held since the commencement. Many members left the choir after the great performance in 1885, but new members were not long in filling the vacancies, and the numbers are now higher than at any previous time. (The only performance in England of the B minor Mass which has not been given by the Bach Choir was the fine production at the Leeds Festival of 1886 under the direction of Sir Arthur Sullivan.)

Subjoined is a list of the principal works which have been introduced to London through the agency of the Bach Choir. Many of these have been specially published for the society in the Bach Choir Magazine.

J. S. Bach. Mass in B minor; Missa Brevis in A: Cantata, 'Ein' feste Burg': Chorus, 'Now shall the Grace': Sanctus in D; Do. in C.
Berlioz. Te Deum.
Bruch. 'Odysseus.'
Cherubini. Mass in D.
Gade. 'Comala.'
Kiel. 'The Star of Bethlehem.'
Palestrina. Missa Papae Marcelli: Missa 'Assumpta est Maria.'
C. H. H. Parry. 'Prometheus unbound': 'Blest Pair of Sirens.'
Purcell. Anthem, 'Jehovah, quam multi.'
Spohr. Ps. xxiii.

MOTETS AND SHORTER WORKS.

Anerio. 'Alleluia.'
J. C. Bach. 'Lieber Herr Gott.'
Sterndale Bennett. 'In Thee, O Lord.'
Brahms. 'Ein feste Burg ist unser Gott.'
Eccard. 'When to the temple Mary came.'
Goss (finished by Sullivan). 'The God of Jeshurun.'
Mendelssohn. 'Tu es Petrus.'
Palestrina. 'Adoramus Te.'
Vittoria. 'O quam gloriosum.' and 'Jesu dulcis.' [M.L.]

BACH-GESELLSCHAFT. The list of the contents of the edition of Bach's works is continued in the article KIRCHEN-CANTATEN, vol. ii. 60 *b*. The following volumes have been issued since the date there mentioned :—

1875. Twenty-fifth Year. (Issued in 1878.)
Clavier Works. Vol. 4.
The Art of Fugue.

Organ Works.
Orgelbüchlein.
6 Chorales.
18 Chorales.

1876. Twenty-sixth Year. (Issued in 1879.)
Church Cantatas. Vol. 13.
121. Christum wir sollen loben schon.
122. Das neugebor'ne Kindelein.
123. Liebster Immanuel.
124. Meinem Jesum lass' ich nicht.
125. Mit Fried' und Freud'.
126. Erhalt' uns Herr.
127. Herr Jesu Christ.
128. Auf Christi Himmelfahrt.
129. Gelobet sei der Herr.
130. Herr Gott, dich loben alle wir.

1877. Twenty-seventh Year. (Issued in 1879.)
Chamber Music. Vol. 6.
6 Sonatas for Violin.
6 Suites for Violoncello.

Thematic Index to the Church Cantatas, Nos. 1—120.

1878. Twenty-eighth Year. (Issued in 1881.)
Church Cantatas. Vol. 14.
131. Aus der Tiefe.
132. Bereitet die Wege.
133. Ich freue mich in dir.
134. Ein Herz, das seinen Jesum.
135. Ach, Herr, mich armen Sünder.
136. Erforsche mich.
137. Lobe den Herren.
138. Warum betrübst du dich.
139. Wohl dem, der sich auf seinen Gott.
140. Wachet auf, ruft uns die Stimme.

1879. Twenty-ninth Year. (Issued in 1881.)
Chamber Music. Vocal.
Was mir behagt.
Non sa che sia dolore.
O holder Tag.
Höchsterwünschtes Freudenfest.
Schweigt stille.
Mer hahn en neue Oberkeet.
(With appendix.)

1880. Thirtieth Year. (Issued in 1884.)
Church Cantatas. Vol. 15.
141. Das ist je gewisslich wahr.
142. Uns ist ein Kind.
143. Lobe den Herrn.
144. Nimm was dein ist.
145. So du mit deinem Munde.
146. Wir müssen durch viel Trübsal.
147. Herz und Mund und That.
148. Bringet dem Herrn Ehre.
149. Man singet mit Freuden.
150. Nach dir, Herr.

1881. Thirty-first Year. (Issued in 1885.)
Orchestral Works.
4 Overtures (Suites).
Symphony in F.

Musikalisches Opfer.

2 Concertos for 3 Claviers.

1882. Thirty-second Year. (Issued in 1886.)
Church Cantatas. Vol. 16.
151. Süsser Trost.
152. Tritt auf die Glaubensbahn.
153. Schau', lieber Gott.
154. Mein liebster Jesu.
155. Mein Gott, wie lang'.
156. Ich steh' mit einem Fuss.
157. Ich lasse dich nicht. (Duet.)
158. Der Friede sei mit dir.
159. Sehet, wir geh'n hinauf.
160. Ich weiss, dass mein Erlöser.

BACHE, WALTER, born at Birmingham June 19, 1842, a younger brother of Francis Edward BACHE. He studied the pianoforte and theory under James Stimpson, organist of the Birmingham Town Hall. In Aug. 1858 he went to Leipzig, where he studied under Plaidy, Moscheles, Hauptmann and Richter. After a short stay in Milan and Florence, he went in the summer of 1862 to Rome, where for three years he received regular lessons from Liszt. In May 1865 Mr. Bache came to London, where he subsequently resided, with the exception of a short stay in Florence in 1871, where he had lessons from Hans von Bülow. Mr. Bache was chiefly known by his unflinching advocacy of Liszt's claims to be recognised as a composer of the first rank. For several years he gave orchestral and vocal concerts, at which he brought forward the following important works of his master, many of which had not been heard in London before :—Symphonische Dichtungen : Les Préludes, Orpheus, Tasso, Festklänge, Mazeppa; 'Von Fels zum Meer' march, Rhapsodie Hongroise, No. 4; 'The Legend of St. Elizabeth'; Psalm xiii.; Reapers' Chorus (Prometheus); 'Loreley;' 'Jeanne d'Arc'; Faust Symphony; Piano Concertos, nos. 1 and 2, and Fantasie über Ungarische Volksmelodien. During Liszt's visit to England in the spring of 1886 Mr. Bache gave a memorable reception at the Grosvenor Gallery on April 8, when the master played the finale of Schubert's 'Divertissement à la Hongroise,' and his own Hungarian Rhapsody in A minor. Mr. Bache was mainly instrumental in founding the Liszt Scholarship at the Royal Academy of Music, where he was a professor of the piano. He died March 26, 1888. [W.B.S.]

BACHELOR. For additions see DEGREES, in Appendix.

BACK, vol. i. p. 121, l. 3 from bottom. *For* maple, *read* sycamore or hairwood. (Corrected in later editions.)

BACKFALL. See AGRÉMENS, vol. i. p. 43 *b*.

BACON, R. M. See vol. i. p. 288. In l. 17 of article, *for* 1826 *read* 1829, and in the last line but one, *for* Nov. 2 *read* Nov. 27.

BADIALI. In the last two lines of article, *for* where he died about the year 1870, *read* He

died 17 Nov. 1865, at Imola, where he was born. (Corrected in late editions.)

BÄRMANN. Add the date of death of Karl Bärmann (3), May 23, 1885.

BAGPIPE, vol. i. p. 124 *b*, l. 13, *for* Mackinnon's *read* MacRimmon's. (Corrected in late editions.)

BAILDON. In l. 7 of article, *for* 1768 *read* 1763, and add that he died May 7, 1774. (Corrected in late editions.)

BAINI. See vol. i. p. 288.

BAKER, GEORGE. He was born in 1773, and quitted Exeter in 1790. He was organist at Stafford[1] from 1795, at Derby from 1810, and at Rugeley from 1824. He died Feb. 19, 1847. (Corrected in late editions.) [W.H.H.]

BALFE. Line 13 of article, *for* May 1816 *read* June 1817. P. 126 *b*, l. 5 from bottom, *for* ballad *read* ballet. P. 127 *a*, l. 6, *for* 1828 *read* 1827; l. 28, *for* In the following spring *read* on May 27, 1836; l. 46, *for* 1840 *read* March 1841. P. 127 *b*, l. 20–21, *omit the words* and a few weeks later, at the Surrey Theatre, 'The Devil's in it.' The production there referred to had taken place in 1847, and should have been mentioned six lines higher in the page. After l. 40 add that an English version of 'Pittore e Duca' under the title of 'Moro,' was given at Her Majesty's by the Carl Rosa company, on Jan. 28, 1882. Lines 54–55, the opera 'Blanche de Nevers' is wrongly ascribed to the year 1863; it was produced in Nov. 1862. (Dict. of National Biography, to which the reader is referred for further particulars.) [M.]

BALL. Omit Spohr's 'God, Thou art great,' and the 'Lobgesang' from the list of Ball's translations. (Corrected in late editions.)

BALLAD. Under this head mention should be made of an experiment made by Schumann and others, in the form of 'ballads for declamation,' in which the elements of MELODRAMA (which see) are applied to smaller works. Schumann's contributions are:—'Schön Hedwig' (Hebbel), op. 106; 'Vom Haideknabe' (Hebbel), and 'The Fugitives' (Shelley), op. 122. Hiller's 'Vom Pagen und der Königstochter' (Geibel) is a slighter specimen. The PF. accompaniments with which some modern reciters are wont to embellish performances, would come under the same category, were they worthy of ranking as musical compositions. [M.]

BALLAD OPERA. [See ENGLISH OPERA, i. 488 *b*.] To the list of Ballad Operas there given the following may be added:—1731. Patie and Peggy; The Amours of Billingsgate; The Gruh Street Opera; The Welsh Opera. 1738. The Disappointed Gallant, or, Buckram in Armour. 1740. The Preceptor, or, The Loves of Abelard and Heloise. [W.H.H.]

BALLETS. Line 8 of article, *for* 1597, *read* 1591.

BALLO IN MASCHERA. Line 3, *for* in, *read* Feb. 17.

[1] St. Mary's Church. He resigned the post on May 19, 1800.

BALTZAR. P. 133 *a*, last line but one, *for* At *read* Soon after; and compare ii. 58 *a*.

BAND. See also WIND-BAND in Appendix.

BANDERALI. For date of birth, read Jan. 12, 1789, and add day of death, June 13.

BANDINI, UBERTO, was born at Rieti in Umbria on Mar. 28, 1860. His father, Guglielmo, was a provincial inspector of engineering. In 1865 Uberto was sent to the Liceo of Perugia, where he first studied the rudiments of music under Prof. Giustiniani, and later on received instruction in harmony from Prof. Bolzoni at the Instituto Communale Morlacchi in the same town. In 1876, on leaving the Liceo, instead of studying law, he went to Naples, where he attended the Conservatorio S. Pietro a Majella for a year, his master being Lauro Rossi. Being obliged to leave Naples on account of private misfortunes, he went to Rome, where he studied at the Liceo S. Cecilia under Tergiani and Sgambati. His first important composition was an overture, 'Eleonora' (Crystal Palace, Mar. 12, 1881), which won the prize among 87 competitors in a musical competition at Turin. He next produced a successful symphony at the Roman Royal Philharmonic Society's concerts, which was followed by 'Il Baccanale' for orchestra, produced at Perugia in Oct. 1880. [W.B.S.]

BANISTER. P. 134 *b*, l. 7 & 16 from bottom, *for* 1676 *read* 1667. John jun. died 1735.

BANKS. See LONDON VIOLIN-MAKERS.

BANTI. P. 135 *b*, l. 17 from bottom, *for* 1799 *read* 1794.

BAPTIE, DAVID, born at Edinburgh Nov. 30, 1822. Author of a useful 'Handbook of Musical Biography,' 1883 (2nd ed. 1887). He has published many glees, and has many more in MS. He has also in MS. a 'descriptive catalogue,' or index, of vocal part music. [G.]

BARBAJA, DOMENICO. P. 138 *a*, l. 15, *for* 1825 *read* 1823.

BARBER OF SEVILLE. P. 138 *b*, l. 4–5, *for* Dec. 26 *read* Feb. 5.

BARBIERI. Insert Christian names, FRANCESCO ARSENIO, and date of birth, Aug. 3, 1823.

BARGIEL. Add that he is at the head of one of the three 'Meisterschulen für musikalische Composition' connected with the Academy of Arts. To the list of his important works should be added:—Overture to Prometheus, op. 16; Symphony in C, op. 30; 13th Psalm, for chorus and orchestra, op. 25; and for pianoforte the Suites, op. 7 and 13, and a Sonata, op. 34. [M.]

BARKER, CHARLES SPACKMAN. [See vol. i. p. 139, and vol. ii. pp. 599 and 607.] The following additional details were communicated by him to the writer. He learnt his art under Mr. Bishop, of London. His invention of the pneumatic lever was not adopted in the organs at York and Birmingham, for financial considerations. He went to France in 1837. Besides the organ of St. Denis, his pneumatic lever was applied to those of St. Roch and the Madeleine in Paris. He took out a brevet d'invention for

it in 1839. About 1840 he became director of Danhlaine & Callinet's factory, and at the Paris Exhibition of 1855 he received a first-class medal and the Cross of the Legion of Honour. His patent for electric organs was purchased by Bryceson of London. He remained with Merklin until 1860, when he set up a factory of his own under the firm of Barker & Verschneider, and built the organs of St. Augustin and of Montrouge in Paris, both electric. The war of 1870 caused him to leave Paris and return to this country, where he built the organs for the Catholic cathedrals of Cork and Dublin. He died at Maidstone Nov. 26, 1879. [V. de P.]

BARNARD, CHARLOTTE ALINGTON, known by her pseudonym of 'Claribel,' was born Dec. 23, 1830, and married Mr. C. C. Barnard in 1854. She received some instruction in the elements of composition from W. H. Holmes, and between 1858 and 1869 published some hundred ballads, most of which attained an extraordinary popularity of a transient kind. A volume of 'Thoughts, Verses, and Songs' was published, and another volume of poems was printed for private circulation. She died at Dover Jan. 30, 1869. (Dict. of National Biography.) [W.B.S.]

BARNARD, REV. JOHN. Line 6 from end of article, add, It is now in the British Museum. (Corrected in later editions.)

BARNBY, JOSEPH. See vol. i. p. 145 *a*, and add to the article found there, that the time of Mr. Barnby's tenure of St. Andrew's, Wells Street, was from 1863 to 1871, when he became organist of St. Anne's, Soho. Here he instituted the annual performances of Bach's 'Passion according to St. John,' which he had previously introduced to English audiences at the Hanover Square Rooms. At the formation of the LONDON MUSICAL SOCIETY [see that article in Appendix] he was appointed conductor, and in this capacity introduced Dvořák's 'Stabat Mater' and other important novelties. On Nov. 10, 1884 the Albert Hall Choral Society gave under his direction a remarkable performance of the music of Wagner's 'Parsifal,' in which the principal solo parts were sung by some of their greatest German representatives. In 1886 he succeeded Mr. Shakespeare as conductor at the Royal Academy of Music. Mention must be made of his psalm, 'The Lord is King,' produced with success at the Leeds Festival of 1883. [M.]

BARNETT, JOHN. Line 1, *for* July 1 *read* July 15. Line 18, *for* two masses *read* one mass.

BARNETT, JOHN FRANCIS. Correct date of birth to Oct. 16, 1837. Add the following account of his works since 1874:—Besides many compositions for the pianoforte, among which may be mentioned three impromptus dedicated to Ferdinand Hiller, and a sonata in E minor, dedicated to Ernst Pauer, Mr. Barnett has produced three important works at various festivals. The first of these, 'The Good Shepherd,' was written for the Brighton Festival of 1876, and the second, 'The Building of the Ship,' for the Leeds Festival of 1880, where it met with great and well-deserved success. In the following year he wrote an orchestral suite, entitled 'The Harvest Festival,' for the Norwich Festival. In addition to the above we may refer to Mr. Barnett's Concerto Pastorale for flute and orchestra, a Sonata in E minor for flute and pianoforte, and a Scena for contralto, 'The Golden Gate,' set to words by the late 'Hugh Conway.' [M.]

BARONI-CAVALCABO. See vol. ii. 729 *b*.

BARRET. Add that he died Mar. 8, 1879. (Corrected in late editions.)

BARRETT, THOMAS. See LONDON VIOLIN MAKERS, vol ii. 164 *b*.

BARRETT, WILLIAM ALEXANDER, English writer on music; born at Hackney Oct. 15, 1836; was a chorister at St. Paul's, where he is now Vicar-choral, and is a Mus. Bac. of Oxford (1870). Mr. Barrett has published 'English Glee and Madrigal Writers' (1877), 'English Church Composers' (1882), 'Balfe, his Life and Work' (1882), and other works; he was joint editor with Dr. Stainer of the 'Dictionary of Musical Terms' (1875). He has been for many years musical reporter of the 'Morning Post'; for some time edited the 'Monthly Musical Record,' and is now editor of the 'Musical Times.' [G.]

BARRY, CHARLES AINSLIE, born in London June 10, 1830. A writer who is understood to edit the Programme-books of the Richter Concerts, and whose initials are appended to many thoughtful analyses of Beethoven, Schumann, Wagner, etc. Mr. Barry was educated at Rugby School and Trinity College, Cambridge; he was a pupil of T. A. Walmisley, and afterwards studied music at Leipzig and Dresden. He contributed for long to the 'Guardian,' edited the 'Monthly Musical Record,' 1875–79, and has been otherwise active with his pen. He has published several songs and PF. pieces. A MS. Festival March of his was often played at the Crystal Palace in 1862, 3, and he has a symphony and other orchestral pieces in MS. He was secretary to the Liszt Scholarship Fund 1886, and is an earnest *Zukunftsmusiker*. [G.]

BARTH, KARL HEINRICH, born at Pillau, near Königsberg in Prussia, July 12, 1847, received his first instruction from his father, beginning the piano at four years old. From 1856 to 1862 he was studying with L. Steinmann, and for two years after the expiration of this term, with H. von Bülow. From 1864 onwards he was under Bronsart, and for a short time was a pupil of Tausig's. In 1868 he was appointed a teacher in the Stern Conservatorium, and in 1871 became a professor at the Hochschule at Berlin. Herr Barth is justly held in high estimation for his earnest and intelligent interpretation of classical works, and he is also an admirable player of concerted music. He has repeatedly undertaken successful concert tours in Germany and England, and has once appeared

at a concert of Pasdeloup's in Paris. He holds the position of pianist to the Crown Prince and Princess of Germany, [M.]

BARTHELEMON. P. 145 *b*, l. 14, *for* Vauxhall *read* Marylebone, and add a reference to MARYLEBONE GARDENS; also to JEPHTHAH 2.

BARTHOLOMEW. Line 7 of article omit the 'Lobgesang' from list of works adapted. (Corrected in late editions.)

BASEVI. Add dates of birth and death, Dec. 29, 1818, and Dec. 1885, respectively.

BASSEVI. See CERVETTO.

BASS HORN. This instrument, now obsolete, belonged to the hugle family, and was shaped somewhat like a bassoon. It was made of copper or brass, was blown by a cupped mouthpiece and had 4 finger-holes and 2 keys. In Germany some were made of wood. The scale was similar to that of the serpent, extending down to B♭ below the bass stave. [V. de P.]

BASSOON. P. 153 *b*, l. 13 from bottom, *for* unison *read* union.

BATES, JOAH. Line 1, *for* in 1740, *read* Mar. 19, 1740–1. P. 155 *a*, l. 10, *for* 1780 *read* the same year. (His marriage took place as stated, in 1780.)

BATESON, THOMAS. P. 155 *a*, l. 3. He must have quitted Chester before 1611, as on Mar. 24. 1608–9, he 'was chosen Vicar-Chorall' of the Cathedral of the Holy and Undivided Trinity, commonly called Christ Church, Dublin, 'in ye room of M^r^. Steven Robinson, late Vicar of the said Church. Who was also admitted and instaled the same daye.' And on April 5 following he 'had leave from the Dean and Chapter for one week more to pass into England about his own business.' In the latter entry he is described as 'Vicar and Organist of this Church.' He is supposed to have been the first person who took a degree in music in the University of Dublin. (Chapter acts, Christ Church Cathedral, Dublin, vol. ii. p. 73). [W.H.H.]

BATHE. See i. 289 *b*, and correct as follows:—He was born on Easter Sunday, 1564, being son of John Bathe, a judge, and his wife Eleanor Preston. He entered the novitiate of Tournai in 1595 or 1596. He studied at Louvain and Padua; was appointed rector of the Irish college at Salamanca, and died at Madrid, June 17, 1614. In l. 9 of the article omit the words, 'he came to London.' (Dict. of Nat. Biog.) [W.B.S.]

BATISTE, ANTOINE EDOUARD, organist and professor of music, born in Paris Mar. 28, 1820, died suddenly there Nov. 9, 1876, was a son of the eminent comedian Batiste, whose memory is still fresh in the annals of the Comédie Française, and uncle of Léo Delibes. He was one of the pages in the chapel of Charles X., but after 1830 he was sent to the Conservatoire, where he went through a course of solfeggio, harmony, organ, counterpoint and fugue. As a student he was most successful, carrying off the first prizes in these studies, and in 1840, as a pupil of Halévy's, obtaining the second Prix de Rome. In 1836, before he had finished his course at the Conservatoire, he had been appointed depnty professor of the solfeggio class; after which he was successively appointed professor of the male choral class, of the joint singing class (snppressed in 1870), and of the solfeggio class for mixed voices. He also instituted an evening choral class at the Conservatoire. In Oct. 1872 he took a class for harmony and accompaniment for women. These professorial duties did not prevent him from pursuing his organ studies, and after having held from 1842 to 1854 the post of organist at St. Nicolas des Champs, he was given a similar post at St. Eustache, which he filled until his death, with so much ability that in consideration of his long tenure of office the curé was allowed to celebrate his funeral obsequies at St. Eustache, though Batiste did not reside in the parish. A musician of severe and unerring taste, Batiste was one of the most noted organists of our time, but his compositions for the organ were far from equalling his talents as professor and executant. He will be chiefly remembered by his educational works, and particularly by his Petit Solfège Harmonique, an introduction to the Solfeggio and method of the Conservatoire, by his diagrams for reading music, and above all, by his accompaniments for organ or pianowritten on the figured basses of celebrated solfeggi by Cherubini, Catel, Gossec, and other masters of that date, entitled Solfèges du Conservatoire; in short, he was a hard worker, wholly devoted to his pupils and to his art. [A.J.]

BATTEN, ADRIAN. P. 156 *a*, l. 14. He probably died in 1637, as on July 22 in that year letters of administration of the estate of Adrian Batten, late of St. Sepulchre's, London, deceased, were granted by the Prerogative Court of Canterbury to John Gilbert, of the city of Salisbury, Clothier, with consent of Edward, John, and William Batten, brothers of the deceased. [W.H.H.]

BATTERY, one of the agrémens used in harpsichord music. The sign for its performance is identical with the curved form of the modern indication of the arpeggio (see i. 87 *b*, ex. 4, second chord), which implied that the chord to which it was prefixed was to be played twice in rapid succession. [M.]

BATTISHILL. P. 156 *a*, l. 3 from bottom, *for* 1775 *read* 1777.

BATTLE OF PRAGUE. Line 8 of article errs in giving 1793 as the date of the London publication, as the piece appears in Thompson's catalogue for 1789.

BAUMFELDER, F.A.W. See vol. ii. p. 735 *a*.

BAZIN, FRANÇOIS, born at Marseilles Sept. 4, 1816, studied at the Paris Conservatoire, where he afterwards became professor of harmony, under Auber. [See vol. i. p. 392 *b*.] In 1840 his 'Loyse de Montfort' gained the Prix de Rome. In 1860, on the division of the Paris Orphéon into two sections he was appointed

conductor of them for the left bank of the Seine. [See vol. ii. 612 *a*.] The following operas by him have been given at the Opéra-Comique :—'Le Trompette de M. le Prince,' 1846; 'Le Malheur d'être jolie,' 1847; 'La Nuit de la Saint-Sylvestre,' 1849; 'Madelon,' 1852; 'Maître Pathelin,' 1856; 'Les Désespérés,' 1858; and 'Le Voyage en Chine,' 1865. Besides these, Bazin wrote several sacred compositions and a number of part-songs, etc. He died in Paris July 2, 1878. [M.]

BAZZINI. Add that in Jan. 1867 his opera 'Turandot' (words by Gazzoletti) was given at Milan. He has written two sacred cantatas, 'Sennacherihbo' and 'La Resurrezione del Cristo,' besides settings of several Psalms; symphonic overtures to Alfieri's 'Saul' (Crystal Palace, Feb. 17, 1877) and to 'King Lear' (Do. Feb. 21, 1880), and, in chamber music, three string-quartets and a quintet. He was appointed director of the Milan Conservatorio in 1880. [G.M.]

BEALE, WILLIAM. The following additions and corrections are to be made :—After the breaking of his voice he served as a midshipman on board the Révolutionnaire, a 44-gun frigate, which had been taken from the French. From Jan. 30, 1816, to Dec. 13, 1820, he was one of the Gentlemen of the Chapel Royal. In November of the latter year he had been appointed organist of Trinity College, Cambridge. In Dec. 1821 he returned to London, and became successively organist of Wandsworth Parish Church and St. John's, Clapham Rise. (Dict. of National Biography.) Add that he gained a prize at the Adelphi Glee Club in 1840 (inserted in late editions). [W.B.S.]

BEAULIEU. Add day of birth, April 11, and that he died in 1863.

BECK, JOHANN NEPOMUK, born May 5, 1828, at Pesth, where he studied singing and first appeared on the stage as Richard in 'I Puritani,' having been advised by Erl and Formes to adopt a musical career. He afterwards sang at Vienna, Hamburg, Bremen, Cologne, Mayence, Wiesbaden, and Frankfort, 1851 to 53. From 1853 to the present time he has been engaged at Vienna as principal baritone, where he is a great favourite, being alike excellent both in singing, acting, and in classical and romantic opera. Among his best parts are Don Juan, Count Almaviva, Pizarro, Mikheli (Wasserträger), Hans Heiling, William Tell, Nelusco, Hamlet, Amonasro, Orestes, the baritone parts in Wagner's operas, etc. He has also performed in the various cities of Germany and at Stockholm with great success.—His son Joseph, born June 11, 1850, also a baritone of great promise, appeared at Laibach (1870), and has appeared with success, among other places, at Berlin and Frankfort, where he is now engaged. [A.C.]

BECKER, CONSTANTIN JULIUS. Add date of death, Mar. 1, 1879.

BECKER, JEAN. Correct date of birth to May 11, 1833, and add date of death, Oct. 10, 1884.

BECKWITH. Line 2 of article, *for* 1759 *read* 1750. *For* lines 3–5, *read* under Dr. William Hayes and Dr. Philip Hayes. He was appointed organist of St. Peter Mancroft's, Norwich, on Jan. 16, 1794, and succeeded Garland as organist of the cathedral in 1808. (Dict. of Nat. Biog.) He never wrote or gave his Christian name officially otherwise than 'John,' and it is believed that the name 'Christmas' was merely a playful addition made by his friends by reason of his having been born on Christmas Day. He was succeeded in both his appointments by his son, JOHN CHARLES, born 1788, died Oct. 5, 1828, who in turn was succeeded by Dr. Buck. [W.H.H.]

BEETHOVEN. (N.B. Many of the following corrections have been made in late editions.)

Pages 162 *b*, 163 *b*, the value of the florin is rather overstated.

P. 164 *b*, l. 14 from bottom, *for* this year *read* 1790.

P. 165 *b*, l. 14 from bottom, *for* Violin rondos *read* Pianoforte rondos.

P. 166 *b*, l. 16, 17, *read* Double fugue; Double counterpoint in the 8th, 10th, 12th. Last sentence, *read* In the following October, Bonn was taken possession of by the French republican army, and the Elector fled.

P. 176 *a*, l. 12, *for* brother *read* uncle.

P. 184 *a*, l. 33, *for* 1766 *read* 1796.

P. 185 *b*, l. 14 from bottom, *for* he began the scoring of, *read* he was at work on.

P. 186 *b*, l. 31, *for* the production *read* the proposed production. (It appears never to have taken place.)

P. 187 *b*, last 6 lines, *read* Breitkopf & Härtel. Simrock published (in March) the 4th Symphony, dedicated to Count Oppersdorf, as op. 60, and Breitkopf & Härtel head their splendid list with the Violin Concerto, dedicated to Breuning, as op. 61, and also issued in March. This they followed in April by the C minor.

P. 188 *a*, l. 17, *for* Schönhrunn *read* Vienna. Line 48, *read* Les Adieux.

P. 189 *a*, l. 13, *after* 26 *add* 1811.

P. 189 *b*, l. 7, *for* Nov. 13 *read* Nov. 3. Correct the whole sentence in which this date occurs by a reference to vol. ii. 59.

There was a short visit to Töplitz in 1811, as well as the longer one in 1812. On Sept. 6 he is there, in constant communication with Rahel, Varnhagen, and Oliva; and apparently towards the end of the month returns to Vienna, whence he writes on 11th of the 'Wine month' (October). See Thayer, iii. 174–181.

P. 190 *a*, l. 30, *for* early in 1813 *read* on the 29th December.

P. 192 *a*, l. 6, *for* Die *read* Der. Line 34, *for* the latter *read* the Archduke Rodolph; and refer to vol. iii. 77 *b*, note 2. Line 47, *for* Kauka *read* Kanka. Also in note 7.

P. 195 *a*, l. 46, *for* exactly two *read* 1823, three.

P. 195 *b*, l. 16, *for* Hymn of Joy *read* Hymn to Joy. Line 30 *for* (op. 121) *read* (op. 124).

P. 197 *b*, l. 6 from bottom, *read* March 6, 1825.

P. 198 *a*, l. 8, *read* published in Sept. 1827.

P. 198 *b*, l. 5 from bottom, *for* Krenn *read* Kren; and in note 9 add a reference to the Deutsche Musik-Zeitung, March 8, 1862.

P. 200 *b*, l. 1, *for* 12th *read* 10th. Line 15 from bottom, *add* He died Monday, March 26, 1827.

P. 201 *a*, l. 13, *after* Czerny *add* Lablache. Line 46, *read* On Nov. 5 and following days.

P. 201 *b*, note 5, *read* Schindler, ii. 147.

P. 206 *b*, l. 7 from bottom, *for* Count *read* Moritz.

P. 208 *b*, l. 32, *read* from 1812 to 1818.

B. & H.'s Complete Edition of the Works was issued between Jan. 1862, and Nov. 1865. Since the publication of the Dictionary Mr. Thayer's 3rd volume has appeared (1879) bringing the life down to 1816.—Before his death in 1882 Mr. Nottebohm issued a second 'Skizzenbuch' (B. & H. 1880), containing the sketches for the Eroica. Early in 1887 appeared 'Zweite Beethoveniana' (Rieter-Biedermann), a volume of 590 pages, containing the 'Neue Beethoveniana' (p. 209 *a*) and many other articles of the highest interest, the whole completed and edited by E. Mandyczewski.

While this sheet is at press two works arrive:—'L. van Beethoven, von W. J. v. Wasielewski,' Berlin 1888, 2 vols.; and 'Neue Beethoveniana, von Dr. T. Frimmel,' Vienna, 1888, with 6 illustrations.

Catalogue of Beethoven's printed works, compiled from Nottebohm's Catalogue* (*B. & H.* 1868), *the Letters, the Works themselves, and other sources.

PF. = Pianoforte. V. = Violin. Va. = Viola. C. = Cello. Cbass = Contrabass. Clav. = Clavecin. Clar. = Clarinet. Ob. = Oboe. Fl. = Flute. Orch. = Orchestra. *Aut.* = Autograph. ann. = announced. arrt. = arrangement.

I. WORKS WITH OPUS NUMBERS.

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
1	Three Trios, PF. V. C. (Eb, G, C minor). (For No. 3 compare Op. 104.)	Before April 1795.	Artaria, Vienna, about Ap. 1795.	Pr. Carl von Lichnowsky.
2	Three Sonatas, Clavecin or PF. (F minor, A, C). (For No. 1 see No. 152).	. . . . .	Artaria, Vienna, Mar. 9, 1796.	Joseph Haydn.
3	Grand Trio, V. Va. C. (Eb) possibly the result of an attempt at a string quartet.	1797, at Bonn.—*Aut.* S. Thalberg.	Artaria, Vienna, Feb. 8, 1797.	
4	Grand Quintet, V.V. Va. Va. C. (Eb). An arrt. of the original Op. 103.	. . . . .	Artaria, Vienna, Feb. 8, 1797.	
5	Two Grand Sonatas, PF. C. (F, G minor).	. . . . .	Artaria, Vienna, Feb. 8, 1797.	Frederick William II. King of Prussia.
6	Sonata, 4 hands, Clav. or PF. (D).	. . . . .	Artaria, Vienna, 1797.	
7	Grand Sonata, Clav. or PF. (Eb).	. . . . .	Artaria, Vienna, Oct. 7, 1797.	Countess Babetta von Keglevics.
8	Serenade, V. Va. C. (D). See Op. 42.	. . . . .	Artaria, Vienna, ann. Oct. 7, 1797.	
9	Three Trios, V. Va. C. (G, D, C minor).	. . . . .	Traeg, Vienna, ann. July 21, 1798.	Count von Browne (with preface).
10	Three Sonatas, Clav. or PF. (C minor, F, D).	Before July 7, 1798.	Eder, Vienna, ann. Sept. 26, 1798.	Countess von Browne.
11	Grand Trio, PF. Clar. (or V.) C. (Bb).	. . . . .	Mollo, Vienna, ann. Oct. 3, 1798.	Countess von Thun.
12	Three Sonatas, Clav. or PF. V.	. . . . .	Artaria, Vienna, ann. Jan. 12, 1799.	A. Salieri.
13	Grand Sonata pathétique, Clav. or PF. (C minor).	. . . . .	Eder, Vienna, 1799.	Pr. Carl von Lichnowsky.
14	Two Sonatas, PF. (E, G).	. . . . .	Mollo, Vienna, ann. Dec. 21, 1799.	Baroness von Braun.
15	Grand Concerto, PF. and Orch. (C). (Really the second.)	At latest 1799.—*Aut.* C. Haslinger, Vienna.	Mollo, Vienna, Mar. 1801.	Princess Odescalchi, *née* Keglevics.
16	Grand Quintet, PF. Ob. Clar. Bassoon, Horn or V. Va. C. (Eb). Arrd. by Beethoven as a Quartet for PF. V. Va. C. Also arrd. as String Quartet and marked Op. 75.	Before April 6, 1797.	Mollo, Vienna, Mar. 1801.	Pr. Schwarzenberg.
17	Sonata, PF. Horn, or C. (F).	Before April 18, 1801.	Mollo, Vienna, Mar. 1801.	Baroness von Braun.
18	Six Quartets, V.V. Va. C. (F, G, D, C minor, A, Bb).	Nos. 1 and 5 in 1800.	Mollo, Vienna. Pt. I (1—3), Summer, 1801; Pt. II (4—6), Oct. 1801.	Pr. von Lobkowitz.
19	Concerto, PF. and Orch. (Bb). (Really the first.) See No. 151.	Before March 1795.—*Aut.* C. Haslinger, Vienna.	Hoffmeister & Kühnel, Leipzig.	Charles Nikl Noble de Niklsberg.
20	Septet, V. Va. Horn, Clar. Bassoon. C. Cbass. (Eb).	Before April 2, 1800.—*Aut.* Mendelssohns, Berlin.	Hoffmeister & Kühnel, Leipzig. In 2 parts in 1802.	Empress Maria Theresa.
21	Grand Symphony (C). (The first.)	Before April 2, 1800.	Hoffmeister & Kühnel, Leipzig, end of 1801.	Baron van Swieten.
22	Grand Sonata, PF. (Bb).	Before end of 1800.—*Revised copy*, Peters, Leipzig.	Hoffmeister & Kühnel, Leipzig. 1802.	Count von Browne.
23	Two Sonatas, PF. V. (A minor, F).	First two movements of Sonata I. composed in 1800. *Aut.* Imperial Lib. Vienna.	Mollo, Vienna, ann. Oct. 26, 1801.	Count M. von Fries.
24	Sonata in F, PF. V. (Op. 23). Op. 24 was originally PF. score of *Prometheus*, now Op. 43.		Originally published as Op. 23 No. 2, but made Op. 24 before 1803.	Idem.
25	Serenade, Fl. V. Va. See Op. 41.	. . . . .	Cappi, Vienna. Early in 1802.	
26	Grand Sonata, Clav. or PF. (Ab).	. . . . .	Cappi, Vienna, ann. Mar. 3, 1802.	Pr. C. Lichnowsky.
27	No. 1. Sonata quasi una Fantasia, Clav. or PF. (Eb).	. . . . .	Cappi, Vienna, both ann. Mar. 3, 1802.	Princess J. Liechtenstein
	No. 2. Sonata quasi una Fantasia, Clav. or PF. (C♯ minor). ['Moonlight'].	. . . . .	. . . . .	Countess Giulietta Guicciardi.
28	Grand Sonata, PF. (D). ['Pastoral'].	1801.—*Aut.* J. Kafka, Vienna.	Bureau des Arts et d'Industrie, Vienna.	Joseph Edler von Sonnenfels.
29	Quintet, V.V. Va. Va. C. (C).	1801.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig.	Count M. v. Fries.
30	Three Sonatas, PF. V. (A, C minor, G.)	1802.—*Aut.* of No. 1, Müller of Meiningen.	Bureau des Arts et d'Industrie, Vienna, ann. May 28, 1803.	Alexander I, Emperor of Russia.

Op.	Description.	Composed.	Original Publisher.	Dedicated to
31	Three Sonatas, Clav. or PF. (G, D minor, Eb).	Nos. 1 and 2, 1802.	Nos. 1 and 2 in 'Repertoire des Clavecinistes'; No. 3, Nägeli, Zürich, early in 1803. Then (with B.'s corrections) 'Deux Sonates . . . op. 31 . . . Edition très correcte,' N. Simrock, Bonn: and then as 'Deux Sonates pour le Clavecin ou Pianoforte,' Cappi, Vienna. No. 3 in Nägeli's 'Repertoire,' No. 11, 1804. In 1805 as 'Trois Sonates p. Clavecin ou Pianoforte . . . œvre 29, Cappi, Vienna.	
32	Song, 'An die Hoffnung,' Tiedge's 'Urania' (K.).	. . . . .	Kunst und Industrie Comptoir, Vienna, ann. Sept. 18, 1805.	
33	Seven Bagatelles, PF. (Eb, C, F, A, C, D, F minor).	1782—1802.—*Aut.* J. Kafka, Vienna.	Bureau des Arts et d'Industrie, Vienna, ann. May 28, 1803.	
34	Six Variations on an original theme, PF. (F).	Close of 1802.	Breitkopf & Härtel, Leipzig 1803.	Princess Odeschalchi, *n/e* Keglevics.
35	[15] Variations with a fugue, on theme from Prometheus PF (Eb).	1802.—*Aut.* Breitkopf & Härtel, Leipzig.	Breitkopf & Härtel, Leipzig, 1803.	Count M. Lichnowsky.
36	Symphony No. 2 Orch. (D).	Close of 1802. First performance, April 5 1803.	Bureau des Arts et d'Industrie, Vienna, Mar. 1804 (Parts) Score.	Prince Carl Lichnowsky.
37	Grand Concerto, PF. and Orch. (C minor).	1800.—*Aut.* C. Haslinger, Vienna.	Bureau des Arts et d'Industrie, Vienna, Nov. 1804.	
38	Trio, PF. Clar. V. or C. (Eb), arranged by author from Septet, Op 20.	1802.—*Aut.* of V. part, Simrock.	Bureau des Arts et d'Industrie, Vienna, Jan. 1803.	Prof. J. A. Schmidt, with Preface.
39	Two Preludes through all 12 major keys, PF. or Organ.	1789.—*Revised copy*, Artaria in Vienna.	Hoffmeister & Kühnel, Leipzig, close of 1803.	
40	Romance, V. and Orch. (G.)	1803.	Hoffmeister & Kühnel, Leipzig, 1803.	
41	Serenade, PF. F. or V. (D). from the Serenade, Op 25; revised by composer.	. . . . .	Hoffmeister & Kühnel, 1803.	
42	Notturno, PF. Va. (D), arranged from the Serenade, Op 8.	. . . . .	Hoffmeister & Kühnel, Leipzig, 1804.	
43	The men of Prometheus, Ballet, Nos. 1—16.	. . . . .	Artaria, Vienna, June 1801 (PF. arrangement only).	
44	Fourteen Variations, PF. V. C. (Eb).	1792 or 1793.	Hoffmeister & Kühnel, Leipzig, 1804.	
45	Three Grand Marches, PF. 4 hands (C, Eb, D).	. . . . .	Bureau des Arts et d'Industrie, Vienna, Mar. 1804.	Princess Esterhazy, *n/e* Liechtenstein.
46	Adelaide, by Matthisson, Cantata, for Soprano with PF. (Eb).	1795 (?).	Artaria, Vienna, Feb. 1797.	Matthisson.
47	Sonata ['Kreutzer'], PF. V. (A). 'Per il Pianoforte ed un Violino obligato, scritta in uno stilo molto concertante quasi come d'un Concerto.'	Mar. 17, 1803.	N. Simrock, Bonn. 1805.	R. Kreutzer.
48	Six Songs by Gellert, for Soprano:—Bitten; Die Liebe des Nächsten; Vom Tode; Die Ehre Gottes; Gottes Macht; Busslied.	. . . . .	Artaria, Vienna, 1803.	Count Browne.
49	Two Easy Sonatas, PF. (G minor, G major).	Not later than 1802.	Bureau des Arts et d'Industrie, Vienna, ann. Jan. 19, 1805.	
50	Romance, V. and Orch. (F).	*Aut.* F. Amerling, Vienna.	Bureau des Arts et d'Industrie, Vienna, May 1805.	
51	Two Rondos, PF. (C, G).	. . . . .	Artaria, Vienna. No. 1, 1797. No. 2, Sept. 1802.	Countess Henrietta von Lichnowsky.
52	Eight Songs:—Urian's Reise (Claudius); Feuerfarb (Mercau); Das Liedchen v. d. Ruhe (Veltzen); Mailied (Goethe); Molly's Abschied (Bürger); Die Liebe (Lessing); Marmotte (Goethe); Das Blümchen Wunderhold (Bürger).	Mostly very early.	Kunst und Industrie Comptoir, Vienna, June 1805.	
53	Grand Sonata ['Waldstein'], PF. (C). See No 170.	1804.—*Aut.* J. Kafka, Vienna.	Bureau des Arts et d'Industrie, Vienna, May 1806.	Count von Waldstein.
54	['Liest'] Sonata, PF. (F).	. . . . .	Bureau des Arts et d'Industrie, Vienna, Ap. 1806.	
55	Sinfonia eroica, No. 3 (Eb).	Aug. 1804.—*Revised copy*, J. Dessauer, Vienna.	Contor delle Arti e d'Industria, Vienna, in Parts. Score.	Prince von Lobkowitz.
56	Grand Concerto [Triple], PF. V. C. and Orch. (C).	1804.	Bureau des Arts et d'Industrie, Vienna, ann. July 1, 1807.	Prince von Lobkowitz.
57	['Lives'] Sonata, PF. (F minor), so-called 'Appassionata.'	1804.	Bureau des Arts et d'Industrie, Vienna, ann. Feb. 18, 1807.	Count Francis v. Brunswick.
58	Fourth Concerto, PF. and Orch. (G).	1805.	Kunst und Industrie Comptoir, Vienna. Aug. 1808.	Archduke Rudolph of Austria.
59	Three Quartets ['Rasoumoffsky'], V. V. Va. C. (F, E minor, C). (7th, 8th, & 9th.)	Before Feb. 1807.—*Aut.* No. 1. Mendelssohns, Berlin. 'Begun May 26, 1806.' *Aut.* No. 3. Thielemius, Charlottenburg. No date.	Schreyvogel & Co. Pesth, Jan. 1808.	Count von Rasoumoffsky.
60	Fourth Symphony (Bb).	1806.	Bureau des Arts et d'Industrie, Pesth and Vienna, Mar. 1809.	Count Oppersdorf.
61	Concerto, V. and Orch. (D).	1806. First played Dec. 23, 1806.—*Aut.* Imperial Library, Vienna.	Bureau des Arts et d'Industrie, Vienna and Pesth, Mar. 1809.	Stephan von Breuning.
	Concerto, PF. and Orch., arranged by author from his First Concerto for Violin (D).	April 1807.	Bureau des Arts et d'Industrie, Vienna and Pesth, Aug. 1808.	Madame von Breuning.
62	Overture to Coriolan.	April 1807.—*Aut.* Herr Paterno, Vienna.	Bureau des Arts, et d'Industrie, Vienna Jan. 1808.	M. [H. J.] de Collin.
63	Scena ed Aria, 'Ah, perfido!' Sopr. and Orch.	Prague, 1796.	Hoffmeister & Kühnel, Leipzig, 1805.	Countess von Clary.
64	Twelve Variations on 'Ein Mädchen' (Zauberflöte), PF. C. (F).	. . . . .	J. Traeg, Vienna, Sept. 1798.	
67	Symphony, No. 5 (C minor).	Begun 1806; first played Dec. 22, 1808.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig, Ap. 1809.	Prince von Lobkowitz and Count Rasoumoffsky.

Op.	Description.	Composed.	Original Publisher.	Dedicated to
68	Pastoral Symphony, No. 6 (F).	*Aut.* Baron van Kattendyke, Arnheim.	Breitkopf & Härtel, Leipzig, Ap. 1809.	Prince Lobkowitz and Count Rasoumoffsky.
69	Grand Sonata, PF. C. (A).	. . . . .	Breitkopf & Härtel, Leipzig. Ap. 1809.	'My friend Baron von Gleichenstein.'
70	Two Trios, PF. V. C. (D, E♭).	Close of 1808.	Breitkopf & Härtel, Leipzig. 1809.	Countess Marie von Erdödy.
71	Sextet, Clar. Clar. Cor. Cor. Fag. Fag. (E♭).	Early.	Breitkopf & Härtel, Leipzig, Jan. 1810.	
72	Fidelio, or Wedded Love.	Begun 1803. Produced in 3 Acts, Nov. 20, 1805; Overture No. 2.' Reduced to 2 Acts and reproduced Mar. 29, 1806; Overture, 'No. 3.' Much revised and again produced May 23, 1814. Overture in E first played at second performance. Overture, 'No. 1.' composed for a proposed performance in Prague, 1807, but not played. See Op. 138.	PF. Score, Breitkopf & Härtel, Leipzig, 1810. PF. Score, Artaria, Vienna, Aug. 1814. 'Leonore. Oper in 2 Akten v. L. van Beethoven; vollständiger Klavierauszug der 2ten Bearbeitung [1806] mit den Abweichungen der 1sten.' with preface by O. Jahn, Sept. 1851. (B. & H. Leipzig.)	Archduke Rudolph.
73	Concerto, PF. and Orch. (E♭), the Fifth.	1809.—*Aut.* C. Haslinger, Vienna.	Breitkopf & Härtel, Leipzig, May 1811.	Archduke Rudolph.
74	Quartet ['Harfen'], V. V. Va. C. (E♭). (The 10th.)	1809.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig, Dec. 1810.	Prince Lobkowitz.
75	Six Songs, Sopr. and PF. 'Kennst du das Land,' 'Herz mein Herz,' and 'Es war einmal,' Goethe; 'Mit Liebesblick' Halem; 'Einst wohnten' and 'Zwar schuf das Glück,' Reissig.	No. 1, May 1810. No. 4, 1803.—*Aut.* of 5 & 6 Artaria, Vienna.	No. 4 Appendix to Leipzig A. M. Z. Oct. 1810. Nos 5 & 6 in 'Deutsche Gedichte,' July 1810, Artaria, Vienna. Op. 75, Breitkopf & Härtel, Leipzig, Dec. 1810.	Princess von Kinsky.
	Op. 75 is also marked to an arrt. of Op. 16 as a string quartet.	. . . . .	C. Haslinger.	
76	[6] Variations, PF. (D). See Op. 113.	1809 (?)	Breitkopf & Härtel, Leipzig, Dec. 1810.	'To his friend Oliva.'
77	Fantaisie, PF. (G minor).	1808 (?)	Breitkopf & Härtel, Leipzig, Dec. 1810.	Count Francis von Brunswick.
78	Sonata, PF. (F♯).	Oct. 1809.	Breitkopf & Härtel, Leipzig, Dec. 1810.	Countess Therese von Brunswick.
79	Sonatina, PF. (G).	Before Dec. 1808.	Breitkopf & Härtel, Leipzig, Dec. 1810.	
80	Fantasia, PF. Orch. Chorus. Words by Kuffner. The theme of the variations is Beethoven's song 'Gegenliebe.' See No. 264.	Performed Dec. 22, 1808.	Breitkopf & Härtel, Leipzig, July 1811.	Maximilian Joseph, King of Bavaria.
81a	Sonata, PF. (E♭). 'Les Adieux, l'Absence, et le Retour.'	May 4, 1809.	Breitkopf & Härtel, Leipzig, July 1811.	Archduke Rudolph.
81b	Sextett, V. V. Va. C. 2 Cors. (E♭).	. . . . .	N. Simrock, Bonn, 1810.	
82	Four Arietas and a duet, Sopr. and PF. Words by Metastasio. 1. 'Dimmi ben mio.' 2. 'T'intendo, sì.' 3. 'Che fa, il mio bene' (*buffa*). 4. 'Che fa il mio bene' (*seria*). 5. 'Odi l'aura.' German words by Schreiber.	No. 4, 1809.—*Aut.* No. 1, Artaria.	Breitkopf & Härtel, Leipzig, May 1811.	
83	Three Songs by Goethe, Sopr. and PF. 1. 'Trocknet nicht.' 2. 'Was zieht mir.' 3. 'Kleine Blumen.'	1810.	Breitkopf & Härtel, Leipzig, Nov. 1811.	Princess von Kinsky.
84	Music to Goethe's Egmont. Overture. 1. Song, 'Die Trommel.' 2. Entracte I. 3. Entracte II. 4. Song, 'Freudvoll und leidvoll.' 5. Entracte III. 6. Entracte IV. 7. Clara's death. 8. Melodrama. 9. Battle Symphony.	1810.—*Aut.* of Overture, F. Hauser, Munich. Do. of No. 6, Fri. Kistner, Leipzig. First performance, May 24, 1810.	Breitkopf & Härtel, Leipzig; Overture, Feb. 1811. Other movements, April 1812.	
85	Christus am Oelberge, 'Mount of Olives,' S. T. B. Chorus, Orch.	1800. First performance April 5, 1803, Vienna.	Breitkopf & Härtel, Leipzig, Oct. 1811.	
86	Mass, S. A. T. B. Chorus, Orch. (C)	1807. First performance, Sept. 8, 1807, Eisenstadt.	Breitkopf & Härtel, Leipzig, Nov. 1812.	Pr. Nicholas Esterhazy de Galantha.
87	Grand Trio for V. V. Va. (C) taken, with Beethoven's approbation, from a MS. Trio for 2 Oboes and Engl. horn.	1794 (?).—*Aut.* of original, Artaria.	Artaria, Vienna, April 1806 (for V. V. Va.) The original by Breitkopf in the complete edition.	
88	Song, 'Das Glück der Freundschaft,' S. and PF. (A).	. . . . .	Löschenkohl, Vienna, 1803. Hoffmeister & Kühnel with Italian text added, April 1804.	
89	Polonaise, PF. (C).	1814 (?).	P. Mechetti, Vienna, Mar. 1815 (without Opus number).	Empress of Russia.
90	Sonata, PF. (E minor).	Aug. 16, 1814.	Steiner, Vienna, June 1815.	Count Moritz von Lichnowsky.
91	Wellington's Victory, or the Battle of Vittoria, Orch. Battle fought June 21, 1813. News reached Vienna, July 27, 1813.	First performance, Dec. 8, 1813.	Steiner, Vienna, Mar. 1816.	Prince Regent of England.
92	Seventh Grand Symphony, Orch. (A).	May 13, 1812.—*Aut.* Mendelssohns, Berlin. First performance Dec. 8, 1813.	Steiner, Vienna. Score, Dec. 21, 1816. Two-hand arrangement corrected by Beethoven.	Count von Fries.
93	Eighth Grand Symphony, Orch. (F).	Linz, Oct. 1812.—*Aut.* C. Haslinger, Vienna. First performance, Feb. 27, 1814.	Steiner, Vienna. Score, 1816. Two-hand arrangement corrected by Beethoven.	Empress of Russia.
94	Song, 'An die Hoffnung,' by Tiedge, S. and PF.	1816 (?).	Steiner, Vienna. Ap. 1816.	Princess Kinsky.
95	Quartet, V. V. Va. C. (F minor). (The 11th.)	Oct. 1810.—*Aut.* Hofbibliothek, Vienna.	Steiner, Vienna, Dec. 1816, Parts.	'His friend N. Zmeskall von Domanovetz.'
96	Sonata, PF. V. (G).	1812. First performance Jan. 1813, by Archduke Rudolf and Rode.	Steiner, Vienna, July 1816, Parts.	

Op.	Description.	Composed.	Original Publisher.	Dedicated to
97	Trio, PF. V. C. (B♭).	1811. Mar 3—26.—*Aut.* Mendelssohns, Berlin.	Steiner, Vienna, 1816, Paris.	
98	Six Songs, 'An die ferne (*oct.* entfernte) Geliebte. Liederkreis,' by A. Jeitteles.	April 1816.	Steiner, Vienna, Dec. 1816.	Prince Joseph von Lobkowitz.
99	Song, 'Der Mann von Wort,' by Kleinschmid (G).	*Aut.* Gurckhaus, Leipzig.	Steiner, Vienna, Nov. 1816.	
100	Duet, 'Merkenstein near Baden,' by J. B. Rupprecht. (*F*)	Dec. 22, 1814 (?)	Steiner, Vienna, Sept. 1816.	Count von Dietrichstein (Dedn. by Rupprecht).
101	Sonata, PF. (Hammer-klavier) (A).	First performance Feb. 18, 1816.	Steiner, Vienna, Feb. 1817.	Baroness Dorothea Ertmann.
102	Two Sonatas, PF. C. (C, D).	July and Aug. 1815.—*Aut.* ('Freie Sonate'), O. Jahn, Bonn.	Simrock, Bonn and Cologne, 1817. Artaria, Vienna, Jan. 1819.	No dedication. Countess von Erdödy.
103	Octet, 2 Ob. 2 Clars. 2 Cors. 2 Fag. (E♭). The original of Op. 4.	*Aut.* Artaria.	Artaria, Vienna, 1834.	
104	Quintet, V.V. Va. Va. C (C minor), arranged by Beethoven from op. 1, no. 3.	Aug. 14, 1817.—*Aut.* Artaria.	Artaria, Vienna, Feb. 1819, Paris.	
105	Six very easy themes varied, PF. F. or V.	1818, 1819.	Artaria, Vienna, Sept. 1819.	
106	Grand Sonata, PF. (Hammer-klavier) (B♭).	1818.	Artaria, Vienna, Sept. 1819.	Archduke Rudolf.
107	Ten [national] themes with variations, PF. F. or V.	1818–20.	N. Simrock, Bonn and Cologne, 1820.	
108	Twenty-five Scotch Songs, 2 Voices and small chorus, PF. V. C.	May 1815 (?).	Schlesinger, Berlin.	Pr. Radzivil.
109	Sonata, PF. (E).	1820 (?).—*Aut.* Schlesinger, Baden-Baden.	Schlesinger, Berlin, Nov. 1821.	Frl. Maximiliana Brentano.
110	Sonata, PF. (Hammerklavier), (A♭).	Dec. 25, 1821.—*Aut.* Artaria, Vienna.	Schlesinger, Berlin and Paris, Aug. 1822.	
111	Sonata, PF. (C minor); the last sonata.	Jan 13, 1822.—*Aut.* Artaria, Vienna.	Schlesinger, Berlin and Paris, April 1823.	Archduke Rudolf (ded. by publishers).
112	Calm sea and prosperous voyage. S A.T B. and Orch. Goethe's words.	1815.—*Revised copy*, C. Haslinger, Vienna.	Steiner & Co. Vienna, Feb. 28, 1823.	Goethe.
113	The Ruins of Athens. Kotzebue's words. Chorus and Orch. Overture and 8 numbers. For No. 4, see op. 76.	1811. Produced Feb. 9 1812.—*Aut.* of Overture and Nos. 3, 6. 8. and *corrected copy* of No. 7, C. Haslinger. *Aut.* No. 2, Artaria.	Artaria, Vienna, 1846.	King of Prussia.
114	March and Chorus (E♭) from 'Ruins of Athens,' for the Dedication of the Josephstadt Theatre, Vienna.	. . . . .	Steiner & Co. Vienna, 1824.	
115	Grand Overture in C, composed (gedichtet) for grand Orchestra; sometimes called 'Namensfeier.'	'Am ersten Weinmonath (October) 1814.' Produced Dec. 25, 1815.	Steiner & Co. Vienna, 1823.	Prince Radzivil.
116	Terzetto, 'Tremate.' S.T.B. (B♭).	1802.	Steiner & Co. Vienna, 1826.	
117	King Stephen. Grand Overture (E♭) and 9 numbers.	1811, for performance with Op. 113 on Feb. 9, 1812.	T. Haslinger, Vienna. 1815. Overture, Score alone. The other numbers in Breitkopf's general edition.	
118	Elegiac Song. S. A. T. B. and Strings (E). In memory of Eleonora Pasqualati died Aug. 23, 1811.	'Summer 1814.'—*Aut.* C. Haslinger, Vienna.	T. Haslinger, Vienna, July 1826.	'His friend' Baron Pasqualati.
119	New Bagatelles, easy and agreeable, PF. (*d* minor, C, *D*, A, C minor, *G*, *G*, C, C, & minor A, *B♭*, *G*).	Nov. 1—6, 1822.	Nos. 7—11 in Starke's Vienna PF. School, 1821. Nos 1—11, Schlesinger, Paris, and of 1823. No. 12 Diabelli & Co. Vienna. 1828 or later.	
120	33 Variations on a Waltz (by Diabelli) (C), composed for a collection called 'Vaterländischer Künstlerverein.'	1823 (?).—*Aut.* C. A. Spina, Vienna.	Cappi & Diabelli, Vienna, June 1823.	Mad. Antonia von Brentano.
121*a*	Adagio, Variations, and Rondo, PF. V. C. (*G*).	. . . . .	Steiner & Co. Vienna, May 7, 1824.	
121*b*	Opferlied, by Matthisson, Sopr. with Chorus and Orch.	1822 (?). The original version 1802. Produced Ap. 4, 1824.—*Aut. PF. score*, G. Petter, Vienna.	Schott & Sons, Mainz, 1825.	
122	Bundeslied, by Goethe (B♭), S. A. Chorus and Wind.	1823.—*Aut. PF. score*, G. Petter, Vienna.	Schott & Sons, Mainz. 1825.	
123	Mass in D, 'Messe Solennelle.'	1823.—*Aut.* Kyrie, Imp. Library, Berlin; the rest, Artaria, Vienna. *A revised MS.* (M. Solennis) in the Musikgesellschaft Library, Vienna.	Schott & Sons, Mainz, April, 1827.	Archduke Rudolph.
124	Overture in C, called 'Weihe des Hauses.' Written for opening of Josephstadt Theatre, Vienna.	End Sept. 1822.—*Aut.* Artaria, Vienna.	Schott & Sons, 1825.	Prince N. Galitzin.
125	Symphony, No. 9 (D minor), Grand Orch. S. A. T. B. and Chorus.	1823.—*Aut.* of first three movements in Imp. Library, Berlin. Portions of Finale, Artaria Vienna.	Schott & Sons, 1826.	King of Prussia.
126	Six Bagatelles, PF. (G, G minor, E♭, B minor, G, E♭, E♭).	Early in 1823.—*Aut.* Ritter von Pfusterschmid, Vienna.	Schott & Sons, Mainz, 1825.	
127	Quartet, V.V. Va. C. (The 12th) (E♭).	1824.—*Aut.* first movement, Mendelssohns, Berlin; second do. Artaria, Vienna.	Schott & Sons, Mainz, Mar. 1826. Paris.	Prince N. Galitzin.
128	Arietta, 'The Kiss,' by Weisse.	End of 1822.—*Aut.* formerly Ascher, Vienna.	Schott & Sons, Mainz, early 1825.	
129	Rondo a capriccio, PF. (G.), 'Fury over a lost groschen, vented in a caprice.'	. . . . .	A. Diabelli & Co. Vienna, 1828.	

Op.	Description.	Composed.	Original Publisher.	Dedicated to
130	Quartet, VV. Va. C. (B♭). (The 13th.)	1825 and (finale) Nov. 1826. —*Aut.* First movement Mendelssohns, Berlin; second do. F. Gross; third do. J. Hallmesberger, Cavatina, Artaria; Finale Ascher—all in Vienna. Produced with op. 133 as finale, Mar. 21, 1826.	Artaria, Vienna, May 7, 1827.	Prince N. Galitzin.
131	Quartet, V.V. Va. C. (C♯ minor). 'Fourth Quartet.' (The 14th.)	Oct. 1826. — *Aut.* First movement, Mendelssohns, Berlin. *Revised MS.* Schotts, Mainz.	Schott & Sons, Mainz, Ap. 1827.	Baron von Stutterheim.
132	Quartet V.V. Va. C. (A minor). 'Second Quartet.' (The 15th.)	1825. Produced Nov. 6, 1825 — *Aut.* Mendelssohns, Berlin.	Schlesinger, Berlin, Sept. 1827.	Prince N. Galitzin.
133	Grand Fugue. V.V. Va. C. (B♭) 'Tantôt libre, tantôt recherchée.' Originally the Finale to Op. 130.	*Aut.* ('Ouverture'). Artaria, Vienna.	M. Artaria, Vienna, May 10, 1827.	Archduke Rudolph.
134	Grand Fugue (Op. 133), arranged by the Author for PF. 4 hands.	. . . . .	M. Artaria, Vienna, May 10, 1827.	Archduke Rudolph.
135	Quartet, V.V. Va. C. (F.)—(the last.)	Gneixendorf Oct. 30, 1826.— *Aut.* of second and fourth movements formerly with Ascher, Vienna. *Aut.* of the parts, Schlesinger, Baden-Baden.	Schlesinger, Berlin, Sept. 1827.	'His friend Johann Wolfmayer.'
136	Der glorreiche Augenblick ('the glorious moment'), Cantata, S. A. T. B. Chorus and Orch; words by A. Weissenbach. 6 numbers.	Sept. 1814. Produced Nov. 29, 1814.—*Aut.* C. Haslinger, Vienna.	T. Haslinger, Vienna, 1836.	The Sovereigns of Austria, Russia and Prussia.
	Also as Preis der Tonkunst ('Praise of Music') by F. Rochlitz.	. . . . .	T. Haslinger, Vienna, 1836.	
137	Fugue, V.V. Va. C. (D). Composed for a collection of B.'s works projected by Haslinger, now in the Gesellschaft der Musikfreunde, Vienna.	Nov. 28, 1827.	T. Haslinger, Vienna, 1827.	
138	Overture, Orch. (C), known as 'Leonora, no. 1,' but really Leonora, no. 3. See Op. 72.	1807 (?). *Revised MS. score.* C. Haslinger, Vienna.	T. Haslinger, Vienna, 1832. Score.	

II. WORKS WITHOUT OPUS NUMBERS.

1. FOR ORCHESTRA, AND ORCHESTRAL INSTRUMENTS.

No.				
139	12 Minuets, D, B♭, G, E♭, C, A, D, B♭, G, E♭, C, F.	Before Nov. 22, 1795.—*Rev. MS. Parts*, Artaria Vienna.	PF. arrangement, Artaria & Co. Dec. 1795. Score, B. & H. edition.	
140	12 Deutsche Tänze, C, A, F, B♭, E♭, G, C, A, F, D, G, C.	Before Nov. 22, 1795.	PF. arrangement, Artaria & Co. Dec. 1795. Score, B & H. edition.	
141	12 Contretänze, C, A, D, B♭, E♭, C, E♭, C, A, C, G, E♭. N.B. No. 7 is the dance used in the Finale of Prometheus, the Eroica, etc. No. 11 also used in Finale of Prometheus.	Nos. 2, 9, 10, 1802.	Nos. 8, 7, 10, 4, 9, 1, for PF. only. Mollo & Co. Vienna, April 1802. Early in 1805. Orch. Parts of the 12. Score, B & H. edition.	
142	Minuet of congratulation (E♭), for Heusler, Director of New Josephstadt Theatre.	Nov. 1822.[1]	Artaria, Parts 1835. Score, B. & H. edition.	
143	Triumphal March, for Kuffner's 'Tarpeia' or 'Heraklia' (C).	Before Mar. 26, 1813. *Revised* Parts, C. Haslinger, Vienna.	For PF. in 'Die musik. Biene' Pt. 5, No. 9, Vienna 1819. In Score after 1827, T. Haslinger, Vienna.	
144	Military March (D).	Before June 4, 1816.	For PF. Cappi & Czerny, Vienna, Ap. 1827. In Breitkopf's complete ed.	
145	Military March (F), (Zapfenstreich). For the Carrousel on Aug. 25, 1810.	1809.	Schlesinger, Berlin, 1822.	
146	Rondino (E♭), 2 Ob. 2 Clar. 2 Cors. 2 Fags.	Very early.—*Aut.* C. A. Spina, Vienna.		
147	3 Duos, Clar. and Fag. (C. F, B♭).	. . . . .	Lefort, Paris, 1815 (?).	
148	Allegro con Brio, V. Orch (C) Fragment of 1st movement of a V. Concerto. Completed by Jos. Hellmesberger.	1807?—*Aut.* Library of the Gesellschaft der Musikfreunde, Vienna.	F. Schreiber, Vienna, 1879. Score.	Dr. G. von Breuning.
149	Musik zu einem Ritterballet.	1791 (?)	Rieter-Biedermann, Leipzig, 1872. Arranged for Piano by F. Dulcken.	

2. FOR PIANOFORTE. WITH AND WITHOUT ACCOMPANIMENT.

150	Sonatina for the Mandoline and Cembalo (C minor).	*Aut.* British Museum Add. MSS. 29,801.	'Dictionary of Music and Musicians' (Macmillans, London), under 'Mandoline.' Also by Ricordi.	
151	Rondo, PF. and Orch. (E♭). Probably finished by Czerny. Perhaps intended for op. 19.	*Aut.* Diabelli.	A. Diabelli & Co., Vienna. June 1829.	
152	9 Quartets, PF. V. Va. C. (E♭, D, C). N. B. Adagio of No. 3 is employed in Op. 2, No. 1.	1785.—*Aut.* Artaria.	Artaria, Vienna, 1832.	
153	Trio. PF. V. C. (E♭).	1795 (?)—*Aut.* Wegeler.	Dunst, Frankfort, 1830.	
154	Trio in one movement, PF. V. C. (B♭).	June 2, 1812.—*Aut.* Brentanos et Frankfort.	Dunst, Frankfort, 1830.	
155	Rondo, Allegro, PF. and V. (G).	Probably sent to Eleonora von Breuning in 1794.	Simrock, Bonn, 1806.	
156	12 Variations on 'Si vuol ballare,' PF. and V. (F).	. . . . .	Artaria, Vienna, July 1798.	Eleonora von Breuning.

[1] See 'Zweite Beethoveniana' p. 206 *note*.

No.	Description.	Composed.	Original Publisher.	Dedicated to
157	12 Variations on 'See, the conquering hero,' PF. and C. (G).	*Aut.* in Gesellschaft d. M. F. Library, Vienna.	Artaria, Vienna, 1797.	Princess Lichnowsky.
158	7 Variations on 'Bei Männern,' *PF.* and C. (E♭).	Jan. 1, 1802.—*Aut.* F. Amerling, Vienna.	Mollo, Vienna, ann. Ap. 2, 1802.	Count von Browne.
159	Variations on a theme by Count Waldstein, PF. 4 hands (C).	. . . . .	Simrock, Bonn, 1794.	
160	Air with [6] Variations on Goethe's 'Ich denke dein,' PF. 4 hands (D).	1800.	Kunst und Industrie Comptoir, Vienna, Jan. 1805.	Countess Josephine Deym and Countess Theresa Brunswick.
161	3 Sonatas, PF. (E♭, F minor, D).	'These Sonatas and the Dressler Variations my first work.' L. v. B.	Bossler, Spire, 1783.	Elector Maximilian Frederic of Cologne.
162	Sonata [called Easy], PF. (C), two movements only, the second completed by F. Ries.	. . . . .	Dunst, Frankfort, 1830.	Eleonora von Breuning.
163	2 Sonatinas, PF. (G, F). Not certainly Beethoven's.	. . . . .	J. A. Böhme, Hamburg, after 1827.	
164	Rondo, Allegretto, PF. (A).	. . . . .	Bossler, Spire, 1784.	
165	Minuet, PF. (E♭).	1783 (?).	Bureau des Arts et d'Industrie, Vienna, Jan. 1805.	
166	Prelude, PF. (F minor).	1785 (?)	Do. Jan. 1805.	
167	6 Minuets, PF. (C, G, E♭, B♭, D, C). Perhaps written for Orch.	. . . . .	Artaria, Vienna, March 1796.	
168	7 Ländler dances (all in D).	. . . . .	Artaria, Vienna, 1799.	
169	6 Ländler dances (all in D but No. 4 in D minor), also for VV. and C.	1802.	Artaria, Vienna, Sept. 1802.	
170	Andante [favori] PF. (F), said to have been intended for Op. 53.	1804 (?)	Bureau des Arts et d'Industrie, Vienna, May 1806.	
171	6 Allemandes, PF. and V. Nn. 6, in G, for PF.	. . . . .	L. Maisch, Vienna, July 1814.	
172	Ziemlich lebhaft, PF. (C minor).	Aug. 14, 1818, written by request.	Berlin Musikzeitung, Dec. 8, 1824.	
173	Bagatelle, PF. (A minor). 'Für Elise am 27 April zur Erinnerung von L. v. Bthvn.'	*Aut.* in the papers of Fran Therese von Drossdick geb. Malfatte.	In Nohl's 'Neue Briefe Beethovens,' 1867, p. 28.	
174	Andante maestoso (C), arranged from the sketch for a Quintet and called 'Beethovens letzter musikalische Gedanke.'	Nov. 1826 (?)	A. Diabelli, Vienna, 1840.	
175	10 Cadences to Beethoven's PF. Concertos in C, B♭, C minor, G and D (arrt. of Violin Concerto, see Op. 61). Also 2 to Mozart's PF. Concerto in D minor.	*Aute.* of 10, Breitkopf & Härtel.	Breitkopf & Härtel, Leipzig. Compl. Edition. No 11 had appeared in the Vienna 'Zeitschrift für Kunst' Jan. 23, 1836.	
176	[9] Variations and a March by Dressler, Harpsichord (Clavecin), (C minor).	1780 (?) said by B. to be his first work, with the Sonatas, No. 161.	Götz, Mannheim, early in 1783.	Countess Wolf-Metternich.
177	24 Variations on Righini's air 'Vieni (*sic.* i. e. 'Venni') amore,' Harpsichord (Clavecin) (D).	1790.	Traeg, Vienna, 1801.	
178	[13] Variations on Dittersdorf's air 'Es war einmal,' PF. (A).	1792 (?).	Simrock, Bonn, early 1794.	
179	[9] Variations on Paisiello's air 'Quant' è più bello,' PF. (A).	1795.	Traeg, Vienna, Dec. 1795.	Prince C. von Lichnowsky.
180	[6] Variations on Paisiello's duet 'Nel cor più,' PF. (G).	1795 (?) 'Perdute per larritrovate par L. v. B.'	Traeg, Vienna, March 1796.	
181	12 Variations on minuet [a la Vigano] from Haibel's ballet 'Le nozze disturbate,' PF. (C).	1795 (?)	Artaria, Vienna, Feb. 1796.	
182	12 Variations on the Russian dance from Paul Wranitzky's 'Waldmädchen,' for Clavecin or Pianoforte.	1796 or 7.	Artaria, Vienna, Apr. 1797.	Countess von Browne.
183	6 easy Variations on a Swiss air, Harpsichord or Harp (F).	*Revised copy*, Simrock of Bonn.	Simrock, Bonn, 1798.	
184	6 Variations on Grétry's air 'Une fièvre brûlante,' PF.	. . . . .	Traeg, Vienna, Nov. 1798.	
185	10 Variations on Salieri's air 'La Stessa, la Stessissime,' Clavecin or PF.	1799.	Artaria, Vienna, Mar. 1799.	Countess Babette de Keglevics.
186	7 Variations on Winter's quartet 'Kind willst du,' PF. (F).	. . . . .	Mollo, Vienna, Dec. 1799.	
187	6 Variations on Süssmayr's trio 'Tändeln und scherzen,' PF. (F).	1799.	F. A. Hoffmeister, Dec. 1799.	Countess von Browne.
188	6 very easy Variations on an original theme, PF. (G).	1800 (?)	Traeg, Vienna, Dec. 1801.	
189	[7] Variations on 'God save the King,' PF. (C).	. . . . .	Bureau des Arts et d'Industrie, Vienna, March 1804.	
190	[5] Variations on 'Rule Britannia,' PF. (D).	. . . . .	Bureau des Arts et d'Industrie, Vienna, June 1804.	
191	32 Variations, PF. (C minor).	1806 (?)	Bureau des Arts et d'Industrie, Vienna, April 1807.	
192	[8] Variations on 'Ich hab' ein kleines Hüttchen nur,' PF. (B♭).	1794 (?)	Dunst, Frankfort, 1831.	

2. WORKS FOR VOICES.

193	Bass Solo, Chorus, Orch. 'Germania!' Finale for Treitschke's Singspiel 'Gute Nachricht.'	First performance April 11, 1814.	Hoftheater Musik-Verlage, Vienna, June 1814, PF. arrangement.	
194	Bass solo, Chorus, Orch. 'Es ist vollbracht.' Finale to Treitschke's Singspiel 'Die Ehrenpforten.'	First performance July 15, 1815.	Steiner, Vienna, July 24, 1815, PF. arrangement.	
195	'Miserere' and 'Amplius.' Dirge at B.'s funeral. Chorus of 4 eq. voices and 4 trombones. Adapted by Seyfried from two of 3 MS. Equali for trombones, written at Linz, Nov. 2, 1812.	Nov. 2, 1812.—*Aut.* Haslinger.	Haslinger, Vienna, June 1827.	

No.	Description.	Composed.	Original Publisher.	Dedicated to
196	Cantata on the death of the Emperor Joseph II. (Feb. 20. 1790). 'Tod! Tod! stöhnt es aus,' for Solos, Chorus and Orchestra (C minor). Another Cantata (Sept. 30, 1790), 'Er schlummert,' on the accession of Leopold II, is in the press (1807).	Bonn 1791.	Breitkopf & Härtel, Leipzig, 1807. PF. score.	
197	Song of the monks from Schiller's William Tell—'Rasch tritt der Tod.' 'In recollection of the sudden and unexpected death of our Krumpholz, May 3, 1817.' T.T.B. (G minor).	May 3, 1817.—*Aut.* formerly A. Fuchs.	'Neue Zeitschrift der Musik,' June 1839.	
198	Chorus, 'O Hoffnung' (4 bars); for the Archduke Rudolph (G.)	'Spring 1818.'	In Steiner's 'Musikalisches Museum,' 1819. Part 7. See also Nohl's 'Neue Briefe Beethovens,' 1867, p. 168.	
199	Cantata, S. A, B. and PF. (E♭).	'Evening of April 12, 1813,' for the birthday of Prince Lobkowitz. — *Aut.* Ottokar Zeithamer, Prague.	Nohl's 'Neue Briefe Beethovens,' 1867, p. 221.	
200	Cantata, 'Graf, Graf, lieber Graf.' Voices and PF. (E♭) to Count Moritz Lichnowsky.	. . . . .	Nohl's 'Briefe Beethovens,' 1865, p. 107.	
201	Cantata, 'Seiner kaiserlicher Hoheit' (C). To the Archduke Rudolph.	Jan. 12, 1820.—*Aut.* in the Library of the Gesellschaft der Musikfreunde, Vienna.	Nohl's 'Briefe Beethovens,' 1865, p. 203.	
202	Cantata (4 bars), on the arrival of Herr Schlesinger of Berlin—'Glaube und hoffe' (B♭). Comp. No. 22.	Sept. 21, 1819.	Marx. 'Beethoven,' vol. II.	
203	Melodram for speaking voice and Harmonica, 'Du dem sie gewunden,' written for 'Duncker's 'Leonora Prohaska' (D).	1814.—*Aut.* Gesellschaft der Musikfreunde, Vienna.	'Dictionary of Music and Musicians' (Macmillans, London), under 'Harmonica.'	
204	Canon[1] a 3 to Heitzen's 'Im Arm der Liebe,' comp. op. 52, no. 3.	1795 (?)	Breitkopf's general edition no. 206.	
205	Canon[1] a 4, 'Ta, ta, ta, lieber Mälzel.' (B♭).	Spring of 1812.[2]	Hirschbach's 'Musikalisch-kritisches Repertorium,' 1844.	
206	Canon[1] a 3 to Schiller's[3] 'Kurz ist der Schmerz' (F minor), for Herr Naue.'	Vienna, Nov. 23, 1813.	Neue Zeitschrift für Musik.	
207	Canon[1] a 9 'Kurz ist der Schmerz' (F), for Spohr.	Vienna, March 3, 1815.	Spohr's Selbstbiographie, 1860, vol. II.	
208	Canon (Räthsel Canon) to Herder's 'Lerne Schweigen o Freund' (F), for Neate, Jan. 16, 1816.	End of 1815 (?)	Vienna, Allgemeine Musik. Zeitung, March 6, 1817.	
209	Canon[1] a 3 'Rede, rede, rede,' for Neate.	Vienna, Jan. 24, 1816.—*Aut.* of 208 and 209 in Neate's album.	Breitkopf's general Edition, no. 256.	
210	Canon[1] a 3. 'Glück, Glück, zum neuen Jahr' (F), for Countess Erdödy, comp no. 220.	Vienna, Dec. 31, 1819.	Breitkopf's general Edition.	
211	Canon[1] a 4, 'Alles Gute! Alles Schöne!' (C), for the Archduke Rudolph.	Jan. 1, 1820.—*Aut.* Gesellschaft d. Musikfreunde, Vienna.	Breitkopf & Härtel's general Edition, no. 256.	
212	Canon[1] a 2, 'Höffmann! Höffmann![4] sei ja kein Höfmann' (C).	1820 (?)	Cäcilia, April 1825.	
213	Canon 3 to 1, 'O Tobias!' (D minor), for Tobias Haslinger.	Baden, Sept. 10. 1821.	Allgemeine Musikalische Zeitung (Leipzig), 1863, p. 727.	
214	Canon[1] a 6, to Goethe's 'Edel sei der Mensch' (E).	1823 (?)	Vienna Zeitschrift für Kunst etc. June 21, 1823.	
215	Canon 4 in 1, 'Schwenke dich ohne Schwänke,' for Schwenke of Hamburg.	Vienna, Nov. 17, 1824.	Cäcilia, April 1825.	
216	Canon[1] a 3, 'Kühl, nicht lau' (B♭), referring to Fr. Kuhlau.	Baden, Sept. 3, 1825.	Seyfried, L. v. Beethoven's Studien, 1832; Anhang, p. 25.	
217	Canon[1] a 3, 'Signor Abatel' (G minor), on Abbé Stadler.	. . . . .	Breitkopf's general Edition, no. 256.	
218	Canon[1] a 3. 'Ewig dein' (C), perhaps for Baron Pasqualati.	*Aut.* J. Street, Esq., London.	Allgemeine Musik Zeitung, 1863, p. 856.	
219	Canon 3 in 1, 'Ich bitt' dich,' on the scale of E♭, for Hauschka.	. . . . .	Breitkopf's general Edition, no. 256.	Dedicato al signore Illustrissimo Hauschka dal suo servo L. v. B.
220	Canon (free) 4 in 1 to Goethe's 'Glück zum neuen Jahr,' (E♭). Comp. no. 210.	. . . . .	In 'Lieder von Göthe und Matthisson' etc., J. Riedl's Kunsthandlung, Vienna and Pesth. May 1816.	
221	Canon (Räthsel canon) 'Si non per portas' (F), to M. Schlesinger.	Vienna, Sept. 26, 1825.	Appendix to Marx's Beethoven,' 1826.	
222	Canon in 8va (A). 'Souvenir pour Monsieur S. de M. Boyer par Louis van Beethoven.'	Baden, Aug. 3, 1825.—*Aut.* C. A. Schulz, Leipzig.	Nohl's 'Neue Briefe Beethovens,' 1867, p. 274.	
223	25 Irish Songs, for Voices with PF, V. C.:—1. 'The Return to Ulster' (F minor). 2. 'Sweet power of song' a 2 (D). 3. 'Once more I had thee' (F). 4. 'The morning air' (G minor). 5. 'The Massacre of Glencoe' (A minor). 6. 'What shall I do' a 2 (D). 7. 'His boat comes on the suony lide' (D). 8. 'Come, draw we round' (D minor). 9. 'The soldier's dream' (E♭). 10. 'The	. . . . .	Contained in a select collection of original Irish airs for the Voice, united to characteristic English poetry written for this work; with symphonies and accompaniments for the Pianoforte, Violin, and Violoncello, composed by Beethoven. By George Thomson, Edinburgh, vol. i. 1814.	

[1] These are more properly Rounds.
[2] Schindler, confirmed by Nottebohm, 'Zweite Beethoveniana' (1887), p. 113.
[3] Jungfrau von Orleans.
[4] Hoffmann in Nohl, 'Briefe Beethovens,' no. 328; but Hofmann in B. & H.'s edition, no. 256. See Thayer's 'Chron. Verzeichniss,' no. 223.

No.	Description.	Composed.	Original Publisher.	Dedicated to
	Deserter' (F). 11. 'Thou emblem of faith' (C minor). 12. 'English Bulls' (D). 13. 'Musing on the roaring ocean' (C). 14. 'Dermot and Sheiah' (O). 15. 'Let brain-spinning swains' (A). 16. 'Hide not thine anguish' (D). 17. 'In vain to this desert,' a 2 (D). 18. 'They bid me slight,' a 2 (D minor). 19. 'Wife, children, and friends' a 2 (A minor). 20. 'Farewell bliss' a 2 (D minor). 21. 'Morning a cruel turmoiler is' (D). 22. 'Garryone' (D); comp. no. 212, no. 7. 23. 'The wandering gypsy' (F). 24. 'Shall a son of O Donnel' (F). 25. 'O harp of Erin' (E♭); comp. no. 212, no. 2.			
224	20 Irish Songs:—1. 'When eve's last rays,' a 2. 2. 'No riches from his scanty store.' 3. 'The British light dragoons.' 4. 'Since greybeards inform us.' 5. 'I dreamed I lay,' a 3. 6. 'Sad and luckless.' 7. 'O soothe me, my lyre.' 8. 'Norah of Balmagairy.' 9. 'The kiss, dear maid.' 10. 'The hapless soldier,' a 2. 11. 'When far from the home.' 12. 'I'll praise the saints.' 13. 'Sunshine.' 14. 'Paddy O'Rafferty.' 15. 'Tis but in vain.' 16. 'O might I but my Patrick love!' 17. 'Come, Darby dear, easy.' 18. 'No more, my Mary.' 19. 'Judy, lovely, matchless creature.' 20. 'Thy ship must sail.'	May (?) 1815.—*Aut.* of Nos. 6, 7, 8, 9, 11, 16, 17, 18, 20. Artaria, Vienna.	Nos. 1 to 4 in vol. i. (1814) of foregoing publication; nos. 6 to 20 in vol. ii. (1816).	
225	12 Irish Songs:—1. 'The Elfin Fairies.' 2. 'O harp of Erin', comp. no. 210, 25. 3. 'The farewell song.' 4. 'St. Patrick's day.' 5. 'O who, my dear Dermot.' 6. 'Put round the bright wine.' 7. 'Garryone', comp. no. 210, 22. 8. 'Nora Creina.' 9. 'O would I were but that sweet linnet!' a 3. 10. 'The hero may perish,' a 2. 11. 'The soldier in a foreign land.' a 2. 12. 'He promised me at parting.' a 2.	. . . . .	Nos. 2 and 7 in vol. i. of above (1814), nos. 1, 3, 4, 5, 6, 8, 9, 10, 11, 12 in vol. ii. of the same.	
226	20 Welsh Songs:—1. 'Sion the son of Evan,' a 3. 2. 'The monks of Bangor's march,' a 2. 3. 'The cottage maid.' 4. 'Love without hope.' 5. 'The golden robe.' 6. 'The fair maids of Mona.' 7. 'O let the night my blushes hide.' 8. 'Farewell, farewell, thou noisy town.' 9. 'The Æolian harp.' 10. 'Ned Fugh's farewell.' 11. 'Merch Megan.' 12. 'Waken lords and ladies gay.' 13. 'Helpless woman.' 14 'The dream,' a 2. 15. 'When mortals all.' 16. 'The damsels of Cardigan.' 17. 'The dairyhouse.' 18. 'Sweet Richard.' 19. 'The Vale of Clwydd.' 20. 'To the blackbird.' 21. 'Cupid's blindness.' 22. 'Constancy,' a 2. 23. 'The old strain.' 24. 'Three hundred pounds.' 25. 'The parting kiss.' 26. 'Good night.'			
227	12 Scottish songs:—1. 'The banner of Buccleuch.' S. T. B. 2. 'Duncan Grey,' S. T. B. 3. 'Up, quit thy bower,' S S. B. 4. 'Ye shepherds of this pleasant vale,' S T. B. 5. 'Cease your funning.'[1] S. 'Highland Harry,' 7. 'Polly Stewart.' S. 'Womankind,' S T. B. 9. 'Lochnagar,' S T. B 10. 'Silence.' S. T. B. 11. 'Auld Lang Syne,' S.T.B. 12. The Quaker's wife,' S.T.B.	*Aut.* No. 6, Artaria, Vienna.	No. 5, 6, 7, 8, 9, 10, 11 published in vol. vi. of above collection, 1841.	
228	12 Songs of various nationality, for Voice, FF. V. C.:—1. 'God save the king,' Solo and Chorus. 2. 'The Soldier' (The Minstrel Boy). 3. 'Charlie is my darling.' S.S.B. 4. 'O sanctissima!' (Sicilian Mariner's Hymn), S.S.B. 5. 'The Miller of the Dee.' S.T.B. 6. 'A health to the brave,' a 3. 7. 'Robin Adair,' S. T. B. 8. 'By the side of the Shannon.' S. 'Highland Harry,' Solo and Chorus. 10. 'Johnny Cope.' 11. 'The Wandering Minstrel.' Solo and Chorus. 12. 'La gondoletta.'	Nos. 2, 6, 7, 6, 11, May 1815.	Nos. 2, 6, 8, 11, published by Thomson, Edinburgh, 1816; nos. 6 and 6 by him, 1831.	

[1] This is possibly a Welsh, possibly an Old English air.

No.	Description.	Composed.	Original Publisher.	Dedicated to
229	Song, 'Schilderung eines Mädchens.'	1781 (?)	Bossler of Spire, in 'Blumenlese für Klavierliebhaber.' 1783—'von Herrn Ludwig van Beethoven, alt elf Jahren.'	
230	Song to Wirth's 'An einen Säugling.'	. . . . .	Bossler of Spire in 'Neue Blumenlese für Clavierliebhaber.' 1784.	
231	Song, 'Farewell to Vienna's citizens,' to Friedelberg's words, Solo.	Nov. 15, 1796.	Artaria & Co. Vienna, Nov. 19, 1796.	Obristwacht-meister von Kövesdy.
232	War Song of the Austrians, to Friedelberg's words, Solo and Chorus, with PF.	. . . . .	Artaria & Co. Vienna, April 14, 1797.	
233	Song to Pfeffel's 'Der freie Mann.'	1795(?)—*Aut.* Artaria, Vienna.	Simrock, Bonn, with another text, by Wegeler—'Maurerfragen.' In 1808 with original text and with op. 75, no. 2, and 'Opferlied,' oc. 221.	
234	Opferlied, to Matthisson's 'Die Flamme lodert,' comp. op. 121 *b*.	1795 (?)	See no. 220.	
235	Song, 'Zärtliche Liebe' to Herrosen's 'Ich liebe dich' Voice and PF. (G.) N.B begins with second stanza.	*Aut.* Dr. Schneider, Vienna.	Trasg, Vienna, June 1803. 'II Lieder, no. 1 . . . von Ludwig van Beethoven.'	
236	Song, 'La Partenza,' to Metastasio's 'Ecco quel fiero istante' (A).	*Revised copy.* C. A. Spina, Vienna.	Trasg, Vienna, June 1803. 'II Lieder, no. 2, etc.' See no. 222.	
237	Song, 'Der Wachtelschlag' (the Quail) to Sauter's 'Horch! wie schallt's.' (F.)	. . . . .	Kunst- und Industrie Comptoir, Vienna, March, 1804.	
238	Song, 'Als die Geliebte sich trennen wollte,' words translated by S. von Breuning from the French of G. Bernard (E♭).	. . . . .	Allgemeine Musik. Zeitung, Leipzig, Nov. 22, 1809.	
239	Arietta, to Carpani's 'In questa tomba oscura' (A♭).	1807(?)—*Aut.* Artaria, Vienna.	The sixty-third of a collection of settings of Carpani's poem published by Mollo, Vienna, Sept. 1808.	
240	Song, 'Andenken' to Matthisson's 'Ich denke dein' (D).	. . . . .	Breitkopf & Härtel, May 1810.	
241	Four settings of Goethe's 'Sehnsucht.'—'Nur wer die Sehnsucht kennt.' Soprano and PF. Nos. 1, 2, 4, G minor; No. 3, E♭.	. . . . .	No. 1, Appendix to 'Prometheus,' oc. 9; April 1808. The 4 settings appeared at Der Kunst und Industrie Comptoir, Vienna, Sept. 22, 1810.	
242	Song, to Reisig's 'Lied aus der Ferne'—'Als mir noch.' Voice and PF. (B♭).	1809.—*Aut.* Artaria, Vienna.	Breitkopf & Härtel, May 1810.	
243	Song, to Reisig's 'Der Liebende'—'Welch ein wunderbares Leben.' Voice and PF. (D).	*Aut.* Artaria, Vienna.	A. Kühnel, Leipzig, in 'Achtzehn deutsche Gedichte,' etc., July 1810.	
244	Song, to Reisig's 'Der Jüngling in der Fremde.'—'Der Frühling entblühet' (B♭).	. . . . .	A. Kühnel, Leipzig, with the foregoing.	
245	Song, to Reisig's 'Des Krieger's Abschied' (E♭).	1814.	P. Mechetti, Vienna, in 'Sechs deutsche Gedichte,' etc., June 1815.	
246	Song, to Reisig's 'Sehnsucht'—'Die stille Nacht.'	1815 or 1816.	Artaria & Co., Vienna, in 'Drei deutsche Gedichte,' etc., June 1816.	
247	Song, to Stoll's 'An die Geliebte'—'O dass ich dir.' 2 versions in N.	Dec. 1811.—*Aut.* Petter, Vienna.	Vienna, in 'Friedensblätter,' July 12, 1814.	
248	Song (Bass), to F. H. Herrmann's 'Der Bardengeist'—'Dort auf dem hohen Felsen' (G.)	Nov. 3, 1813.	Musenalmanach for 1814, Vienna.	
249	Song, to Treitschke's 'Ruf vom Berge' 'Wenn ich ein Vöglein wär' (A).	Dec. 3, 1816.	Appendix to F. Treitschke's Poems, June 1817.	
250	Song, to Wessenberg's 'Das Geheimniss'—'Wo blüht das Blümchen.'	1815.	Wiener, Moden-zeitung, Feb. 20, 1816.	
251	Song, to Carl Lappe's 'So oder so.'—'Nord oder Süd?' (F).	1817.	Wiener Moden-zeitung, Feb. 15, 1817.	
252	Song, to von Haugwitz's 'Resignation.' 'Lisch aus, mein Licht!' (D).	End of 1817.	Wiener Zeitschrift für Kunst, March 31, 1818.	
253	Song, to Goethe's 'Abendlied unter'm gestirnten Himmel.'—'Wenn die Sonne nieder sinket' (E).	March 4, 1820.—*Aut.* Hofbibliothek, Vienna.	Wiener Zeitschrift für Kunst, March 28, 1820.	
254	Two songs to Bürger's words, 'Seufzer eines Ungeliebten,' and 'Gegenliebe.' For 'Gegenliebe,' see op. 80.	1795 (?)	Diabelli & Co., Vienna, April 1827; with no. 255.	
255	Song, to Herder's 'Die laute Klage.'—'Turteltaube' (C minor).	1809 (?).	See the foregoing.	
256	Song, 'Gedenke mein! ich denke dein' (E♭).	. . . . .	Haslinger, Vienna. 1844.	[G.]

BEGNIS, SIGNORA. For last line but one of article, *read* took place at Florence June 7, 1853.

BEGREZ. In lines 2 and 6 of article, *for* 1787 *and* 1801, *read* 1783 *and* 1804 *respectively*. (Corrected in late editions.)

BELLERMANN, J. J. Line 4 from end of article, *for* a few years since, *read* Feb. 4, 1874.

BELLINI. Line 2, for date of birth substitute Nov. 1, 1801. Line 10, *for* nine *read* four. Line 25, insert date of 'Adelson e Salvina' (*sic*), 1824. Page 212 *b*, l. 7, add date of 'Pirata,' 1827. Line 17, *for* 1828 *read* 1829. Line 41, *for* 33 *read* 29 (corrected in late editions). Line 50, add date of 'Sonnambula,' 1831. Page 213 *a*, l. 24, add date of 'Norma,' Dec. 26, 1831. Page 213 *b*, l. 7, add date of 'Puritani,' 1835. Page 214 *a*, l. 13, *for* 29th *of earlier, and* 33rd, *of later editions, read* 34th.

BELLMANN, C. M. See vol. iii. p. 610 *b*. note 2.

BELLOC. The dates of birth and death are Aug. 13, 1784, and May 13, 1855.

BENDA, Georg. Paloschi gives the place of his birth, Junghuuzlau, and says that he died at Kosteritz, Nov. 6, 1795.

BENDEL, Franz. See vol. ii. 735 *a*.

BENEDICT, Sir Julius. Add that in early life he studied with J. C. L. Abeille, and that his appointment at Vienna was that of conductor at the Kärnthnerthor Theatre, which he held from 1823 to 1825. Page 222 *b*, last line, *for* the whole *read* most. Page 223 *a*, l. 3, add the date 1852 for his return to England, and that in the same year he was appointed conductor of the Harmonic Union. Add to his works the cantata 'Graziella,' written for the Birmingham Festival of 1882 (originally intended for the Norwich Festival of 1881, but not completed in time), which was subsequently produced as an opera at the Crystal Palace. He died at his residence, 2 Manchester Square, on June 5, 1885, and was buried at Kensal Green on the 11th. (Dict. of Nat. Biog., etc.) [M.]

BENEVOLI, Orazio, a celebrated contrapuntist, born at Rome in 1602, was reputed to be a natural son of Duke Albert of Lorraine. He studied under Vincenzo Ugolini[1], and commenced his professional career as Maestro di Cappella in the Church of S. Luigi de' Francesi. After a brief tenure of this post he was called into the service of the Austrian Court, and during his residence at Vienna, in the years 1643–45, he published several collections of motets and offertories, but his best works were produced after his return to Rome. Here he resumed his former office in S. Luigi de' Francesi, but held it only for a few weeks. On Feb. 23, 1646, he was transferred to S. Maria Maggiore, and on Nov. 7 of the same year he succeeded Mazzocchi as maestro di cappella at the Vatican. This appointment he retained, in high repute both as a teacher and a composer, until his death on June 17, 1672. He was buried in the Church del Santo Spirito in Sassia. One of his best pupils was Bernabei.

Benevoli's chief merit as a composer was the skill with which he handled a large assemblage of voices in separate parts. Masses, psalms, motets and anthems of his for 12, 16, 24, and 48 voices, in 4, 5, 6, 8, and even 12 distinct choirs, are quoted by Baini, Santini, Burney, Fétis and others. Burney (in his History of Music, ii. 474) specially praises a mass *a sei cori* which was in his own possession; and Fétis cites a mass for 48 voices in 12 choirs[2] as a feat never excelled, and only twice equalled, viz. by J. B. Giansetti and G. Ballabene. Specimens of Benevoli's works will also be found in the contrapuntal treatises of Padre Martini, Padre Paolucci, and Fétis, who are of one mind in regarding him as an admirable model to study in writing for a large number of voices. But, excepting this particular kind of skill and ingenuity, Benevoli's music has no real artistic value. His fugues are rarely developed, for after a few bars they break off, and though his harmony obviously imitates Palestrina's, it falls far short of the same level of excellence in respect of simplicity and grandeur. Many of Benevoli's works, both in print and in manuscript, are extant, and are preserved in the Basilica of the Vatican, in the Casa Corsini alla Lungara, in Sir Frederick Ouseley's library, and in the British Museum. Some will be found also in the collections published by Teschner, Rochlitz, and Prince de la Moskowa. [A.H.W.]

BENINCORI. Add day of birth, Mar. 28.

BENNETT, Joseph, critic and *littérateur*; born at Berkeley, Gloucestershire, in Nov. 1831. Author of the librettos of the 'Good Shepherd' (J. F. Barnett), the 'Rose of Sharon' and 'Story of Sayid' (Mackenzie), the 'Golden Legend' (Sullivan), 'Ruth' (Cowen), and 'The Garden of Olivet' (Bottesini). Mr. Bennett furnishes the analyses for the programme-books of the Philharmonic Society and the Monday and Saturday Popular Concerts. His account of the origin of the latter was published[3] *à propos* of the thousandth concert, April 4, 1887. Mr. Bennett has published 'Letters from Bayreuth' (1877), originally contributed to the 'Daily Telegraph'; his articles on 'The Great Composers, sketched by themselves' began in the 'Musical Times,' Sept. 1877, and are still in progress there, while some of them are republished as 'Primers of Musical Biography' (Novello). Mr. Bennett edited 'Concordia' during its too-short existence,[4] and among his valuable contributions is a 'Comparison of the original and revised Scores of Elijah,' which, after the death of 'Concordia,' was completed in the 'Musical Times.' It is however as the musical reporter of the 'Daily Telegraph' that Mr. Bennett exercises the greatest influence. [G.]

BENNETT, Sir W. S. Page 225 *b*. Reference should be made to his attempt to obtain the professorship at Edinburgh, an account of which is found in vol. ii. 283. Line 22 from the bottom of the same column, *for* 1857 *read* 1867. (Corrected in late editions.)

BENNETT, Thomas. The date of his birth is probably 1784, if the inscription on his tombstone may be trusted.

BENOIST, François, born Sept. 10 at Nantes, entered the Paris Conservatoire in 1811, under Adam and Catel, and gained the Prix de Rome in 1815 for his 'Œnone.' On his return from Italy in 1819 he was appointed first organist at the Court, and soon afterwards professor of the organ in the Conservatoire. In 1840 he became Chef du Chant at the Opera. He died in May 1878. His works include a three-part Mass, the

[1] Martini, Burney, Bertini, Orloff, and others, speak of Benevoli as the pupil of Bernadino Nanini; but Liberati, doubtless writing with accurate knowledge, says in his *Letters ad Ottav. Persapegi*, pp. 58, 59, 'the other renowned pupil and favourite of B. Nanini was Vincenzo Ugolini, a great master in the art of teaching . . . as many of his pupils have shown, especially Benevoli . . . who excelled his master and all others living in writing for four or even six choirs in four parts each . . .'

[2] This Mass was sung at Rome, in S. Maria sopra Minerva, by 150 professors, on August 4, 1650; and the expense of the performance was borne by a notary, Dominique Fonthia by name.

[3] 'A Story of Ten Hundred Concerts, Feb. 14, 1859—April 4, 1887.'

[4] Novello, May 1, 1878, to April 22, 1876.

operas 'Léonore et Félix' (1821), 'L'Apparition' (1848), and several ballets. [M.]

BENOÎT, PIERRE LÉOPOLD LÉONARD, Belgian composer, and the chief promoter of the Flemish musical movement, was born in Harelbeke (West Flanders), Aug. 17, 1834. Having first studied music with his father and with Peter Carlier, organist of the village of Desselghem, he entered, at 17, the Conservatoire of Brussels, where Fétis took the greatest interest in him, and taught him counterpoint, fugue, and composition. While still studying, he became conductor at a Flemish theatre in Brussels, where he wrote the music to several plays, and also an opera, 'Le Village dans les Montagnes' (1857), which attained success. In this year he carried off the first prize for composition, and by means of a grant from government he was able to make a tour in Germany. He visited Leipzig, Dresden, Prague, Berlin, and Munich, composing songs, piano pieces, motets, etc., and sending to the Académie at Brussels an essay, 'L'Ecole Flamande de Musique et son Avenir,' and a 'Petite Cantate de Noël.' On his return to Belgium he brought out in Brussels and Ghent a Messe Solennelle which was much praised by Fétis. He then went to Paris (1861) in the hope of producing an opera ('Le Roi des Aulnes') at the Théâtre Lyrique, and here he was for some time conductor at the Bouffes Parisiens. Returning to his own country, he at once took up a position by producing in Antwerp (April 1864) a Quadrilogie Religieuse, consisting of four previous compositions, his Cantate de Noël (1860), Messe Solennelle (1862), a Te Deum, and a Requiem. He was then seized with the desire of stirring up a musical movement in Flanders, distinct alike from the French and German schools. By dint of activity and perseverance and of exciting the *amour propre* of his countrymen, he gathered round him a certain number of adepts, and created the semblance of a party of which he was the acknowledged head. This agitation was so cleverly conducted that it ended in the foundation of the Flemish School of Music in Antwerp in 1867, under the auspices of the town and the government. Benoît was appointed director, and has retained the post until the present time. From that time he has unceasingly promulgated the theory of a national Flemish art by means both of pamphlets and musical compositions. But on what does this theory rest? Almost all the Belgian composers, whether they possess the genius of Grétry, the talent of Gossec, or merely the science and erudition of Limnander or Gevaert, form part of the French school. Musically speaking, Belgium serves as an intermediary between France and Germany. On account of the proximity of the two countries and the affinity of their languages, the musical creations of modern Germany are more rapidly known and more appreciated in Belgium than in France,—Richard Wagner, for instance, has long been justly admired by the whole of Belgium,—but what special elements are there out of which to form a Flemish school of music? If, as is said, it consists simply in setting Flemish words to music, the thing is a mere quibble, unworthy of a musician with any self-respect, for in the question of musical style the language used signifies absolutely nothing.

The only result of this crusade is to isolate those composers who make use of a language so circumscribed as Flemish, since works written in this language would have to be translated before they could gain any reputation out of their own country. And this explains why the head of the school, who is at the same time its sole musical representative, Benoît himself, is quite unknown to the public outside Flanders. But he has deserved the gratitude of his country for the impetus he has given to music, especially in Antwerp, which, from a musical point of view, has become quite transformed by his ardour. But he has taken advantage of a mere figure of speech to create for himself a particular position; for his enormous compositions—'Lucifer,' 'L'Escaut,' 'La Guerre,' etc.—have in them no Flemish characteristics but the text; the music belongs to all schools, particularly to that French school against which Benoît pretended such a reaction.

Upon poems of little clearness or variety the composer has built up scores which are certainly heavy, solid, and massive enough, but which are wanting in charm and grace. Benoît's musical ideas have no originality; he gets all his effects by great instrumental and choral masses, and is therefore obliged to write very simply in order to prevent inextricable confusion. Whatever plan he adopts he prolongs indefinitely; he repeats his words, and the meagre phrases which form his melodies to satiety. By his regular rhythms and solid harmonies, generally productive of heaviness, his music has here and there something in common with the choruses of Gluck and Rameau, but these passages are unfortunately rare. His style is derived sometimes from Gounod, sometimes from Schumann, and yet he firmly believes himself to be following the traditions of the Flemish school. When Benoît does not chance upon any reminiscences of this kind, he exhausts himself in interminable repetitions, which never reach the interesting development we should expect from a musician of his calibre.

The list of Benoît's compositions would be very considerable were all his productions for voice and piano to be included, especially the sacred works, which date from before the conception of his theory, and upon which he no longer sets any serious value. The most important works of the second part of his career, written, it is needless to say, to Flemish words, and most of them to the poems of Emmanuel Hiel, are the following:—'Lucifer,' oratorio, performed in Brussels, 1866, and in Paris, 1883; 'Ita,' opera in 3 acts, Théâtre Flamand, Brussels, 1867; 'L'Escaut,' oratorio, 1869; 'Drama Christi,' Antwerp, 1871; 'La Lys,' cantata performed before the King at Courtrai, 1871; 'La Guerre,' oratorio, Antwerp and Brussels, 1873; 'Charlotte Corday' and

'Guillaume le Tacitnrne,' music to two Flemish dramas represented at Antwerp and Ghent in 1875 and 1876 respectively; 'Rubens-cantata,' Antwerp, 1877; 'Antwerpen,' Antwerp, 1877: 'Hucbald,' cantata, and 'Triumfmarsch' for the inauguration of the Brussels Exhibition in 1880; 'La Muse de l'Histoire,' Antwerp, 1880; 'Hymne à la Beaoté,' 1882; 'Van Ryswick,' cantata, Antwerp, 1884; and 'Juich met ons,' cantata in honour of the Burgomaster Buls, Brussels, 1886. [A.J.]

BERGER, Ludwig. Line 3 of article, *for* 1838 *read* 1839.

BERGGREEN, Andreas Peter, born at Copenhagen in 1801, studied harmony and began to compose from the age of 14. Though destined by his parents for the law, he was led by his strong predilection for music to devote himself professionally to that art. His opera 'Billidet og Busten' (The Picture and the Bust), first performed April 9, 1832, and other works on a large scale, are less valued than his songs, especially his National Songs in 11 vols., his Songs for School Use, 13 vols., and above all, his Church Music and his Collection of Psalm Tunes, published in 1853, and since adopted in the churches throughout the country. His success in this direction may he owing to his position as organist to the church of the Trinity, Copenhagen, from 1838. He was a professor of singing at the Metropolitan School from 1843, and in the same year he established the first of those musical associations for the working classes now so popular in Denmark. Berggreen wrote occasional articles in the leading Danish papers, and for a short time edited a musical publication no longer existing. One of his most distinguished pupils in harmony and thoroughbass was Gade. Berggreen died at Copenhagen, aged 79, Nov. 9, 1880. For details of his early life and lists of his works, see Eralew's 'Almindeligt Forfatter Lexicon,' Copenhagen 1843, and its supplements. [L.M.M.]

BERINGER, Oscar, a distinguished pianist, was born in Baden in 1844. In 1849 his father was compelled to fly to England as a political refugee, where he lived in straitened circumstances. Owing to this reason the only musical education Mr. Oscar Beringer received, up to his 19th year, was from an elder sister. During the years 1859 and 1860 he gave several series of Pianoforte Recitals at the Crystal Palace, and in 1861 made his first appearance at the Saturday Concerts. Recognising the necessity of going throogh a course of systematic training, he studied at Leipzig under Moscheles, Richter, Reinecke, Plaidy, etc., from 1864 to 1866, and continued his studies at Berlin under Tausig, Ehlert, Weitzmann, etc. In 1869 he was appointed a professor at Tausig's 'Schule des Höheren Clavierspiels' at Berlin, hnt in 1871 he returned to England, where he has repeatedly played with great success at the Crystal Palace Saturday Concerts, Musical Union, etc. In Jan. 1872 he played at the Gewandhaus Concerts at Leipzig, and on his return to England in the following year he founded in London an 'Academy for the Higher Development of Pianoforte Playing,' an institution which has fully borne out the promise of its name. On Oct. 14, 1882, he played the pianoforte part in Brahms's 2nd Concerto on its first performance in England. Mr. Beringer's compositions include an Andante and Allegro for pianoforte and orchestra (performed, 1880, at the Saturday Concerts and at Mr. Cowen's Orchestral Concerts), Sonatinas for the piano, a number of small instructive pieces, and several songs. [W.B.S.]

BERIOT, C. A. de. Page 231 *b*, l. 28–9, *for* in 1835 *read* Mar. 26, 1836.

BERLIOZ. Page 233 *b*. The last paragraph hot one is to be corrected as follows:—He was appointed conservateur in 1839 and librarian in 1852. See i. 393 *b*. lines 13–15 from hottom.

BERNER, F. W. Line 2 of article, *for* March *read* May.

BERTINI, Henri. Add day of birth, Oct. 28.

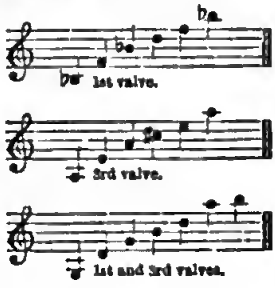
BERTON. Line 4, add after the father's name, his dates (1727–1780). Line 11, *for* in *read* Sept. 17. Last line of article, *for* 1842 *read* Apr. 22, 1844.

BERTONI. Correct date of birth to Aug. 15, 1725, and that of death to Dec. 1, 1813. Line 4 of article, *for* 1750 *read* 1752; and two lines below, *for* seven *read* five.

BERWALD. The dates of birth and death belong to the cousin of the subject of the article, Franz Berwald, who was director of the Conservatorium in Stockholm. Johann Friedrich was born in 1788, and died in 1861, having held the appointment of capellmeister since 1834. [M.]

BESOZZI. Line 5 from end of article, *after* son *add* Henri, and insert date of death of Louis Désiré Besozzi, Nov. 11, 1879.

BESSON, Gustave Auguste, a celebrated manufacturer of musical instruments, born in Paris 1820, died 1875. His father was a colonel of distinction in the French army, and but for his intense love of music and natural genius for mechanics, there is no doubt young Besson would have adopted his father's profession. In 1838, when scarcely eighteen years of age, he produced a new model cornet, which met with the greatest success, and is to this day known as the 'Besson Model.' It was recognised at the time as a decided improvement on all previous instruments of the same kind. In 1841 he invented an entirely new system of rotary action, with six valves, the right hand being applied to the top valves, the left to those at the bottom. But he was not satisfied with this advance, as, owing



to its internal proportions, it did not allow of a full bore when the valves were down. In 1854 he elaborated an improved system of full bore, by means of which the notes of the first and third valves separately, and those of the first and third together were perfectly in tune—a result which had never before been obtained. The year following he was successful in turning out an instrument with a full bore, the valve and open notes being in all respects perfect.

In 1858 were manufactured a series of instruments known to the profession as the 'Besson Girardin,' the feature of which was that the player was enabled to change from one key to another, without changing mouthpiece, slide, or crook.

In the same year he introduced the circular system. By this method of manufacture the tubing was coiled in a circle round the pistons, the result being that, by doing away with all angles, the instruments obtained a greater volume of tone. This system was found to be remarkably effective with trombones and French horns. His invention of 1859 consisted of instruments having eight independent positions, and giving the entire scale, a note to each valve. But the greatest of all Mr. Besson's inventions, which has won for him upwards of thirty awards from different nations, and with which his name will always be associated, is what is known as the 'Prototype System,' and represents in a condensed form the sum of all the experience he had previously acquired. This system consists in having conical steel mandrils of exact mathematical proportions representing the different parts of the instrument. By this means an unbroken column of air is assured, and the player is enabled to obtain the utmost volume of tone, so that by the inert mechanism of the valves perfect tune is secured throughout the whole register. There is this further advantage in the Prototype System; it dispenses with anything like guesswork in the manufacture of musical instruments, and by its aid any number of instruments exactly alike in every respect and in perfect tune can be turned out. These important inventions, together with others of minor importance, yet in their way useful and deservedly appreciated by acousticians, have placed Besson in the foremost rank of musical instrument makers. [J.Sd.]

BETZ, Franz, born 19 March, 1835, at Mayence, was educated at the Polytechnic, Carlsruhe, made his début on the stage in '56 at Hanover, afterwards sang in smaller towns, and in May '59 played at Berlin as Don Carlos in 'Ernani,' with such success that he was promptly engaged, and has been a member of that company ever since. Among his best parts are Don Juan, Orestes, William Tell, Lysiart, Hans Heiling, and the baritone parts of Wagner. At the production of 'Die Meistersinger' at Munich, June 21, '68, he sang the part of Hans Sachs, and in 1876 he sang the part of Wotan at Bayreuth. He has also, on leave of absence, played at Vienna and other cities of Germany and Austria. In 1882 he visited England, and sang with great success at the Crystal Palace, May 6 and 27, and at the Richter concert of May 8. [A.C.]

BEVINGTON & SONS are organ-builders in London. Henry Bevington, the founder of the house about the beginning of this century, had been an apprentice to Ohrmann & Nutt, who were the successors of Snetzler. The business is now carried on by Henry and Martin Bevington, sons of the founder, in Rose Street, Soho, in the same premises as were occupied by Ohrmann. The organ of St. Martin's in the Fields and of the Foundling Hospital in London, and that of St. Patrick's Cathedral, Dublin, were built by this firm. [V. de P.]

BEXFIELD. Last three words of article, *for* the latter posthumously *read* besides his oratorio. (The anthems were published before his death. Corrected in later editions.) [W.H.H.]

BICINIUM (Lat. *bis* and *canere*), described by Walther as 'a two-part song,' is an obsolete name formerly used in Germany for any short two-part composition. In the preface to Rhau's 'Secundus Tomus Biciniorum' (1545), he uses as an equivalent the Greek *δίφωνα*: 'Nec video quomodo Tyrones canendo melius exerceri possint, quam si hæc *δίφωνα* illis proponantur, Sunt præterea ad omnia instrumenta valde accomoda.' The title-page of Lindner's 'Bicinia Sacra' (1591) is in both Latin and German, the latter translating 'Bicinia' by 'Zweystimmige Gesänglein,' though the above extract from Rhau's preface proves sufficiently that the term was not confined to vocal music only. 'Tricinium,' which is more rarely found, is an obsolete term for a short three-part composition. The following are the chief collections of Bicinia and Tricinia mentioned by Eitner and other editors:—

Tricinia ... Latina, Germanica, Brabantica, et Gallica ... G. Rhaw. Wittemberg: 1542.

Bicinia, Gallica, Latina, Germanica ... Tomus Primus. G. Rhaw. Wittemberg: 1545.

Secundus Tomus Biciniorum ... G. Rhaw. Wittemberg: 1545.[1]

Diphona: Amœna et florida ... J. Montanus et A. Neuber. Nürnberg: 1549.

Selectissimorum Triciniorum [Bassus etc.] Discantus ... J. Montanus et A. Neuber: Nürnberg 1559.

Variarum Linguarum Tricinia ... Tenor[2] [Discantus] Tomi Secundi. J. Montanus et A. Neuber. Nürnberg: 1560 (1559?).[1]

Bicinia ... P. Phalesius et J. Bellerus: Antwerp, 1590. (A later edition appeared in 1609.)

Bicinia Sacra, ex variis autoribus ... edita etc. C. Gerlach: Nürnberg, 1591.[1] [W.B.S.]

BILLET, Alexandre. See vol. ii. 732 *a*.

BILLINGTON, Mrs. Elizabeth. Line 3 of article, *for* clarinet *read* oboist. Line 17, *for* at sixteen *read* on Oct. 13, 1783. Line 30, *before* Mrs. *insert* With the exception of a visit to Paris at the end of her first season, where she went to study with Sacchini. Line 3 from bottom, *for* 1798 *read* 1799. Second column of page, l. 10, *for* 1809 *read* 1811. Line 22, *for* 28 *read* 25. (Dict. of Nat. Biog.)

[1] A copy is in the British Museum.
[2] The bass has a different title.

BILLINGTON, THOMAS. Line 2 of article, omit 'probably.' Add that he died at Tunis in 1832.

BIRCH, CHARLOTTE ANN, soprano singer, born about 1815, was musically educated at the Royal Academy of Music and by Sir George Smart. She appeared in public about 1834, confining herself at first to minor concerts. In 1836 she was engaged by the Sacred Harmonic Society and soon took a good position as a concert singer. In 1838 she made her first appearance at the Three Choirs Festivals at Gloucester, and sung subsequently at Hereford in 1840 and 1846, at Gloucester in 1841, and at Worcester in 1842, and was engaged at the Birmingham Festival of 1840. In 1844 she visited Germany and sang at Leipzig and other places. She returned to England in 1845, but quitted it again at the end of the season for Italy, where she essayed operatic singing. She reappeared in England early in 1846. On Dec. 20, 1847, she appeared on the English stage at Drury Lane in Balfe's 'Maid of Honour,' but did not succeed in establishing herself as an operatic singer. About 1856 increasing deafness compelled her to abandon the public exercise of her profession. Miss Birch possessed a beautiful soprano voice, rich, clear, and mellow, and was a good musician, but her extremely cold and inanimate manner and want of dramatic feeling greatly marred the effect of her singing. Her younger sister, ELIZA ANN, born about 1830, also a soprano singer and pupil of Sir George Smart, first appeared about 1844, and died March 26, 1857. [W.H.H.]

BIRMINGHAM FESTIVAL. Add that the festival of 1882 was the last conducted by Sir Michael Costa. It was distinguished by the first performance of Gounod's 'Redemption.' In 1885 Herr Richter was appointed conductor, and inaugurated his direction by producing the 'Messiah' as far as possible in the manner intended by Handel, i.e. without the additional accompaniment and the alterations introduced for effect. Gounod's 'Mors et Vita,' Stanford's 'Three Holy Children,' Dvořák's 'Spectre's Bride,' and Cowen's 'Sleeping Beauty,' were among the new works commissioned for the festival. [M.]

BISHOP, ANN, better known as Mme. Anna Bishop, was the daughter of a singing master named Rivière, and was born in London in 1814. She studied the pianoforte under Moscheles, and in 1824 became a student at the Royal Academy of Music. Here she remained until her marriage with SIR HENRY BISHOP in 1831. In this year she appeared as a singer at the Philharmonic and other concerts. [See vol. i. 57 *b*.] In 1839 she went on a tour in the provinces with Bochsa the harpist, and shortly after their return to London eloped with him to the continent. Almost all the remainder of her life was spent in travelling. Before her return to England in 1846 she had been singing for more than two years at the San Carlo in Naples. In 1847 she went to America, and remained there for some years. In 1855, while on a tour in Australia, Bochsa died, and Mme. Bishop returned by way of South America to New York, where she married a certain Schulz. Shortly afterwards she visited England, singing at the Crystal Palace in '58, and giving a farewell concert on Aug. 17, '59. Another considerable period was now passed in various parts of America. In 1865 she sailed from California for the Sandwich Islands, and in the following year suffered considerable loss in a wreck between Honolulu and China. India and Australia were next visited, and after a final visit to London she settled down in New York, where she died of apoplexy in March 1884. Her voice was a high soprano of brilliant but unsympathetic quality. (Dict. of Nat. Biog.) [M.]

BISHOP & SON, organ-builders in London. This factory was established about the end of the 18th century by James C. Bishop, and was known successively as Bishop, Son & Starr, Bishop, Starr & Richardson, Bishop & Starr, and now Bishop & Son. At different times they have built the organs of St. George's (Catholic) Cathedral, Southwark; St. James's Piccadilly, and the Oratory, Brompton, all in London; also those of the Cathedral and of the Town Hall, Bombay. They are the inventors of the Claribella stop, the Anti-concussion Valves, and the Composition Pedals. [See vol. ii. pp. 598, 599.] [V. de P.]

BISHOP, JOHN, born in 1665, and educated (according to Hawkins) under Daniel Roseingrave. Between Michaelmas and Christmas, 1687, he was a lay clerk of King's College, Cambridge, and in the following year was appointed to teach the choristers. In 1695 he succeeded Jeremiah Clark as organist of Winchester College; he was afterwards appointed a lay-vicar of the Cathedral in place of T. Corfe, and in 1729 succeeded Vaughan Richardson as Cathedral organist. (Hawkins is wrong in calling him organist of Salisbury Cathedral.) He died Dec. 19, 1737, and was buried in the west side of the cloisters. MSS. by him are contained in the collections of the British Museum, Royal College of Music, and Christ Church, Oxford. Philip Hayes's 'Harmonia Wiccamica' includes some of his compositions. (Dict. of Nat. Biog.) [M.]

BISHOP, SIR HENRY ROWLEY. Vol. i. p. 245 *b*, l. 22 from bottom, *for* 1833 *read* 1832, as the cantata was commissioned in that year and performed in 1833; for l. 8 from bottom *read* on the death of Dr. Crotch in 1847 he was appointed, in 1848. Add that he was twice married—first to a Miss Lyon, a singer who appeared in his 'Circassian Bride,' and, second, to Ann Rivière. [See BISHOP, ANN, in Appendix.]

In the list of his productions the following corrections are to be made:—The date of 'Caractacus' is 1808. Add that 'Haroun Alraschid' is an alteration of 'The Aethiop.' 'Sadak and Kalastrade' is the correct title of one of the works of 1814. *For* 'Heir of Verona' *read* 'Heir of Vironi.' The date of 'Edward the

Black Prince' is 1828; that of 'The Englishman (*sic*) in India,' 1827; 'Home, sweet home,' 1829; 'The Romance of a Day,' 1831; 'Yelva,' 1829; 'The Rencontre,' 1828; 'Rural Felicity,' 1839; 'Manfred,' 1834; and 'The Fortunate Isles,' 1840. The following supplementary list completes the number of his productions for the stage. (Dict. of Nat. Biog.)

Armide et Renaud, 1806; The Wife of Two Husbands, and The Siege of S. Quentin, 1808; The Lord of the Manor, 1812; Poor Vulcan, 1813; Lionel and Clarissa, Aurora, and a cantata entitled 'Hanover,' 1814; Exit by Mistake, The Slave, and Royal Nuptials, 1816; The Apostate, and Teasing made Easy, 1817; Farlo, The Burgomaster of Saardam, and The Devil's Bridge (additions), 1819; Montoni, 1820; Henry IV, part 2, 1821; The Vision of the Sun, and The Vespers of Palermo, 1823; As You Like It, 1824; Faustus, 1825, Don Pedro, 1828; The Night before the Wedding, 1829; Ninetta, and Hamlet 1830; Kenilworth, Waverley, The Demon (Robert le Diable) and The Election (scored only), 1832; The Captain and the Colonel, 1836; Love's Labour's Lost, and additions to The Beggar's Opera, 1839. [M.]

BITTER, Karl Hermann, was born Feb. 27, 1813, at Schwedt on the Oder, and died Sept. 12, 1885, at Berlin. Having studied law and finance at the universities of Berlin and Bonn, he entered upon his legal career in the former city in 1833. After holding various high official positions from 1846 onwards, at Frankfort, Minden, Posen, Schleswig, and Düsseldorf, he was appointed, in 1877, Under Secretary of State for the Interior; and in July, 1879, was made Minister of Finance, which post he held until June 1882. During the war with France he had been Prefect of the department of the Vosges, and subsequently Civil Commissioner at Nancy. His activity in affairs of state found ample recognition. His lively interest in music had many practical results—among other things the Schleswig-Holstein Festival of 1875 owed its existence chiefly to him; and his contributions to musical literature are of no small importance. The most valuable of these are the biographies of the Bachs—(1) 'Johann Sebastian Bach,' in 2 vols. (1865)—2nd ed., revised, in 4 vols (1881); (2) 'Carl Philipp Emanuel Bach und Wilhelm Friedemann Bach und deren Brüder,' in 2 vols. (1868). The latter is the most exhaustive and trustworthy work yet published on the subject of Bach's sons; the former has been superseded by Spitta's great 'Life of Bach,' with which it cannot compare for thoroughness or penetration. Although it is by no means free from errors and superficiality, it obtained a wide success soon after its appearance, on account of the enthusiastic homage displayed in the presentment of its subject. It was especially successful among those who knew little or nothing about Bach, and it contributed in no small degree to the general appreciation of the master. Bitter's other literary works are: 'Mozart's Don Juan und Gluck's Iphigenia in Tauris,' with new translations of the words of both operas (1866); 'Ueber Gervinus' Händel und Shakespeare' (1870); 'Beiträge zur Geschichte des Oratoriums' (1872); 'Eine Studie zum Stabat Mater' (1883); 'Die Reform der Oper durch Gluck und R. Wagner's Kunstwerk der Zukunft' (1884). To these must be added various contributions to periodical literature, the most recent of which (in the 'Deutsche Revue' for October, 1885), 'Gedanken über die Bildung eines Ministeriums der schönen Künste für Preussen' is remarkable. In 1870 Bitter edited Löwe's autobiography. [A.D.]

BIZET, Georges. Add that his proper names were Alexandre César Léopold. Line 5 of article, *for* afterwards married *read* married in 1869; l. 11, *for* Sept. 30 *read* Sept 29, and add that 'Les Pêcheurs de perles' was given in Italian as 'Leila' at Covent Garden on Apr. 22, 1887; l. 14, *for* Sept. 30 *read* Oct. 1. Add that he took part, with Jonas, Legouix, and Delibes, in the composition of the operetta 'Malbrough s'en-va-t-en guerre,' produced at the Athénée, Dec. 13, 1867. Of his three symphonies, one, entitled 'Souvenirs de Rome' was played under Pasdeloup's direction, Feb. 28, 1869, and at the Crystal Palace, Oct. 23, 1880. He finished Halévy's biblical opera 'Noé.' [M.]

BLAGROVE, H. G. P. 247*a*, l. 1, *for* in October *read* Oct. 20; l. 17, *for* 1833 *read* 1832.

BLAKE, Rev. William [vol. i. p. 247*a*]. *For* William *read* Edward. For date of death *read* June 11, 1765. (Corrected in late editions). Add that he was born at Salisbury, was educated at Balliol College, Oxford, taking the degrees of B.A. 1733; M.A. 1737; B.D. 1744; and D.D. 1755. He was elected Fellow of Oriel in 1736, became curate of St. Thomas's, Salisbury, 1740, Vicar of St. Mary's, Oxford, in 1754, Prebendary of Salisbury and Rector of Tortworth, Gloucestershire, 1757. [H.P.]

BLAND, Maria Theresa, born of Italian Jewish parents named Romanzini in 1769, made her first appearance in public in 1773 at Hughes's Riding School, and at a more advanced age appeared as a singer on the opening of the Royal Circus (afterwards Surrey Theatre), Nov. 7, 1782, in a pantomime called 'Mandarina, or, The Refusal of Harlequin.' She was very favourably received, and was next engaged at the Dublin Theatre, where she became an established favourite. On Oct. 24, 1786, she appeared at Drury Lane as Antonio in General Burgoyne's version of Grétry's 'Richard,' with complete success. She remained attached to the Drury Lane company for nearly forty years. In the summer of 1789 she visited Liverpool, where she performed both at the theatre and at concerts. On Oct. 21, 1790, she was married to Bland, the brother of Mrs. Jordan, the celebrated actress. She sang at the Haymarket in 1791 in Arnold's 'Inkle and Yarico.' She for many years sang at Vauxhall, where her popularity was unbounded. In 1812 she received a salary of £250 for the summer season; a considerable sum at that period. She excelled as a ballad singer, for which the beauty of her voice, simplicity of manner, and neatness of execution eminently qualified her. Having begun to show symptoms of mental weakness, she retired from public life in 1824, taking a

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benefit at Drury Lane, July 5, when a list of donations was printed in the play-bill. She was attacked by apoplexy at the house of a friend, and died Jan 15, 1838. Mrs. Bland had two sons, both singers. CHARLES, a tenor, appeared at Covent Garden as Oberon in Weber's opera of that name, on its production, April 12, 1826. His success however was but moderate and he was not engaged after that season. He subsequently appeared in the provinces, and in 1831 was singing at the Manchester Theatre. He then returned to London, and in 1831–2 appeared at the Olympic, and in 1833 and 1834 at Astley's. No traces of his subsequent career have been found. His brother JAMES, a bass, born 1798, appeared in 1826 at the English Opera House (Lyceum) in Winter's 'Oracle.' He was afterwards engaged at Drury Lane. In 1831 he appeared at the Olympic as an actor and singer in burlesque with such success that he gradually abandoned serious singing and became the acknowledged representative of the kings and fathers in the extravaganzas of Planché and others. He died suddenly as he was about to enter upon the performance of his duties at the Strand Theatre, July 17, 1861. [W.H.H.]

BLAZE, F. H. J. (CASTIL-BLAZE). Add day of death, Dec. 11.

BLEWITT, JONAS. Add that about 1795 he was organist of the united parishes of St. Margaret Pattens and St. Gabriel Fenchurch, also of St. Catherine Coleman, Fenchurch Street.

BLITHEMAN, WILLIAM, was in 1564 a member of the choir and master of the choristers of Christ Church, Oxford, and also a gentleman and one of the organists of the Chapel Royal. He died on Whitsunday 1591, and was buried in the church of St. Nicholas Olave, Queenhithe, where a brass plate was placed with a metrical epitaph recording not only his skill as an organist and musician, but also that he was the instructor of John Bull. An organ piece by him is printed in the appendix to Hawkins's History, and MS. compositions of his are extant in the Mulliner MS., Queen Elizabeth's Virginal Book, etc. [W.H.H.]

BLOW, JOHN. There is a strong probability that he was born in London. A MS. note of Anthony à Wood's, in his 'Athenae Oxon.' shows that Dr. Rogers told Wood that this was the case, and the registers of North Collingham in Nottinghamshire do not confirm the statement that Blow was born there. P. 250 *a*, l. 12, *for* Some *read* Two. The statement made ten lines lower, that Blow was not a graduate of either university, requires confirmation. In the Music School at Oxford there was formerly a MS. which seemed to show that his degree was conferred at Oxford. Line 19 from end of article, add 1695 to the dates when Blow composed odes for St. Cecilia's Day. For further discussion of the questions raised above, the reader is referred to the Dict. of Nat. Biog. [W.B.S.]

BOB. Last line of article, *for* CHANGE-RINGING *read* CHANGE II.

BOCCHERINI. Correct date of birth to Feb. 19, 1743.

BOCHSA. Add day of birth, Aug. 9.

BOCKLET, C. M. VON. Add date of death, July 15, 1881.

BOEHM, JOSEPH. Correct date of birth to 1795, and day of death to Mar. 28.

BOEHM, THEOBALD. For l. 3 of article *read* April 9, 1794, and add at the end references to articles FLUTE and GORDON. (Corrected in late editions.)

BÖHNER, JOHANN LUDWIG, deserves mention as the original of Hoffmann's Capellmeister Kreisler, and thus of Schumann's Kreisleriana. He was born Jan. 8, 1787, at Töttelstedt, Gotha, and had an immense talent for music, which was developed by his father and by Kittl, J. S. Bach's pupil; but, like Friedemann Bach, his habits were so irregular that he could never retain any regular employment. He wandered about through Germany, and in 1808 lived at Jena, where he made the acquaintance of Goethe and Hoffmann, but returned in the end to his native village. At length, drink and privation carried him off on March 28, 1860. He gave a concert at Leipzig in Sept. 1834, in speaking of which Schumann[1] mentions that he 'looked so poverty-stricken as quite to depress me. He was like an old lion with a thorn in his foot.' He had at one time been celebrated for his improvisation, but at this date Schumann was disappointed by it—'it was so gloomy and dull.' This was in the early days of the 'Neue Zeitschrift für Musik,' and Schumann utters a half intention to write Böhneriana for the paper, founded on the old man's own confessions, 'both humorous and pathetic.' These were afterwards to be the basis of the PF. pieces, op. 16, called the 'Kreisleriana' (1838). Böhner's absurdities almost pass belief. He announced an organ concert at Oldenburg, the church was filled and every one full of expectation, when Böhner appeared in the organ-loft and said 'It is impossible for Ludwig Böhner to play to such an idiotic audience.'[2] Fétis gives a long list of his works, containing an opera, orchestral pieces, quartets, sonatas, motets, etc., ending with op. 120. See also vol. ii. 727 *b*. [G.]

BOIELDIEU, FR. ADRIEN. Add to the works mentioned, the following, completing the list:—

'L'heureuse nouvelle,' 1797; 'Le Parl, ou Mombreuil et Merville,' 1797; 'Les Méprises espagnoles,' 1799; 'Emma, ou La Prisonnière' (with Cherubini), 1799; 'Le Baiser et la Quittance' (with Méhul, Kreutzer and Nicolo), 1803. Produced at St. Petersburg—'Amour et Mystère,' 'Abderkhan,' 'Un Tour de Soubrette,' 'La Dame invisible,' 1808. After his return to Paris—'Bayard à Mézières' (with Cherubini, Catel, and Nicolo), 1814; 'Les Béarnais, ou Henri IV en voyage' (with Kreutzer), 1814; 'Angéla, ou l'Atelier de Jean Cousin' (with Mme. Gail), 1814; 'La Fête du Village voisin,' 1816; 'Charles de France, ou Amour et Gloire' (with Hérold), 1818; 'Blanche de Provence, ou La Cour des Fées' (with Berton, Cherubini, Kreutzer, and Paër), 1821; 'La France et l'Espagne,' 1823; 'Les Trois Genres' (with Auber), 1824; 'Pharamond' (with Berton and Kreutzer), 1825; and 'La Marquise de Brinvilliers' (with Auber, Batton, Berton, Blangini, Carafa, Cherubini, Hérold, and Paër), 1831. (Pougin's Supplement to Fétis's Dictionary.)

BOITO, ARRIGO, an Italian poet and composer, born at Padua, Feb. 24, 1842. His father

[1] Jugend-briefe. Letter to von Fricken. [2] Ibid.

was an Italian painter, and his mother a Polish lady, which to a great extent accounts for the blending of northern and southern inspiration that is the characteristic of all Arrigo Boito's poetical and musical works. From an elder brother, Camillo, an eminent architect, critic and novelist, Arrigo acquired from his early years a taste for poetry. It may be said here that it was Camillo Boito who directed his brother's attention to Goethe's Faust as the proper subject for a grand opera, and this years before Gounod's masterpiece was written.

In 1856 Boito's mother left Padua and settled in Milan so that he might study at the Conservatorio there. Arrigo was admitted as a pupil in the composition class of the late Alberto Mazzucato. It is asserted on excellent authority that during the first two years at the school, he showed so little aptitude for music, that more than once the director, Lauro Rossi, and the examiners, were on the point of dismissing him, and it was only owing to the determinate and steady opposition of his professor that the decisive measure was not carried out. This fact, compared with a similar incident in the career of Verdi, who at a comparatively advanced age was refused admission to the same institution on the ground that he had no aptitude for the study of music, will not fail to strike the reflective mind, and to show how in some cases genius may be latent, and may reveal itself only after years of well-directed industry.

The musical lessons at the Conservatorio being over before noon, the young Arrigo would regularly spend his afternoons and evenings in the library of the Brera studying literature. The time thus spent was soon productive of excellent fruit: before he had reached his eighteenth year, he was familiar with the Greek and Latin classics, had acquired a perfect mastery of the Italian and French languages, and his first essays in the Italian and French press at once attracted the attention of scholars in both countries to him. Some articles on a French review were the cause of Victor Hugo's writing a most flattering letter to the unknown author, while in Italy Andrea Maffei and others publicly complimented him on his early poems.

It is a custom at the Conservatorio of Milan that the most successful pupils of composition on leaving school should write either an operetta or a cantata to be performed on the occasion of the annual distribution of prizes. On leaving the Conservatorio, Arrigo Boito and Franco Faccio set to work together and produced a cantata, 'Le Sorelle d'Italia' (the Sisters of Italy), the poem by Boito, the music of the first part by Faccio, the music of the second part by Boito. By the time this cantata was performed, musical circles were greatly interested in the two pupils, as it was known that Faccio was already far advanced in his opera 'I profughi Fiamminghi,' and that Boito had already written and composed several numbers of his 'Faust,'—the garden scene, just as it now stands in 'Mefistofele,' belongs entirely to that period.

'Le Sorelle d'Italia' was an enormous success, so much that the Italian government, which is perhaps the least musical in Europe, and the least inclined to patronise art, found itself almost forced by the current of public opinion to award the two *maestri* a sum of money, besides the gold medal, to enable them to reside for two years in various capitals of Europe.

As some twenty years ago the staple, and we may almost say, the only paying article in the music market in Italy was operatic music, there was not the remotest thought of publishing the cantata, successful as it had been, and only two short duets for female voices, the one by Faccio and the other by Boito were printed. Unluckily the manuscript score, which ought to be deposited at the library of the Conservatorio, through the carelessness of the keeper of the library and of the director Lauro Rossi, was lent and never returned, so that, unless chance throws the manuscript in the way of some musician, no hope can be entertained of ever hearing again that interesting work, the authors themselves having kept no copy.

The subject was an allegorical one, intended to represent the four sister nations, Italy, Hungary, Greece and Poland, in their struggle for political independence. The cantata was in two parts, preceded by a prologue and concluded by the stirring 'Hymn of Tirteo,' from the original Greek, by way of epilogue; the peculiar and spontaneous blending of northern and southern inspirations, already hinted at, was conspicuous in the poem. The first part, 'Italy and Hungary' was, musically speaking, as characteristic of Faccio's genius as the second, 'Greece and Poland,' was of Boito's. Those who heard the performance twenty-five years ago, remember still the 'Litanie dei Polacchi,' a choral number which opened the second part, new in treatment and grand in conception. The theme of the final chorus reappears in a somewhat altered condition in the fourth act of 'Mefistofele.'

During his residence abroad, Boito spent most of his time in Paris, and a considerable part of the rest in Germany. Strange as it may seem, Wagner's operas, which he had now an occasion of hearing for the first time, did not alter in the least his musical opinions and feelings: a change came over his mind many years after, when he began the critical study of the works of Sebastian Bach. He left Milan holding Marcello, Beethoven, Verdi and Meyerbeer as the greatest composers in their respective fields, and when he came back he was even strengthened in his belief, though he had had many opportunities of hearing excellent performances of the best music. Yet—perhaps unconsciously—he did not feel at one, on musical subjects, with the majority of his countrymen. His genius, his keen appreciation of the beautiful, his devotion to Beethoven and Marcello, had enlarged his ideas beyond the limits that were imposed upon an operatic composer, and whilst leisurely working at his 'Faust' he could not bring himself to give it the fashionable and only accepted form

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of the Italian opera. He was too modest to preach a new faith, too honest to demolish before knowing how and what to build, and too noble to write with the sole end of amusing his fellow creatures. This, and the success of Gounod's 'Faust' in Milan, a success that obliged him to give up any idea of having his own 'Faust' performed, gave gradually a different turn to his mind, and he eventually found himself more busy with literature than with music. All his lyrics bear the date from 1861 to 1867 (they were afterwards published at Turin in 1877): his novel, 'L'Alfier Meno,' was also written in these years. He started, together with Emilio Praga and other friends, a lively, brilliant but short-lived newspaper 'Figaro'; he contributed critical essays to Italian and French reviews, and was one of the most active and valuable contributors to the 'Giornale della Società del Quartetto di Milano,' a musical paper edited by Alberto Mazzucato, whose aim was to excite an interest in, and spread a taste for, the study of instrumental music.

Englishmen, accustomed to nnmberless concerts where music of the great composers may be heard, will hardly realise what the condition of Milan—by far the most advanced musical town in Italy—was twenty-five years ago. *Music* and *opera* were synonymous words, and no one cared for anything that had not been or could not be performed with success at 'La Scala.' Bach, Beethoven, Mozart, Mendelssohn, Schumann, were as much unknown as if they had never been born. Even as late as ten years ago, the only copy of Beethoven's Symphonies to be had at the library of the Conservatorio, was a cheap edition printed at Mendrisio, and so full of mistakes as to be in some parts unintelligible. This state of things was absolutely alarming, and several more enlightened persons, amongst them the publisher Ricordi, Mazzucato, Boito, Filippi, etc., decided to start a Society of Concerts and a newspaper in order to improve the public taste, and make it at least possible for the new composers to have a chance of being heard and appreciated.

Boito did much useful work in this direction: his articles were full of enthusiasm, and were interesting and readable. Amongst various miscellaneous articles he contributed one essay on 'Mendelssohn in Italy,' published by instalments, in which he spoke of his hero in such a manner that it was considered disrespectful towards Italian composers and the Italians at large, and led to a duel, wherein the ardent musician was worsted, and in consequence of which he had to carry his right arm in a sling for several weeks afterwards.

In 1866 the war with Austria put a stop to all musical business, and Boito, Faccio, Tagliabue, Emilio Praga, and others, joined the volunteer corps under the command of General Garibaldi. During the campaign they fought bravely, some of them even receiving a special mention for military valour. When the campaign was over, Boito felt tired of the comparative idleness of artistic life in Milan, and decided to leave Italy and take up his residence in Paris: Victor Hugo encouraged him to do so, and exhorted him to join the Parisian press, and gave him the warmest and most affectionate introduction to Emile de Girardin. Accordingly Boito went to Paris in the spring of 1867, fully determined to give up music and throw in his lot with French journalists.

Thus Boito's career as a musician would have absolutely been over for ever, but for a succession of unforeseen and trifling incidents. When he arrived in Paris, Emile de Girardin, who was to act as his sponsor on his entering the Parisian press, was the hero of a political *cause célèbre* attracting for the moment the interest of all France, and the introduction had no practical consequences. After some time spent in vain suspense, Boito went to visit a sister in Poland.

The monotonous, tranquil, humdrum country life, and the many forced leisure hours he had there, put him again in mind of 'Faust,' and just to please his own fancy he sketched a musical setting of an arrangement of the entire poem, from the Prologue in Heaven to Faust's Death, and also completed some of the principal scenes.

While he was waiting for the autumn to go back to Paris and try his fortune again, Signori Bonola and Brunello, the managers of La Scala, who were making arrangements for the operas to be produced in the ensuing winter season of 1867–68, and had already secured two novelties, Gounod's 'Giulietta e Romeo' and Verdi's 'Don Carlos,' heard that 'Faust' was again occupying Boito, and they managed to obtain the opera, so that when the general public was thinking that Boito was on the staff of some Paris newspaper, unexpectedly the advertisements announced 'Mefistofele' as the new *opera d'obbligo* for the next season.

No doubt in the interest of art it was well that Boito entered into the engagement, but it was nevertheless a very rash step on his part, of which the effects were demonstrated by the memorable first performance of the original 'Mefistofele' which took place at La Scala of Milan on March 5, 1868. It must be fairly owned that the public was not ready to understand the new language he intended to speak, nor did the poet and composer know clearly what he was going to say to them. There is no denying that the original 'Mefistofele,' though poetically and philosophically admirable, was, taken as an opera, both incongruous and amorphous. It was an interminable work, with very deficient and feeble orchestration, no dramatic interest, and composed without the most distant thought of pleasing the taste of opera-goers. The conception was sublime and the outline bold and startling; but it was little more than a sketch, or a cartoon for a *fresco*, and the real work was absolutely wanting. It would have taken at least a year to get it properly ready, if the author had chosen to follow up the original scheme; but Boito found himself with very few months before him, barely sufficient to put the materials together.

The process of rehearsing at La Scala is a very long one, as it is done in the most conscientious manner: in the case of Mefistofele it was extraordinarily long, owing to the enormous difficulties the chorus and the orchestra had to grapple with; partial and general rehearsals amounted, if we remember right, to fifty-two, and during the many weeks spent in this way, all the interpreters had grown so accustomed to Boito's style, and his music had become so clear and familiar to them, that their heart warmed toward the young composer, they thought him the greatest composer in Italy, and answered to the numerous questions directed to them by known and unknown persons about the merit of the new opera, 'a second Guglielmo Tell.' 'Mefistofele' had absorbed the attention of all Milan, and of all musicians and amateurs of Italy: all seats and standing places had been sold weeks before the performance, and never after or before has been witnessed such an interest taken in the production of a young composer's first opera. In order to centre entirely the public interest in Boito, it was decided to make a breach of custom and let the composer conduct his own work; and another breach of custom was made by publishing and selling the libretto a few days before the performance. The first edition was bought up in a few hours, and eagerly, almost savagely, read, commented on, dissected, submitted to the most minute analysis. Boito, in poetry as well as in music, belonged to the advanced school, so-called 'dell' avvenire': as everywhere else, in Italy also, the poet's 'dell' avvenire' were not looked at very kindly, and in Milan less than in any other Italian town, because the Milanese were justly proud of their great citizen Alessandro Manzoni, the author of 'I promessi sposi,' who at that time was still to be seen taking his afternoon walk on the *bastioni* every day, and of whom it was given out that the poets of the new school did not entertain a sufficiently reverential opinion—a statement which, if it was in a certain measure true as regarded some of the young poets, was not so for Boito. An incident may be related here which will show at once the natural modesty of Boito, and his keen and quick appreciation of what is really beautiful in itself even when expressed in the style of a school diametrically opposed to his own. A few months after his poems had been published, or rather re-published, in Turin, he was one evening walking with a couple of friends and the talk was of poetry. One of his friends, alluding to the justly famous stanza by Manzoni in 'Ermengarda's death,'

O Masa errante, o tepidi
Lavacri d' Acquisgrano, etc.,

made some remarks and said it was a little old-fashioned: 'Well, it may be so,' interposed Boito, 'yet I would rather have written that single stanza, than all my *Libro dei versi*.' Notwithstanding, his poems created in the general public and in old Alessandro Manzoni himself an excellent impression, and since the poet had fully come up to the great expectations of the public, the curiosity to hear what the musician had done was kindled to the highest degree.

The long-expected day came at length, and though the performance was to begin at 7.30, shortly after 2 o'clock the fortunate possessors of unnumbered seats could already be seen to gather near the large doors, in order to secure the best places. Boito's appearance was the signal for an applause as spontaneous as it was unanimous, that began simultaneously in all quarters of the house, and lasted several minutes. During all the prologue perfect silence pervaded the whole house, and an attempt to applaud the 'vocal scherzo' was instantly suppressed; the chorus and orchestra sang and played magnificently, and the effect seemed irresistible, and yet even towards the very end not the slightest guess could be given as to the result, so that the nervousness of all the admirers and friends of Boito was increasing every minute; but when the choir gave out the last chord of E major, there came such a sudden thunder of applause that the last bars were perfectly inaudible, though played *fortissimo* by the full orchestra and military band. Six times Boito had to bow his acknowledgment, and yet the sound of applause still rang for minutes through the house; the cheering was taken up in the *piazza* outside the theatre, and it even reached the surrounding *caffès*, where hundreds of musicians had gathered with their friends to be in advance of any intelligence.

The friends of Boito were wild with excitement, and prophesied the triumph of the opera; but these prophecies were not destined to be realised. We have already alluded to the intrinsic reasons that made the original 'Mefistofele' unfit for the stage; in addition to these there was a very powerful accidental one that hastened the fall of the work, *i. e.* the utter inadequacy of the interpreters of the chief characters.

The first act did not produce any impression only it went a good way to cool down the enthusiasm: the garden scene in the second act displeased the public, who contrasted it with the parallel scene in Gounod's third act, and found Boito's music decidedly inferior: the 'Sabba Romantico' turned the scales altogether. At the moment of Mefistofele's coronation the wizards, witches, and all the infernal crew knelt down, and satirising the ceremonies of the Roman Catholic Church, sang the plainsong of the '*Tantum ergo*.' From a poetical and musical point of view it was a splendid effect, but it was unquestionably in very bad taste to parody one of the most popular hymns of the church. The audience considered it as irreverent, lost all patience, and began to hiss as lustily and heartily as they had applauded before. Boito's partisans stood him in good stead, and kept up to the very end of the opera a strong opposition to the majority, but this of course served only to increase the disturbance. Challenges were exchanged, resulting in duels the next morning, the confusion and clamour in the theatre reached such a pitch that during the fourth and fifth act it was at times utterly impossible to hear either

chorus or orchestra. When the curtain fell for the last time, all the members of the orchestra rose to their feet like one man and enthusiastically cheered the unfortunate composer; a rush was made from the pit into the stalls, and a shrieking and howling crowd hissing and applauding wildly rushed forward toward the orchestra. The house was cleared and the frantic audience fought it out in the streets until the next morning. The performance had lasted nearly six hours.

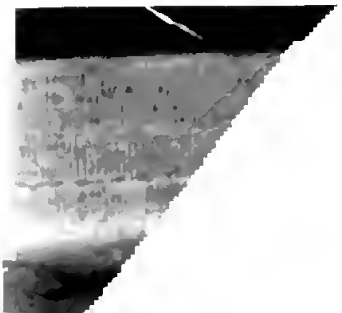
During the week another performance took place: one night the prologue, 1st, 2nd and 3rd acts were given; on the following night prologue, 4th and 5th acts; but the conflicting parties could not agree, and at last the chief of the police thought wise to interfere, and 'Mefistofele' had to be withdrawn *by order*.

The idea of having the score of the original 'Mefistofele' printed, has been unfortunately abandoned, yet it may be hoped that in time the scheme may be carried out. For even if the thought of having the original opera performed in its entirety were to be dismissed, it would be a matter of regret that musicians should not have the opportunity of becoming acquainted with that grand conception, either by reading it or by partial performances. The 'Mefistofele' in its present form bears the same relation to the original work as a recent performance at the Lyceum to Goethe's masterpiece: it is an adaptation for the stage, of more practical use than the original, but of far less artistic import.

The only decided improvement in the rearrangement is the assignment of the part of Faust to a tenor instead of a baritone: the absence of a tenor makes an opera acoustically dull and engenders monotony, especially in a long work. The parts that have suffered more by the alterations are the scene at Frankfort in the first act, and the 'Sabba Romantico' in the second act. These two parts were much more freely developed, and might now-a-days be performed by themselves as cantatas; and the same applies to the grand scene at the Emperor's Palace, now entirely abandoned. A strikingly original 'intermezzo Sinfonico' (a clever arrangement of which by Marco Sala, for piano duet has been published by Messrs. Ricordi of Milan) stood between the fourth and fifth acts; it was meant to illustrate the battle of the Emperor against the pseudo-Emperor, supported by the infernal legions led by Faust and Mefistofeles—the incident which in Goethe's poem leads to the last period of Faust's life. The three themes—that is, the *Fanfare* of the Emperor, the *Fanfare* of the pseudo-Emperor, and the *Fanfare infernale*, were beautiful in conception and interwoven in a masterly manner, and the scene was brought to a close by Mefistofele leading off with 'Te Deum laudamus' after the victory.

From the spring of 1868 to Oct. 4, 1875, when the revised Mefistofele was for the first time performed at the *Teatro Comunale* of Bologna, thus beginning its popular career in Italy and abroad, Boito worked hard and in good earnest, yet of the two grand operas which took up most of his time at that period none but a few privileged friends have heard anything. They are 'Ero e Leandro' and 'Nerone.' 'Ero e Leandro' when finished, did not please its author; at one time he contemplated the idea of having the libretto performed as a poetical idyll with musical intermezzos and choruses, then he dismissed the subject altogether, and gave the libretto to Bottesini, who set it not unsuccessfully to music. Of Boito's music nothing remains except four themes; two he made use of in his 'Mefistofele,' one he had printed as a *barcarola* for four voices, and the other he adapted to an ode he had to write for the opening of the National Exhibition of Turin in the spring of 1882 (unpublished). 'Nerone,' so far, seems to be the *opus magnum* of the artist's life, but no one can say positively when it will be performed. For a long time the work has been so far advanced that if the author chooses it may be got ready in a few weeks, but there are excellent reasons for not giving the finishing touches to it; these reasons of course are not made public, but it is not difficult to give a guess at them in the right direction. Another work, of no less importance than 'Nerone,' on which Signor Boito is now bent, is 'Orestiade,' but this is surrounded by a still deeper mystery than that in which 'Nerone' is wrapped, though it is perhaps more likely that 'Orestiade' may be submitted to the public earlier than the other.

It is rather early days to pronounce *ex cathedra* an opinion as to the place which Arrigo Boito will take amongst the great masters; yet one thing is beyond doubt, and that is, that Boito has a right to a conspicuous place amongst the greatest living artists. There are certainly in Europe, and perhaps even in Italy, poets of higher attainment than he: and confronted as a musician with Brahms, Goldmark, Dvořák, Saint-Saëns amongst foreigners, and Sullivan, Stanford, and others, amongst Englishmen, it is very probable that he will not bear off the palm; yet amongst these few privileged artists who, like the Provençal troubadours, can say 'trovo il suono col il moto'? Boito, since Wagner's death, has no rivals, and it remains still to be seen whether, when 'Nerone' is brought within reach of criticism, it will not ultimately be accepted as the greatest musical drama of the 19th century. This is not a groundless supposition; the greatest part of the poem of 'Nerone' is not unknown to the present writer, who is supported by the opinion of an indisputable authority, the late Italian dramatist Cossa. Signor Cossa, who had won his fame by his tragedy 'Nerone,' was allowed by Boito to read his libretto. His opinion was as follows: 'Vi sono dei momenti degni di Shakspeare; il mio Nerone, in confronto al suo a roba da ragazzi.' (There are conceptions worthy of Shakspeare himself: my Nerone compared to his is mere child's-play).



In later years Boito became a fervent admirer of Wagner, und particularly of 'Lohengriu' and the 'Meistersiuger,' hut he was not in the least influenced by the Germau master's work: he admired but did not follow him. The only influences that acted strongly on him were those of Beethoven and Marcello, and a careful and diligent study of 'Mefistofele' will corroborate this assertion. About the time when 'Mefistofele' was given in Bologna, he began to devote himself to the works of Sebastian Bach, who has since then reigned supreme iu his estimation. Only the fnture will show what influence this study has brought to hear on his musical conceptions.

As we said ahove, all Boito's best poems are to be found in 'Il libro dei Versi,' a little book of less than two hundred pages. With the exception of 'Re Orso' they are short poems, full of originality and character. Opinions differed widely on their merit, hut admirers and detractors agreed that either as an ornament or as a hlemish they stand hy themselves in Italian literature, and that he is no imitator. 'La mummia' 'George Pfecher' and 'Ad Emilio Praga' have always been considered the best, aud 'King Orso' a *fiaba*, in two-legends, an intermezzo and a moral, stands like a sphinx in the way of learned critics. What the poet meant by it no one knows, hut leaving apart the drift of the poem there are in it flashes of light, dazzling, wild and sweet. The fifth number of the second legend, where the author narrates the thirty years' wanderiug of the worm that hy fate had to enter the sepulchre of King Orso, is a marvel in its kind, and the troubadour's song (legend 1, no. 7) is nnsurpassed in gentleness of thought and sweetness of expression, so much so that it is a wonder thut song-writers have not yet seized npon it.

Boito is the author of several librettos or, better, of *dramas for music*, as it would be unfair to rank these literary gems on a liue with the old-fashioned librettos of Italiau operas. They are:—'Mefistofele,' 'Nerone,' 'Orestiade,' set to music hy himself: 'Ero e Leandro' (Bottesini), 'Amleto' (Faccio), 'Gioconda' (Ponchielli), 'Alessandro Farnese' (Palumbo), 'Tram' (Dominiceto), 'Otello' (Verdi). Of these, only 'Mefistofele,' 'Gioconda,' 'Amleto,' 'Otello' and 'Ero e Leandro' have as yet beeu puhlished, and each of them constitutes a perfect work of art hy itself, independently of the musical setting. He is likewise the author of several translations, which include Wagner's 'Tristano ed Isolta,' 'Rienzi,' and 'Cena degli Apostoli,' Beethoven's Ninth Symphony, and some smaller works hy Schumann and Rubinstein.

Arrigo Boito has, since 1867, resided in Milan, where he livea with his hrother Camillo. He does not occupy any official position, and leads a quiet and retired life. Though he is good-humoured, a pleasaut companion, and of u kind and cheerful disposition, he carefully shuus fashionable society. The Italian government has conferred upon him first the title of 'Cavaliere,' then of 'Ufficialo' and lately of 'Commendatore'; bnt thongh he does not make a cheap show of pompous independence in refusing these titles, he does not like to be addressed otherwise than by his simple name, and even on state occasions he is never known to have worn the decoration to which he is entitled. Once, upon arriving at Venice, he went with a couple of friends to hire a piano. Having agreed ou the instrument and on the price, he gave his name and address to the shopkeeper: reading the well-known name the good man began to 'Cavaliere' him at every other word, much to the annoyance of Boito. 'I did not know it was you, signor Cavaliere, I had the honour to serve,' the man proceeded, 'but being for you, signor Cavaliere, I shall make it five francs less a month.' 'My good fellow,' iuterposed one of the two friends, 'make it five francs more and don't call him Cavaliere, and it will be all right for both.' [G.M.]

BORD, Antoine, pianoforte-maker, of Paris, was born at Toulouse in 1814. Apprenticed at the age of 13 to a cahiuet-maker he soou learned the use of tools, aud the small weekly payment he received from his master had to go into the family purse. Bord's parents being in straitened circumstances and he the eldest child of seven. The apprenticeship of three years over, he found employment iu a larger husiness, and it so happened that he was required to make a pianoforte-case (on the model of Roller et Blanchet) for an amateur who was himself to complete the inside. His assisting in the internal work brought about the idea of his hecoming a pianoforte-maker. As there was no business of the kind in Tonlonse his father unwillingly let him go to Marseilles, where he ohtained work as a key-maker. His desire to learn more than this led him to Lyons, where he was employed hy a maker who was a Saint-Simonieu, and who left Bord almost to his own resources in makiug a piano throughout. However, this instrument has become of a certain importance in musical biography, as Bord's master gave it to the composer Félicien David, who took it with him to the East. From Lyons, Bord, now 19 years old, went to Paris, and constructed a square piano for a pianino-maker, one M. Mercier. While in this employ he acquired as much proficiency in tuuing as enahled him to 'rough up,' the technical term for the first tuning of a pianoforte. At 20 he began to mannfacture npon his own accouut, hut an engagement at Pleyel's soon after offering itself, he became a regulator, and afterwards travelling repairer to that firm. In 1843, Bord began that husiness in Paris which is now universally known hy his name, and early introduced inventions, the more important of which are recorded nnder Pianoforte and Pianette. He died Mar. 10, 1888. [A.J.H.]

BORGHI, Adelaide, formerly a celebrated mezzo-soprano singer, well kuown as Borghi-Mamo, was born in 1829 at Bologna. She showed as a child great aptitude for singing, and received instruction or advice from Pasta, and was also later advised hy Rossini to adopt s

musical career. She made a successful début in 1846 at Urbino in 'Il Giuramento' of Mercadante, and was engaged there. She sang next at Malta, where in '49 she married Signor Mamo, a native of that place; she sang also at Naples, Florence, Leghorn, etc.

Madame Borghi-Mamo appeared in Italian Opera from 1854 to '56, at Vienna in the spring, and in the winter at Paris, and was highly successful. In Paris, on Dec. 23, '54, she played Azucena, on the production there of 'Il Trovatore,' Leodato on revival of Pacini's 'Gli Arabi nelle Gallie,' Jan. 24, '55, Edoardo ('Matilde di Shabran'), Arsace, Rosina, La Cenerentola, etc. From '56 to '59 she sang with the same success at the Grand Opera, among other parts Azucena on production of 'Trovatore' in French, Jan. 12, '57, Melusine (Halévy's 'Magicienne'), March 17, '58, Olympia (Félicien David's 'Herculanum'), March 4, '59, in the production of those operas; and as Fidès, Leonora, and Catarina on the respective revivals of 'Le Prophète,' 'La Favourite,' and 'La Reine de Chypre.' (Lajarte, Bibliothèque de l'Opéra.) She went back to the 'Italiens' and played the title part in the production of Braga's 'Margherita la Mendicante,' Dec. 20, '59, Desdemona, etc.

On April 12, '60, Madame Borghi-Mamo first appeared in England at Her Majesty's as Leonora ('La Favorita'), and sang during the season as Desdemona, Rosina, Azucena, Maffio Orsini, Zerlina ('Don Giovanni'), and Urbano ('Les Huguenots'), and was generally well received both by press and public. 'She is not only one of the most accomplished singers, but also one of the finest actresses of the lyric stage.' (Musical World, May 5, '60.) She also sang with great success at the Philharmonic, New Philharmonic, at the Norwich Festival, and in opera in the provinces. She never reappeared in England, but returned to Italy and sang at Milan, afterwards at Paris, Lisbon, etc. She is now living in retirement at Florence.

A daughter Erminia, a soprano, has sung with success in Italian opera in Italy, Paris, Madrid, and Lisbon, and in '75 played Margaret and Helen of Troy in the reproduction of Boito's 'Mefistofele' at Bologna. [A.C.]

BORTNIANSKY. Correct date of death to Oct. 28, 1828 (Paloschi). Add that his complete compositions have been published in 10 vols., edited by Tschaikowsky (Bernard, St. Petersburg).

BOSTON MUSICAL SOCIETIES. The following societies, which give, or have given, concerts regularly for the edification of the public in Boston (U.S.A.), are described in the order of their age.

Handel and Haydn Society. [See vol. i. p. 659.] Since that article was prepared the society has produced the following works:—

Berlioz's Flight into Egypt (1879); Tower of Babel (1883); Paine's Sullivan's Prodigal Son (1879); Nativity (1883); Cherubini's D Handel's Utrecht Jubilate (1880); minor Mass (1883); Bruch's Armenius (1883); Bach's Ein' feste Mendelssohn's Psalm xlii (1880); Burg (1883); Gounod's Mors et Saint-Saëns' Deluge (1880); Oraun's Vita (1886); Bach's B minor Mass Death of Jesus (1882); Gounod's (1887). Redemption (1883); Rubinstein's

The fifth triennial festival was given in May, 1880, and the sixth in May, 1883. The bicentenary of Handel's birth was celebrated on Feb. 22, 1885, by a concert of selections from several of Handel's oratorios. Mr. Carl Zerrahn has remained as conductor, and Mr. B. J. Lang as organist.

Harvard Musical Association. [See vol. i. p. 693.] The fifteenth and sixteenth seasons of symphony concerts were given in the Music Hall, in 1879–80 and '80–81 respectively, and the seventeenth in the Boston Museum (a theatre) in '81–82, since which the Association has withdrawn from the concert-field, it being found that the Boston Symphony Orchestra furnished all the high-class orchestral music that the public demanded. Mr. Carl Zerrahn remained as conductor until the end.

Apollo Club. Formed in July, 1871; incorporated by act of the State Legislature in March, 1873. It is composed of male voices, and is supported by assessments levied on associate members, among whom the tickets for the concerts are divided, none being sold to the public. Membership as an associate is perpetual so long as the assessment is paid. Most of the concerts have been given in the Music Hall, and Mr. B. J. Lang has been conductor from the beginning.

Boylston Club. Formed in 1872. Supported after the manner of the Apollo Club. It was originally intended for male voices, but shortly after the retirement, in April, 1875, of the first conductor, Mr. Joseph B. Sharland, and the election of a successor, Mr. George L. Osgood (who is still in charge) female voices were added, though the male chorus was retained for portions of each programme presented. Nearly all of the concerts have been given in the Music Hall.

The Cecilia. Formed in 1874, under the patronage of the Harvard Musical Association, for the purpose of presenting choral works for mixed voices at the symphony concerts. In 1876 it became an independent organisation and has been supported on the associate system. Mr. B. J. Lang has been conductor since the formation of the club.

The Euterpe. Formed in December, 1878, 'for the encouragement of music.' Its concerts so far, given in various small halls, have consisted of chamber music by string bands of from four to eight. Tickets are distributed among subscribing members, whose rights are secured, after election, by annual payment of assessments. At the concerts the players occupy a stage in the centre of the apartment, the audience being seated so as to face the stage from all points.

Arlington Club. Formed in October, 1879. Male voices and supported on the associate system. In the first three seasons, 1879–82, Mr. William J. Winch was conductor. For the two succeeding seasons Mr. George W. Chadwick served. The concerts were given in the Horticultural Hall. Of late the club has given few signs of life.

Boston Philharmonic Society. Formed in

1880. Devoted to concerts of symphonies and other high-class orchestral music. Mr. Bernhard Listemann was the conductor for the first season (1881), Dr. Louis Maas for the second (1881–82) and Mr. Carl Zerrahn for the third (1882–83). The Society has since followed the example of the Harvard Musical Association, and for the same reason. The concerts were all given in the Music Hall, and tickets were distributed among subscribing members, after the system described in the account of the Euterpe. Tickets for the public rehearsal which preceded each concert were, however, sold to the public.

Boston Symphony Orchestra. See vol. iv. p. 43. And add that after the third season Mr. Wilhelm Gericke of Vienna succeeded Mr. Henschel as conductor; and at the beginning of the fifth season Mr. Franz Kneisel, also of Vienna, took Mr. Listemann's post of leading violin.

Boston Orchestral Club. Formed in 1884 for the purpose of encouraging the study of orchestral works by young players, professional and amateur, who form a complete orchestra. Support of the enterprise comes from associate members (as in the case of the Apollo Club), to whom the orchestra gives in return several concerts in the course of a season. The concerts have been given in the Horticultural Hall under the direction of Mr. Bernhard Listemann.

Boston Chamber Music Society. Formed in 1886. Supported by subscriptions exactly as described in the case of the Euterpe. The concerts so far have included examples of chamber music in the larger forms and for instruments other than the string quartet, and have been given in Association Hall.

Orpheus Musical Society. Formed in 1853, and consisting chiefly of German members: that has been the tongue employed in the concerts. Of late the chorus of the Society (male voices) has only appeared in public for charitable purposes or on other special occasions. The Society has apartments fitted and furnished like a club house, and as the social element is now most prominent, this description is separated from the accounts of the other musical organisations, the chief purpose of which is, or has been, the cultivation of some peculiar branch of the art of music.

The Clefs. A social club, formed in 1881, limited at first to sixty, afterwards to a hundred members, three fourths of whom must be professionally connected with music. It holds monthly meetings during the six months beginning in November. The only permanent officer is that of secretary. At the beginning of each season the club elects six members to serve in turn as Masters, one for each social meeting. The Master is endowed with autocratic powers. Men only are eligible to membership.

Concerning the clubs supported on the associate membership principle it should be understood that the following have supplied the performers from their ranks of active members: Apollo, Boylston, Cecilia, Arlington, and Orchestral Club. The others (Euterpe, Philharmonic, and Chamber Music Society) have hired the performers for their concerts. The associate membership in each organisation is limited. [F.H.J.]

BOTE UND BOCK, a firm of music publishers in Berlin, founded by Eduard Bote and Gustav Bock Jan. 27, 1838. The former retired at the beginning of 1847, leaving Gustav Bock alone in the business until his death, Apr. 27, 1863. His widow became the proprietor, and his brother, E. Bock, undertook to direct the affairs of the firm.

Among the music issued by the house, the works of Neithardt, Hoffmann, Rebeling, von Hertzberg, etc., and in particular the collection of 'Musica Sacra,' edited for the use of the Domchor, deserve mention. The latter is a compilation of the most prominent compositions *a capella*, by Italian, Netherlandish, and especially German masters of past time. The publishers' catalogue contains also a number of original works by the best composers, and the firm has done much to disseminate a knowledge of the masterpieces of Handel, Gluck, Bach, Haydn, Mozart, and Beethoven, by the publication of cheap editions; attention has also been given to modern operatic music, especially that of Gounod and Offenbach.

Gustav Bock established the 'Neue Berline Musikzeitung,' and succeeded in obtaining the help of all the more eminent writers on music, and in maintaining practical relations with them. In 1861 his brother Emil Bock became editor. It now appears weekly, and contains, besides a leading article on the science, theory, or history of music, numerous notices from all important towns; but in recent times its importance has become somewhat lessened.

The present owner of the publishing business is Herr Hugo Bock, into whose possession it passed in February 1873. [A.D.]

BOTTESINI, Giovanni, a very celebrated virtuoso on the double bass, also an excellent conductor and composer, was born on Dec. 24, 1822, at Crema in Lombardy. He is the son of a good musician and clarinet player of his native town, and as a boy sang in the chapel choir. He early displayed such a remarkable talent for music that at the age of eleven application was made for him to be admitted into the Conservatorio at Milan. It so happened that there was only one vacant place, and that for a contrabassist. Bottesini accordingly commenced the study of the double bass, was admitted at the Conservatoire and, it is said, before long played almost as well as he did afterwards, when his marvellous command over this unwieldy instrument excited the admiration of the whole musical world of Europe. His masters were Rossi for the double bass, Basili and Vaccai for harmony and composition. On leaving the Conservatorio he travelled with his fellow pupil Signor Arditi (then a violin player) and afterwards went to America. Eventually he accepted a lucrative engagement at the Havana as principal double bass in the orchestra, which he retained for many years.

Here his first opera, 'Christophe Colombe,' was given in 1846.

His first appearance in this country was on June 26, 1849, at the Musical Union, where he played the violoncello part of one of Onslow's quintets, which, it will be remembered, contain prominent solo passages for that instrument. By his performance of this and of a solo he astonished all present, and at once won for himself the reputation which he has ever since enjoyed, of being the most accomplished virtuoso on the double bass in the annals of musical history. Those alone who have heard him play can realise the beauty of the performance. It is not only marvellous as a *tour de force*, but the consummate skill of this great artist enables him to produce a result delightful even for the most fastidious musician to listen to. Extraordinary agility and strength of hand, dexterous use of the harmonics, purity of tone and intonation, perfect taste in phrasing—in fact all the requisites of a great solo player—are exhibited by Bottesini on this cumbrous instrument. It can only be regretted that such exceptional powers should not have been devoted to an instrument more worthy of them. It may be mentioned that Bottesini plays upon a three-stringed bass, which he prefers as being more sonorous, and with a bow made and held somewhat like that of the violoncello, whereas the curved bow generally employed in the orchestra was used by Dragonetti. (The relative merits of these two forms of bow were the subject of an enquiry by a committee nominated by the Paris Conservatoire at the time of its foundation. Dragonetti was consulted and the pattern of his bow adopted for the orchestra of the institution.) Bottesini is also distinguished as composer and conductor. In this latter capacity he presided over the orchestra of the Italian Opera in Paris from 1855 to 1857. He was afterwards director of the Italian Opera at Cairo. He has written several pieces for his instrument, among which his fantasia on Sonnambula, the Carnival of Venice, and duets which he played with Signori Sivori and Piatti, will long be remembered —also the opera of 'L'Assedio di Firenze' produced in Paris in 1856, 'Ali Baba,' written for and performed in London with considerable success in 1871, 'Ero a Leandro' (produced successfully at Turin in 1879), and one or two quartets. For some time he has paid, with more or less regularity, an annual visit to England. At the Norwich Festival of 1887 an oratorio by him, to words by Mr. Joseph Bennett, entitled 'The Garden of Olivet,' was performed for the first time. It only remains to be added that Bottesini is as amiable as a man as he is excellent as an artist, and that he enjoys the universal goodwill of the musical profession. [T.P.H.]

BOUCHER, A. J. Add days of birth and death, April 10, and Dec. 30.

BOUFFONS, Les. See Matassins, vol. ii. 236.

BOURGAULT-DUCOUDRAY, Louis Albert, French composer, born at Nantes Feb. 2, 1840, is a member of a family in easy circumstances, and is nephew of Billault, the famous minister of the second empire. Having gone through a complete course of classical studies, and entered the legal profession in 1859, he was received into Ambroise Thomas's class at the Conservatoire, and in 1862 he carried off the first prize for composition. Though devoted to his art, Bourgault-Ducoudray has not produced much. His chief works are a Stabat Mater, performed at St. Eustache Apr. 5, 1868, and at the Concerts Populaires, Good Friday, Apr. 3, 1874, a work written in an archaic style, having in it something of the manner and the vague tonality of plain chant without being restricted to its rules; an orchestral suite in four movements, entitled 'Fantaisie en Ut mineur' (Concerts Populaires Dec. 27, 1874), a well orchestrated composition, but too long, and built on subjects of no interest; and finally, a little 'satirio' drama, 'La Conjuration des Fleurs,' of which he also wrote the words, and which was produced under his own direction at the Salle Herz, Jan. 27, 1883. Having never written for the stage and very rarely for the concert-room, Bourgault-Ducoudray has turned his attention towards the works of the older masters of the 'primitive' school, and towards the popular songs of all countries. In 1869 he founded in Paris an amateur choral society, and gave in a most excellent manner such works as Handel's 'Alexander's Feast' and 'Acis and Galatea,' cantatas by Bach, Clément Jannequin's 'Bataille de Marignan,' selections from Rameau, choruses by Palestrina, Orlando Lasso, etc. A nervous disorder obliged him to give up the direction of this society, which soon came to an end. Ordered to a warmer climate on account of his health, he went to Greece on a kind of musical mission, and brought back some interesting notes on the music of that country, which he published in a pamphlet entitled 'Souvenirs d'une mission musicale en Grèce et en Orient' (1876). He published some piano duets, 'Le Carnaval à Athènes,' on popular Greek airs, and an important collection of songs, 'Trente Mélodies populaires de la Grèce et de l'Orient,' collected and harmonised with Greek, Italian, and French words. Since 1878 he has lectured on the history of music at the Conservatoire. He undertook recently a musical journey into Brittany, and published on his return 'Trente Mélodies populaires de la Basse Bretagne,' collected and harmonised with a French translation in verse by F. Coppée (1885). Though little known to the public, and having produced little original work, Bourgault-Ducoudray occupies an honourable position in the musical world, and is an enthusiastic musician, with ardent convictions and a constant and earnest devotion to art. [A.J.]

BOURGEOIS, Louis. To the article in vol. i. p. 263, add the following notice.

This musician, the son of Guillaume Bourgeois, was born in Paris at the beginning of the 16th century. In 1541 he was invited to Geneva about the time of Calvin's return from Strasburg. On the

removal of Guillaume Franc to Lausanne in 1545 [see FRANC in Appendix] his place was given to Bourgeois jointly with a Genevan named Guillaume Fabri, the former receiving 60, the latter 40 florins of the salary of 100 florins which had been paid to Franc. Of the personal history of Bourgeois we know nothing beyond what may be gathered from some notices of him in the registers of the Council of Geneva. These are curious as illustrative of the place and the time. In 1547 the Council admitted him gratuitously to the rights of citizenship 'in consideration of his being a respectable man and willing to teach children.' Shortly afterwards, to enable him the better to pursue his studies, they exempted him from duties connected with the town guard and the works of the fortifications, and presented him with a small china stove for his apartment. Before long his salary was for some reason reduced to 50 florins. On his petitioning that it should be restored to its former amount, or even slightly increased in consequence of his poverty, the parsimonious Council gave him two measures of corn 'for that once, and in consideration of an expected addition to his family.' To a second petition, even though supported by Calvin, they turned a deaf ear. On Dec. 3, 1551, Bourgeois was thrown into prison for having 'without leave' altered the tunes of some of the psalms, but through the intervention of Calvin obtained his release on the following day. The alterations, however, were sanctioned and adopted. Another innovation proposed by Bourgeois fared better with the Council. His recommendation to suspend a printed table in the churches to show what psalm was to be sung was approved of and rewarded by a donation of sixty sols.

In 1557 Bourgeois returned to Paris and was still living in 1561. His chief claim to notice at the present day arises from his connection with the Genevan Psalter. The authorship of the melodies in this remarkable collection has been long a subject of controversy. It has been attributed, wholly or in part, to several musicians of the time, to Bourgeois, Franc, Goudimel, Claudin Le Jeune and others. The claims set up for Goudimel and Le Jeune are easily disposed of. Neither of these composers ever visited Geneva or had any direct relations with Calvin. In 1557, when the greater part of the Genevan psalter had been already published, Goudimel was still a member of the Church of Rome. The Genevan psalter was completed in 1562, and it was not until that year that Goudimel published his 'Seize Pseaumes mis en musique à quatre parties, en forme de motets.' This was followed by the entire psalter, first in 1564 harmonized in double counterpoint, then in 1565 in simple counterpoint (generally note against note), and lastly in 1565–66 when Goudimel produced another arrangement of the psalms for three, four, or more voices in the form of motets.

Le Jeune was but 12 years of age in 1542 when the first edition of the Genevan psalter was published, and not above 21 in 1551 when the whole of Marot's and the first portion of Beza's translations had already appeared. In 1564 he published 'Dix Pseaumes de Dauid nouuellement composés à quatre parties, en forme de motets . . .' reprinted in 1580. The psalms are Marot's, but the music is entirely original. Le Jeune died in 1600, and his harmonized arrangements in four and five parts, of the Genevan melodies were not printed until the following year, nor that in three parts (Book I) until 1602.[1] But long before the psalms of Goudimel and Le Jeune appeared, Bourgeois had himself harmonized the tunes up to that time included in the Genevan Psalter. In 1547 he published 'Pseaulmes cinquante de Dauid . . . traduicts . . par Clement Marot, et mis en musique par Loys Bovrgeoys, à quatre parties, à voix de contrepoinct egal consonnante au verbe. Lyon, 1547.' In the same year he also published 'Le premier liure des Pseaulmes de Dauid, contenant xxiv. pseaulmes,[2] Composé par Loys Bovrgeois. En diuersité de Musique: à scauoir familiere ou vaudeuille; aultres plus musicales . . . . Lyon.' In the latter the words of the psalms are those of Marot, but the melodies are original and wholly different from those of the former work. All these harmonized psalters were intended only for private use. Down to the present century nothing beyond the melody of the psalms was tolerated in the worship of the Reformed Churches, and it was not improbably the aversion of Calvin to the use of harmony that compelled Bourgeois to print his psalters at Lyons instead of Geneva.[3]

Before we consider more particularly the authorship of the melodies in the Genevan psalter, a brief account of the origin and development of that important collection must be given.

When Calvin, expelled from Geneva, went to Strasburg in 1538 he resolved, after the example of the Lutherans in Germany, to compile a psalter for the use of his own church. This, of which the only known copy has but recently come to light in the royal library at Munich, contains eighteen psalms, the Song of Simeon, the Decalogue, and the Creed, to each of which a melody is prefixed. Of the psalms the words of twelve are by Marot (1, 2, 3, 15, 19, 32, 51,[4] 103, 114, 130, 137, and 143); of five (25, 36, 46, 91 and 138) with the Song of Simeon and the Decalogue, by Calvin himself, and of one (113) in prose. These psalms of Marot exhibit variations from the text first published by the author three years later, and must therefore have been obtained by Calvin in MS. from some private source. Calvin and Marot certainly met in 1536 at the court of Ferrara, but there is no evidence that any intimacy was then formed, or that any communication passed between them, until Marot fled to Geneva in 1542. The first translation made by Marot was Psalm 6, written and published in 1533 in 'Le Miroir de tres

[1] Book I was reprinted in 1607, and was followed by the Second and Third Books in 1608. The latter books apparently had not been published in 1601.

[2] In four parts.

[3] Specimens of the psalms as harmonized by Bourgeois, Goudimel, Le Jeune, and others, are given by Douen in his work cited below.

[4] Numbered L. after the numeration of the Vulgate.

chretienne Princesse Marguerite.' By 1539 he had completed his first instalment of thirty psalms, but up to that time they circulated in manuscript only. They are all found in a psalter published at Antwerp in 1541, and their text is there the same as that published by Calvin. Douen thinks that the varied readings are due to Pierre Alexandre, editor of the Antwerp Psalter, but it seems equally if not more probable that they represent, largely or wholly, the original text of Marot's manuscripts, revised by him when he published the 'Trente Pseaulmes,' about the beginning of 1542. The tunes to Calvin's own translations are German, four by M. Greiter and one by W. Dachstein. Calvin returned to Geneva in Sept. 1541, and shortly afterwards, in Feb. 1542, a psalter (professedly printed at Rome by the command of the Pope[1]) was published at Strasburg, containing, besides the psalms and other pieces of the collection of 1539, together with four psalms by other writers, the eighteen remaining psalms of those which Marot had translated up to that time (4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 22, 24, 37, 38, 104, 113, and 115) and his Paternoster. To the Paternoster and to eight of the psalms (4, 6, 9, 22, 24, 38, 104, and 113) new melodies were added. On these two collections the first edition of the Genevan Psalter was based, and was published at Geneva in 1542. It contains the thirty psalms of Marot with his Pater and Credo (a different one from that in the Strasburg edition of 1539 which is in prose), the five psalms of Calvin, and his Song of Simeon and Decalogue. Of the tunes, seventeen (1, 2, 3, 15, 25, 36, 46, 91, 103, 104, 114, 130, 137, 138, 143, the Song of Simeon and the Paternoster) are taken from the preceding Psalters, but all except three (36, 103, and 137) are more or less modified; twenty-two tunes are new, thirteen of them (4, 6, 8, 9, 13, 19, 22, 24, 32, 38, 51, 113, and the Decalogne) are substituted for the former melodies, eight (5, 7, 10, 11, 12, 14, 37, and 115) are set to the psalms left with music in the pseudo-Roman Psalter, and one is adapted to Marot's Credo. In Nov. 1542 Marot arrived at Geneva, and there translated nineteen other psalms (18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, and 138) and the Song of Simeon, which, with the thirty previously published, make up what are commonly spoken of as the 'Cinquante Pseaumes.' These, with Marot's Decalogue, Ave, and Graces before and after meat, all with music, were added to the psalter in a new edition published at the end of 1543.

In this edition the text of Marot's earlier psalms was corrected by the author, and the Calvin's Song of Simeon and five psalms were replaced by Marot's new versions of the same.

In 1544 Marot died at Turin, and the Psalter remained unfinished until the work was resumed by the publication in 1551 of thirty-four additional translations by Beza, which were united in the following year to the forty-nine by Marot already in use. In 1554 six more psalms appeared, soon followed by another, and the Psalter was completed in 1562.

The following lists show the order in which the psalms were published in successive editions of the Genevan Psalter:—

1542. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 113, 114, 115, 130, 137, 143, the Pater, and Credo, by Marot. 25, 36, 46, 91, 138, Song of Simeon, and Decalogue, by Calvin.

1543. The seven versions by Calvin were omitted, and the following by Marot added—18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, 138, Song of Simeon, Decalogue, Ave, and Graces.

1551. 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, 134,[2] all by Beza.

To these psalms the tunes were almost certainly adapted at the same time, but no copy of the Psalter containing them is known of a date anterior to 1554.

1554. The six appendix psalms of this year (52, 57, 63, 64, 65 and 111), and the additional one of 1555 (67) appeared without tunes.

In 1562 the psalter was completed by the addition of the remaining sixty psalms, proper tunes were assigned to thirty-eight of these as also to psalms 52 and 57, while the others, as well as the remaining appendix psalms of 1554–5 (63, 64, 65, 67 and 111) were sung to the melodies of other psalms.

The psalms thus added in 1562, with tunes, were—48, 49, 54, 55, 56, 58, 59, 60, 61, 74, 75, 80, 81, 83, 84, 85, 87, 88, 89, 92, 93, 94, 96, 97, 99, 102, 105, 106, 112, 135, 136, 141, 145, 146, 147, 148, 149, 150. Without tunes—53, 62, 66, 68, 69, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 116, 117, 139, 140, 142, 144. Including, therefore, the Song of Simeon and the Decalogue, the Genevan Psalter contains in all 125 tunes, of which eighty-five were selected or adapted between 1542 and 1554, the rest in 1562.

The story which ascribes to Franc the editorship of the Genevan Psalter will be noticed in a separate article, but recent investigations in the archives of Geneva have clearly shown that the task of selecting and arranging the tunes was entrusted to Bourgeois, and an entry in the registers of the Council, dated July 28, 1552, which will be found quoted at length in the notice of FRANC in this Appendix, distinctly states that Bourgeois had set to music the psalms of Beza, published the year before, and had arranged those already published in the earlier editions of the psalter.

A minute collation which M. Douen has made of these earlier editions enables us to see what Bourgeois did. In 1542 he adopted, with modifications, seventeen tunes from the Strasburg Psalters and added twenty-two new ones. In or before 1549 seventeen tunes were more or less altered and eight replaced by others. In 1551

[1] Hence known as the pseudo-Roman Psalter.

[2] The tune to this psalm is that known in England as the 'Old Hundredth.'

four were altered and twelve new melodies substituted, some for earlier ones of Bourgeois himself. In several instances therefore the tune is of later date than the psalm.

These last changes were final and mark the time since which the tunes adopted before 1562 have remained unaltered. The old Strasburg tunes of 1539 which still survived were those to Psalms 1, 2, 15, 36, 91, 103, 105, 114, 130, 137 and 143, two of which (36 and 137) retained almost their primitive form, and 103 remained unaltered. M. Douen considers these Strasburg melodies to possess more of a German than a French character, and according to Riggenbach 36 and 91 are by Matthäus Greiter, a member of the choir of Strasburg Cathedral.

How far the other tunes adapted by Bourgeois are original it is impossible to determine. A few can be traced to a German origin, some are constructed out of fragments of earlier melody, while others are adapted from secular songs popular at the time. It is not improbable that every tune in the Genevan Psalter belongs to one or other of the above categories.[1]

Bourgeois left Geneva in 1557, and undoubtedly had no connection with the Genevan Psalter after that time. The forty tunes of 1562 were added by another and a less skilful hand. In June 1561 an entry in the 'Comptes des recettes et depenses pour les pauvres' records the payment of ten florins to 'Maitre Pierre' for having set the psalms to music. This person is conjectured by Becker to be Pierre Dubuisson, a singer who in 1565 was admitted gratuitously to the rights of citizenship at Geneva, but nothing certain is known on the subject.

It only remains to add that in 1550 Bourgeois published 'Le droict chemin de musique, composé par Loys Bourgeois auec la manière de chanter les pseaumes par vsage ou par ruse, comme on cognoistra, au xxxiv,[2] de nouveau mis en chant, et aussi le cantique de Siméon. Genève 1550.' This treatise, in twelve chapters, is the first in which a proposal is made to abandon the method of the musical hand and to teach music by the employment of the solfeggio. An analysis of it will be found in Fétis, Biogr. des Musiciens, ii. 42. The last known work of Bourgeois shows him still employed in working on the Genevan melodies. It is entitled 'Quatre-vingt-trois Psalmes de Dauid en musique ... à quatre, cinq, et six parties, tant a voix pareilles qu'autrement, etc. Paris 1561.'

For full details respecting Bourgeois and the history of the Genevan Psalter see the exhaustive work of Douen entitled 'Clément Marot et le Psautier Huguenot,' 2 vols. Paris, 1878–79. The following works may also be consulted:—Bovet, 'Histoire du Psautier des églises reformées,' Neuchatel et Paris, 1872; G. Becker, 'La Musique en Snisse,' Genève et Paris, 1874; Riggenbach, 'Der Kirchengesang in Basel'; and six articles in the Musical Times (June to Nov. 1881) by the present writer. [G.A.C.]

[1] A composer of that day employed his talents on harmony rather than on melody, and used for his subjects any material that suited his purpose. A difference in style between sacred and secular music hardly existed, and 'composing' was often literally 'compounding.'

[2] A misprint for xxiv.

BOYCE, WILLIAM. Line 15 of article, add that in 1734 he set Lord Lansdowne's masque of 'Peleus and Thetis.' Line 30, *for* 1740 *read* 1736, and for l. 33 *read* and it was given by the Apollo Society, and subsequently, in 1740, at Covent Garden Theatre. In 1749, when the Masque of Lethe was revived at Drury Lane, Blow wrote new songs for Beard. P. 267 *b*, l. 22, *for* setting *read* reviving (Dict. of Nat. Biog.). Line 28, *for* 1750 *read* 1751, and l. 31, *for* 1675 *read* 1755. At the foot of the same column add that Blow's last theatrical work was Garrick's pantomime, 'Harlequin's Invasion,' 1759. To the list of works given on p. 268 *a*, add 'Noah,' an oratorio. [W.H.H.]

BRADE, WILLIAM. There is no evidence as to the date of his death.

BRAHAM, JOHN. P. 269 *a*, last line but one, *after* opera-house *insert* the Oratorios, and the Three Choir Festival. P. 269 *b*, l. 3, *read* Florence was the first *Italian* city, etc. He had previously given concerts in Paris with Nancy Storace. Line 24, add 'The Siege of Belgrade,' 1802. Line 25, *for* 1802 *read* 1803. Line 28, add 'Nareusky,' 1814, and 'Zuma' (with Bishop), 1818. At the Lyceum he appeared in 'The Americans,' 1811; 'Isidore de Merida,' 1827, and 'The Taming of a Shrew,' 1828. In the third paragraph of the same column, add that an American tour, undertaken with his son Charles in 1840, was unsuccessful, and that his last appearance took place at the Wednesday concert in March 1852. [M.]

BRAHMS, JOHANNES. Line 4 of article, *for* March *read* May. Line 29 from bottom, *for* 1873 *read* 1872, and in list of works *read* D for the key of op. 73. (Corrected in late editions.) Add the following supplementary article:—

This master, whose music during the last nine years has slowly and surely gained in the estimation of the musical world, may now justly be described not as 'one of the greatest living,' but as the greatest living of German composers.

Popularity, in the ordinary sense of the word, his music has not acquired; nor can it be expected to do so, for his compositions, with few exceptions, are written for cultivated audiences only. His influence will always be deeply rather than widely felt. There is, if we may say so, something impalpable about his creations; at first hearing their beauties seem to elude our grasp; we are deeply moved, but we cannot clearly discern the influences which affect us. 'Brahms,' says Dr. Louis Ehlert, 'does not stand before us like Mozart or Schubert, in whose eyes we seem to look, whose hands we seem to press. Two atmospheres lie between him and us. Twilight surrounds him; his heights melt in the distance, we are at once lured onward and repelled.' But as we approach, in a spirit of conscientious investigation, the mist which hangs over his art seems to roll away; the outlines of his sublime creations are revealed more clearly, we recognise

the grandeur of these masterpieces and feel that they exist for all time.

Brahms's published works have now reached the opus-number 102; of these twenty-eight have appeared since 1878.

During this important period of full maturity it is noticeable that Brahms's style has undergone no very marked change. He has kept to those conservative principles which have governed his creations almost from the beginning of his career. He has added to every branch of art in which he has been previously successful; but the drama seems to offer no attraction to his genius.

By far the larger part of his later compositions consist of vocal pieces for one or more voices; indeed no less than seven books of songs have appeared since 1880, exclusive of quartets and romances for mixed chorus. In these songs Brahms's personality is very prominently displayed. A power of intense expression, a profusion of melody of the highest order, a subtle treatment of popular sentiment, in its lighter as in its more serious aspect, and, finally, a sure judgment in the selection of his words—all these qualities are even more noticeable in the later than in the earlier songs. Goethe, Heine, Rückert, Platen, von Schenkendorff, Siegfried Kapper—and more rarely Geibel—these are some of the poets whose words he uses most frequently; always investing them with deep musical purpose, and, where the sentiment requires it, employing the most elaborate means of expression. As a song-writer he stands alone; he cannot be classed with Schubert, Schumann, or Robert Franz.

The relentlessness of fate forms the subject of the two greater choral works of this period:—a setting of Schiller's 'Nänie,' and the 'Gesang der Parzen' from Goethe's Iphigenia. They are no unworthy companion-pieces to the earlier 'Song of Destiny,' though they will not readily attain an equal popularity with that most perfect work.

The compositions for piano—Brahms's own instrument—are not very numerous. The eight pieces for piano, op. 76 (Capriccios and Intermezzos) are highly characteristic of the master, both as regards inspiration and scientific treatment. Some of the Intermezzos, simple and touching, contrast pleasantly with Capriccios which offer almost insurmountable difficulties to the most skilful virtuoso. The two Rhapsodies (op. 79) are admirable instances of how successfully well-established forms may, in the hands of a master, be used to convey the most original ideas.

Finally we come to the orchestral works, on which Brahms's claims to one of the highest positions in the musical world must be based. These include two delightful concert-overtures (op. 80 and 81), a Pianoforte Concerto in B♭ (op. 83,) a voluminous work in four movements, and a Violin Concerto (op. 77) written for Joachim. Of the two later Symphonies, No. 3, in F (op. 90), seems to combine something of the grandiose and heroic character of the first Symphony in C minor with the more graceful and delicate features of the second in D. Deep and manly feeling expressed with terseness and energy, skilful construction and powerful development, orchestral colouring at once sombre and effective, these are the chief features of the first and last movements of this symphony; while the Andante and Allegretto, though they hardly sustain the lofty and epic character of the work, charm every hearer by their exquisite melody and easy grace.

On so important and elaborate a work as the Fourth Symphony, in E minor, it is as yet too soon to pronounce a very definite judgment. To many hearers it will seem laboured, and lacking in spontaneity; and there is no doubt that the prominence given to musical erudition may be held to detract from the emotional interest of the work. The last movement, consisting of a *passacaglia*—a novel form for the finale of a Symphony—is highly interesting, but chiefly to those able to appreciate its excellent workmanship. On the other hand, only prejudice could lead any one to overlook the splendid qualities of this last symphony. It is nobly and solidly planned, and, in spite of intricate thematic details, is carried out with conciseness and self-restraint—virtues by no means common among contemporary composers. It bears the unmistakable impression of Brahms's individuality in all its wholesome vigour and manliness; dryness and harshness may occasionally disfigure it, but it is as free as the rest of his works from anything weak or trivial. Taken as a whole, this symphony seems to display, more completely than any one of the later compositions, those rare combinations of intellect and emotion, of modern feeling and old-fashioned skill which are the very essence of Brahms's style.

The last additions to the chamber-music consist of a sonata for violoncello and piano in F, a sonata for violin and piano in A, and a trio for piano and strings in C minor, all of which are intensely interesting and full of vigorous beauty. A concerto for violin and violoncello with orchestra was played by Joachim and Hausmann at Cologne in the autumn of 1887, and at one of the London Symphony concerts in Feb. 1888.

There is little or nothing to be added to the biography of Herr Brahms. He enjoys the unchanging esteem and admiration of his countrymen, and wherever the production of his works may lead him he is sure to meet with the most enthusiastic receptions. Early in 1887 the Emperor of Germany, in recognition of his genius, appointed him Knight of the Order 'pour le mérite' for Arts and Sciences.

The following is a list of Brahms's published compositions from June 1878 to March 1887:—

Op.
74. Two Motets.
75. 2 Ballads for 2 voices.
76. 8 Piano pieces (Capriccios and Intermezzos).
77. Concerto for Violin.
78. Sonata for PF. and Violin in G.
79. Two Rhapsodies for PF.
80. Academical Festival Overture.
81. Tragic Overture.
82. 'Naenie,' for Chorus and Orchestra.
83. PF. Concerto in B♭.
84. Romances and Songs for 1 or 2 voices.
85. Six Songs for 1 voice.
86. Six Songs for 1 voice.
87. Trio for PF. and Strings.
88. Quintet for Strings in F.
89. Gesang der Parzen, for 6-Part Chorus and Orch.
90. Symphony in F, No. 3.
91. 2 Songs for Alto with violin obbligato.
92. 4 Vocal Quartets with PF.

Op.
93. Songs and Romances for 4-part Chorus.
93b. Do. a capella.
93a. Tafellied (Eichendorff).
94. Five Songs for low voice.
95. Seven Songs.
96. Four Songs.
97. Six Songs.
98. Symphony in E minor, No. 4.
99. Sonata for Violoncello and PF. in F.
100. Sonata for Violin and PF. in A.
101. Trio in C minor for PF. and strings.
102. Concerto for Violin and Violoncello in C.[1] [R.N.]

BRAMBILLA, Marietta. Add date of death, Nov. 6. 1875.

BRANDES, Emma, born Jan. 20, 1854, near Schwerin, was taught music by Aloïs Schmidt, court-kapellmeister at Schwerin, and by Goltermann, and in 1866 made her first public appearance there, in Mendelssohn's G minor Concerto. In 1871–72 she visited England, and showed herself a pianist of considerable performance and of still greater promise, viz. March 20, '71, at the Monday Popular, when she first appeared in pieces by Scarlatti, Schumann ('Arabeske'), and Weber ('Moto perpetuo'), and with Joachim in Beethoven's Sonata in C minor, op. 30, no. 2; at the Saturday Popular with Mme. Schumann in Bach's G minor Concerto for two pianos; at the Philharmonic April 24 (Mendelssohn's G minor Concerto); at the Crystal Palace, April 13, '72 (Schumann's Concerto); at the New Philharmonic May 8 and June 5 (Chopin's E minor Concerto), etc. She played with great success in Germany and Austria until her marriage with Herr Engelmann, Professor of Physiology at Utrecht, when she retired from public life. [A.C.]

BRANDT, Marianne, whose real name is Marie Bischof, was born Sept. 12, 1842, at Vienna. She was taught singing there by Frau Marschner at the Conservatorium, and later (1869–70) by Mme. Viardôt-Garcia. In 1867 she was engaged at Gratz, where she made her début on Jan. 4 as Rachel ('La Juive'). She next sang at Hamburg, and on April 21, 1868, first appeared at Berlin as Azucena. On the 28th she played Fidès, with such success that she obtained an immediate engagement, which extended over several years, with the exception of a year's interval in 1873. In 1872, on leave of absence, she was engaged for the season at the Royal Italian Opera; she sang once as Fidelio, May 2, in which she made her début, and several times as Donna Elvira, with very indifferent success.[2] In 1882 she sang in German opera at Drury Lane as Brangäne on the production in England of 'Tristan and Isolde,' and as Fidelio, when her artistic efforts were heartily appreciated. On July 28 of the same year she played Kundry on the second performance of Parsifal at Bayreuth, on which occasion, according to the Paris Figaro, she generously gave her services. For the past two or three years she has been a member of the German Opera Company at New York. In addition to places mentioned, Fräulein Brandt has sung in the principal cities of Germany and Austria. At Berlin she proved herself a most useful artist: her voice being very extensive in compass, she was enabled to play both soprano and mezzo-soprano parts, as Fidelio, Eglantine ('Euryanthe'), Orpheus, Spirit of Hate ('Armida'), Ortrud, Margarethe ('Genoveva'), Elvira, Selica, Amneris ('Aida'), etc., in addition to those above named. [A.C.]

[1] A thematic catalogue of the composer's works has recently been published by Simrock.

[2] The reason of her engagement was to play Ortrud on the intended production of Lohengrin, which opera, according to prospectus, was to be positively produced. For reasons unknown the production did not take place until 1875, when Miss Anna d'Angeri (Angermayer) took the part.

BRANLE. Last line of article, *for* 287 *read* 289. (Corrected in late editions.)

BRASS BANDS. See Wind-Band in Appendix.

BRASSIN, Louis, a Belgian pianist and composer, born June 24, 1836, at Aix-la-Chapelle. His father was a baritone singer of some renown, whose real name was de Brassine, and an uncle of his was Dronet, the famous flautist. To the fact that in 1847 his father was engaged at the opera in Leipzig, young Brassin owed the most important part of his education, for he entered the Conservatorium of that town, and became a pupil of Moscheles, having some years previously appeared in public at Hamburg. He remained in the Conservatorium for five years, carrying off numerous prizes. At the close of this time he undertook several concert tours with his two brothers, and in 1866 was appointed first pianoforte teacher in the Stern Conservatorium at Berlin. After a year's tenure of this post, he resumed a more or less wandering life, and ultimately settled in Brussels as professor in the Conservatoire. In 1878 he accepted a similar post at St. Petersburg, where he died in May 1884. His works include, beside many excellent pianoforte pieces, two German operettas, 'Der Thronfolger,' and 'Der Missionär.' Of his two younger brothers, one, Leopold (born May 28, 1843), who made his first appearance as a pianist at the age of five under Louis Brassin's auspices, is pianist to the Duke of Saxe Coburg, and Professor at Berne; the other, Gerhard (born June 10, 1844), is a violinist of repute. [M.]

BRATSCHE (Viola da *Braccio*). The German name for Viola or Tenor Violin.

BREITKOPF & HÄRTEL. Twelve lines from end of article, add date of death of Hermann Härtel, Aug. 4, 1875, and that Raymund Härtel retired from business in 1880, leaving the two grandsons of Gottfried at the head of affairs. Since the appearance of the article, the editions of Mendelssohn and Mozart, as well as an edition of Chopin, have been completed; editions, on the same scale, of Palestrina and Schumann, are in an advanced state, and a similar issue of the works of Schütz, Grétry, and Schubert has been undertaken. The 'Jahrbücher für Musikalische Wissenschaft' (see vol. ii. 30) were discontinued in 1867, after the appearance of the second volume; their place has been taken by a 'Vierteljahrschrift für Musikwissenschaft,' edited by Dr. Chrysander, Professor Spitta, and Herr Guido Adler, which has been published quarterly since 1885. A supplementary volume to the complete edition of Beethoven's works is announced (1887). [M.]

BRENT, CHARLOTTE, soprano singer, was the daughter of a fencing master and alto singer, who was the original Hamor in Handel's 'Jephtha' in 1752, and who, on the production at Ranelagh in 1759 of Bonnell Thornton's burlesque 'Ode on St. Cecilia's day,' with Burney's music, admirably accompanied Beard in the Salt-box song 'on that instrument.' Miss Brent was a pupil of Arne's, and first appeared as a singer in Feb. 1758 at a concert given by Cecilia Davies, and next on March 3, 1758, at Drury Lane in Arne's opera 'Eliza,' performed oratorio-wise for his benefit. She sang in opera at Drury Lane during 1758 and 1759. She was then engaged by Beard for Covent Garden, where she appeared Oct. 10, 1759, as Polly in 'The Beggar's Opera,' and where she continued until the close of her theatrical career. In 1762 she reached the summit of her reputation by singing the part of Mandane in Arne's 'Artaxerxes' (produced Feb. 2), which had been written expressly for her. In 1765 she sang at Hereford Festival, in 1766 at that of Gloucester, and in 1767 at Worcester. In November 1766 she became the second wife of Thomas Pinto, the violinist. [See PINTO.] She continued to sing at Covent Garden until about 1770, when she took to touring with her husband. On April 22, 1784, she appeared for one night in 'Comus' at Covent Garden for the benefit of Hull, the stage-manager. Charles Dibdin described her as 'possessing an exquisite voice,' and being 'a most valuable singer. Her power was resistless, her neatness was truly interesting, and her variety was incessant;' and a later writer said, 'her bravura singing had considerable merit, her execution being neat, distinct, rapid, and at that time unrivalled.' She survived her powers, and lived, forgotten by the public, till April 10, 1802, when she died, in very straitened circumstances, at No. 6 Vauxhall Walk. She was buried April 15, in the churchyard of St. Margaret, Westminster. [W.H.H.]

BRESLAUR, EMIL. See vol. ii. 735 *a*.

*BREUNING, a family mainly interesting for its connexion with Beethoven. Christoph von Breuning in 1761 was Chancellor of the Commandery of the Teutonic order at Mergentheim. His five sons, George Joseph, Lorenz, Johann Philipp, Emanuel Joseph, and Christoph, all received important offices either in the Order or in the Electorate; and Emanuel Joseph, born in 1741, became at twenty a 'Conseilleractuel' at the Court in Bonn, and, Jan. 3, 1750, married Helène, daughter of Hofrath Stephan von Kerich. The good influence of this excellent woman upon the young Beethoven renders a word upon her character pertinent. She was brought into close relations with the literary and scientific circles of the little capital, and was a woman of singular good sense, culture and refinement; mild, kindly, affectionate in her domestic relations; as wife and mother irreproachable.

On Jan. 15, 1777, a fire in the Electoral Palace caused the death of thirteen persons, including Emmanuel Joseph Breuning, in the 36th year of his age. His widow, who had just entered her 28th year, was left with three children:—Christoph, born May 13, 1771; Eleonore Brigitta, born April 23, 1772; Stephan, born Aug. 17, 1774; to whom a fourth was added a few months later:—Lorenz (Lenz), born in the summer of 1777.

She remained in the house where her husband died, which is still standing, across the square from the Minster Church. Immediately after the death of Emmanuel, his brother, Canon Lorenz came from Neuss to reside with her, as guardian and instructor of the children. Notwithstanding the presence of two ecclesiastics in the house as members of the family, Wegeler, writing of a time some ten years later than Breuning's decease, testifies to the broad and liberal spirit, the free and unconstrained tone that reigned; and this is confirmed by the fact that neither of the sons was educated for the priesthood. Besides classical studies, exceptional attention appears to have been paid to the rising German literature and the works of the leading English authors.

Into this family, in his 18th year, Beethoven came first as music-teacher of Eleonore and Lenz, and soon almost as a member of it. [See vol. i. 164.] The good influence upon his intellectual development and moral character of this intercourse with the Breunings cannot be overrated, and a short notice of the members of that household more closely connected with him will not be out of place.

ELEONORE BRIGITTA married Franz Gerhard Wegeler, Beethoven's biographer, at Beuel, March 28, 1802, and died at Coblenz, June 13, 1841, in her 70th year. [See BEETHOVEN, vol. i. p. 166 *b*.]

STEPHAN (Lorenz Joseph Judas Thaddeus) the well-known friend of Beethoven in later years, also studied jurisprudence at Bonn and Göttingen. Shortly before the fall of the Electorate, Max Franz, Elector of Cologne and Grand Master of the Teutonic Order, gave him a position in the Order at Mergentheim. A grand chapter held in Vienna in the summer of 1801 brought Stephan v. B. thither in the spring of that year, where he renewed his intimacy with Beethoven, begun in their boyhood, when both were pupils of Franz Ries on the violin. As the Teutonic Order no longer afforded the opportunity of a career, Stephan obtained a place in the Austrian War Office, and in 1818 advanced to the dignity of Hofrath. This rapid rise (in the *Austrian* service) of a young man who lacked the advantages of noble birth and aristocratic protection, and was not even an Austrian by descent, confirms the traditions of his remarkable executive ability, his great industry and extreme fidelity to duty. In Oct. 1825, Frederick, Prince of Hohenzollern-Heckingen, became President of the Imperial Council of War. From this moment Breuning was exposed to vexations and mortifications, which rapidly undermined his health, and he died, ten weeks after the decease of his friend

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Beethoven, on June 4, 1827. His relations with Beethoven, who often tried him sorely, have been given in a former article. [See vol. i. 172 *b*, 183 *b*, 184 *a*, 189 *b*, 192 *b*, 199 *b*.] He was twice married, first to the daughter of Ritter von Vering, head of the Austrian military medical administration. She was a pupil of Schenk the composer, a fine pianist, and author of divers little compositions. Beethoven—who had often played duets with her—dedicated the interesting pianoforte arrangement of the Violin Concerto to her. She was born Nov. 26, 1791, and died, says the epitaph composed by her husband 'on the 21 March, 1809, in the eleventh month of happy wedded life, at the moment of the entrance of spring.' The second wife was Marie Constanze Ruschowitz, born Dec. 1, 1784, died Oct. 5, 1856, leaving one son and two daughters.

LORENZ (Lenz) studied medicine at Bonn and Vienna—whither he came in 1794 and renewed his musical studies with Beethoven. At parting the then young composer wrote in his album to this effect:—

> Truth exists for the wise,
> Beauty for the feeling heart!
> They belong to each other.
>
> DEAR GOOD BREUNING!
>
> Never shall I forget the time which in Bonn as well as here I have spent with thee. Retain thy friendship for me, so as thou wilt find me ever the same. Vienna 1797 on the 1st October.
>
> Thy true friend
> L. v. BEETHOVEN.

Their separation was final; on the 10th of the next April young Breuning died.

MORITZ GERHARD, son of Stephan and Constanze (Ruschowitz), was born at Vienna Aug. 28, 1813. He is 'k.k. Medicinalrath,' and for many years has been one of the most eminent physicians of the Austrian capital. He passed his childhood in the 'Rothehaus' very near that in which Beethoven died [see vol. iii. 425], and during the composer's last sickness was much with him. Besides numerous pamphlets and articles on subjects relating to his profession, he is known in musical literature by his extremely interesting and valuable little book, 'Das Schwarzspanier Haus,' a collection of reminiscences of Beethoven and the Breunings. [See vol. i. p. 208 *a*.] He has for many years been an active and influential member of the governing body of the great 'Gesellschaft der Musikfreunde.' [See vol. i. 591.]

Letters from Beethoven to various Breunings—the widow, Christoph, Eleonore, Stephan, Lenz, and Gerhard—are given in Nohl's 'Briefe Beethovens' and in 'Neue Briefe Beethovens.'

Beethoven dedicated the following works to members of this family:—

To Fräulein Eleonore the variations on 'Se vuol ballare' for PF. and violin (July 1793), and the Easy Sonata for PF. solo in C major (1796). Nottebohm's Catalogue, p. 148.

To Stephan the Violin Concerto, op. 61 (March 1809); and to Frau v. B. the adaptation of the same for piano. (See Thayer's Beethoven (i. 162, etc.) [A.W.T.]

BREVE. P. 274 *b*, l. 7 from bottom, *for* 'All we like sheep' *read* 'And with His stripes.'

BREWER, THOMAS. Add date of birth, 1611; that he was at Christ's Hospital till 1626; and that Elizabeth Rogers' Virginal Book (in the British Museum) contains two pieces by him.

BRIDGE, JOHN FREDERICK, Mus. D., is the son of the late John Bridge, a lay clerk of Rochester Cathedral. He was born at Oldbury in Worcestershire on Dec. 5, 1844, and was a chorister at Rochester from 1850 to 1859, and an articled pupil of J. Hopkins until 1864. He subsequently studied under Sir John Goss, and from 1865 to 1869 was organist of Trinity Church, Windsor. In 1868 he took the degree of Mus. B. at Oxford, and in the following year succeeded Joseph John Harris as organist of Manchester Cathedral. In 1872 he was appointed Professor of Harmony at Owens College, and in 1874 he took his Doctor's degree, for which he composed as an exercise the oratorio 'Mount Moriah.' In 1875 he was appointed permanent depnty organist of Westminster Abbey, which post he held until the death of Mr. Turle in 1882, when he was appointed his successor. For the Worcester Festival in 1884 Dr. Bridge wrote a choral setting of the Hymn of S. Francis, and for the Birmingham Festival of 1885 he composed a fine setting of Mr. Gladstone's Latin Translation of Toplady's hymn, 'Rock of Ages.' For the celebration of the Queen's Jubilee in Westminster Abbey (21 June, 1887) he arranged all the music and composed a special anthem, for which he received the thanks of Her Majesty, and the Silver Jubilee Medal. Dr. Bridge is Professor of Harmony and Counterpoint at the Royal College of Music, Conductor of the Western Madrigal Society, and a Musical Examiner for the University of Oxford. In addition to the works already mentioned, his compositions include anthems, services, chants, part-songs, an overture 'The Morte d'Arthur,' and a cantata 'Boadicea,' which was successfully produced by the Hackney Choral Society in 1880, besides excellent primers on Counterpoint, Double Counterpoint and Canon, and Organ Accompaniment of the Choral Service. [W.B.S.]

BRIDGE, JOSEPH COX, brother of the above, was born at Rochester on Aug. 16, 1853, and was a chorister, and subsequently assistant organist, of the cathedral from 1861 to 1867. He studied under his brother (to whom he acted as assistant at Manchester) and John Hopkins, and from 1871 to 1876 was organist of Exeter College, Oxford, where he took the degrees of B.A. in 1875, Mus. B. in 1876, M.A. in 1878, and Mus. D. in 1879. In 1877 Mr. Bridge was appointed organist of Chester Cathedral, where in 1879 he took a conspicuous part in resuscitating the Chester Triennial Musical Festival, which had been dormant for fifty years. For the opening performance he wrote an evening service with orchestral accompaniment, and at the Festival of 1885 produced an oratorio,

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'Daniel,' which had been performed at Oxford for his Doctor's degree exercise. Dr. Joseph Bridge is well known in the North of England as the conductor of several musical societies at Chester and Bradford. During the last eight years he has adopted the excellent plan of giving free organ recitals in Chester Cathedral every Sunday evening. Dr. Bridge was elected a Fellow of the College of Organists in 1879. [W.B.S.]

BRIDGE, RICHARD, enjoyed some celebrity as an organ-builder, but little is known of his biography. He is supposed to have been trained in the factory of the younger Harris and to have been living in Hand Court, Holborn, in 1748. He died before 1776. His best instrument was that for Christ Church, Spitalfields, London, 1730. [See also vol. ii. p. 597, and BYFIELD, JORDAN & BRIDGE, in Appendix.] [V. de P.]

BRIDGETOWER, G. A. P. Line 4 of article, *for* Bisla *read* Biala. Line 5, *for* in *read* on the 19th of. Line 22, *for* He *read* His father. Line 5 from bottom, *for* is heard of no more *read* returned to England, and in June 1811 took the degree of Mus. Bac. at Cambridge, his exercise, an anthem, being performed at Great St. Mary's, on June 30. (Dict. of Nat. Biog.)

BRIND, RICHARD, P. 276 *b*, l. 3, *for* 1718 *read* March 1717-18. [W.H.H.]

BRINSMEAD. Mr. John Brinsmead, the founder and head of the firm of pianoforte-makers, John Brinsmead & Sons, of London, was born Oct. 13, 1814, at Wear Giffard, in North Devon. He began business at 35 Windmill Street, Tottenham Court Road, in 1836, removing to the neighbouring Charlotte Street, and to workshops in Chenies Street in 1841. The next removal was to the present warehouse of the firm, 18 & 20 Wigmore Street, in 1863, when his sons, Thomas and Edgar, were taken into partnership. A large factory, necessary for the requirements of manufacture, was built in the Grafton Road, Kentish Town. In recognition of exhibits in the Paris Exhibition of 1878, Mr. John Brinsmead was decorated by the French Government with the cross of the Legion of Honour. Mr. EDGAR BRINSMEAD, the younger son, has claims to special reference on literary grounds; his History of the Pianoforte, with prefatory historical introduction, was published by Cassell, Petter & Galpin in 1868, and, partly rewritten, with additions on the Theory of Sound, was republished by Novello, Ewer & Co. in 1879. [A.J.H.]

BRISTOL FESTIVAL. A festival, lasting four days, has been held triennially in the month of October, in the Colston Hall, Bristol, since 1873. On each occasion Mr. Charles Hallé has held the post of conductor, and 'The Messiah' and 'Elijah' have been given. Besides these the following works have been performed:—

1873. Oct. 21–24. 'The Creation,' Macfarren's 'John the Baptist' (written expressly for the occasion), and Rossini's 'Stabat Mater.'

1876. Oct. 17–20. Verdi's Requiem, 'Israel in Egypt,' Spohr's 'Fall of Babylon,' 'The Mount of Olives,' and 'The Hymn of Praise.'

1879. Oct. 14–17. 'Samson,' 'Walpurgis Night,' Brahms's 'Rinaldo,' Mozart's Requiem, Rossini's 'Stabat Mater,' and the Choral Symphony.

1882. Oct. 17–20. Beethoven's Mass in D, Gounod's 'Redemption,' 'Spring' from Haydn's 'Seasons,' Rossini's 'Moses in Egypt,' and Mackenzie's 'Jason' (written expressly for the festival, and conducted by the composer).

1885. Oct. 20–23. 'Belshazzar,' Brahms's 'Triumphlied,' Lloyd's 'Hero and Leander,' Berlioz' 'Faust.'

Concerts of miscellaneous music have been given on each occasion. [M.]

BRITISH ORCHESTRAL SOCIETY. Add that the Society ceased to exist in 1875, its last concert taking place on June 1 of that year. [M.]

BRITTON, THOMAS. Line 11 of article, *before* He established *insert* In 1678. Refer to article CONCERTO; and for further information to the Dictionary of National Biography.

BROD, HENRI, a very famous oboe player, born at Paris June 13, 1799. He was taught the oboe at the Conservatoire by Vogt and became very distinguished: 'His tone,' says Fétis, 'was weaker than that of his master, but it was softer and sweeter; his phrasing was graceful and elegant, and his execution clear and brilliant.' He shared the desk of first oboe with Vogt both at the opera and the concerts of the Conservatoire, and was extremely successful both in Paris and the provinces. He made considerable improvements in the instrument itself and in the Cor Anglais, though these have been superseded by the new system of Boehm. Brod's 'Method' is well known, but his pieces, of which Fétis gives a list of twelve, are obsolete. His death, on April 5, 1839, gave occasion to one of Cherubini's best *mots*:—'Brod est mort, maître.' 'Qui?' 'Brod.' 'Ah! petit son' (poor tone). [G.]

BRODERIP, a family of organists. WILLIAM, born 1683, became a vicar-choral of Wells Cathedral on April 1, 1701, and on Jan. 2, 1712, succeeded JOHN GEORGE as cathedral organist. He died Jan. 31, 1726, leaving a widow and nine children. An anthem of his, 'God is our hope and strength,' written in 1713 to commemorate the Peace of Utrecht, is in the Tudway collection. JOHN BRODERIP, probably a son of his, became a vicar-choral (on probation) of the same cathedral, Dec. 2, 1740, and on April 1, 1741, was appointed organist. He died in 1770 or 1771. Between 1766 and his death he published a volume of 'Psalms, Hymns, and Spiritual Songs,' dedicated to Lord Francis Seymour, the then Dean of Wells. In later life he became organist of Shepton Mallet in Somersetshire. ROBERT BRODERIP, who lived at Bristol, was probably another son of William. He wrote a considerable number of works, such as an ode on the King's recovery, a concerto for harpsichord and strings, voluntaries, duets, glees, etc. Some psalms by him are included in a similar volume to that above mentioned, published by John Broderip. He died May 14, 1808. [W.B.S.]

BRONSART, Hans von. Add that in Sept. 1887 he was made Intendant at Weimar.

BROSSARD, Sebastien de. Add that he had prefixed a short Dictionary of Musical Terms to his 'Prodromus Musicalis,' published as early as 1701.

BROWN, James Duff, born at Edinburgh Nov. 6, 1862, has been an assistant librarian in the Mitchell Library, Glasgow, since 1878. His claim to notice rests on his reliable 'Biographical Dictionary of Musicians' (Paisley, 1886), a book of considerable value as far as facts are concerned, though the critical remarks are often amusingly erroneous. [M.]

BRUCH, Max. The following additions have to be made:—In 1878 he became director of the Stern Singing Society in Berlin, succeeding Stockhausen. In 1880 he was offered the direction of the Liverpool Philharmonic Society, and for three years England became his home. At the end of that time he undertook the direction of the Orchesterverein at Breslau. To the list of his more important works should be added three choral works 'Arminius,' 'Lied von der Glocke,' 'Achilleus,' as well as a third symphony, in Eb, op. 61. His 'Kol Nidrei,' for violoncello, op. 48, has become a favourite at the Popular Concerts and elsewhere, and his most important work, 'Odysseus,' has been given by the Bach Choir, under his own direction. [M.]

BRUCKNER, Anton, organist and composer, born Sept. 4, 1824 at Ausfelden (Upper Austria), and received his earliest musical instruction from his father, a village schoolmaster, at whose death he was received as a chorister into the institute (Stift) of St. Florian, where he afterwards became organist. In 1855 he obtained by competition the post of organist of Linz cathedral. From here he made frequent journeys to Vienna to prosecute his studies under Sechter, and from 1861 to 1863 he was a pupil of Otto Kitzler. At Sechter's death in 1867 he was chosen to succeed him as organist of the Hofkapelle, and at the same time became a professor in the Conservatorium. To these functions he added a lectureship at the University, to which he was appointed in 1875. In 1869 he took part in an organ competition at Nancy with such success that he was invited to play in Paris and elsewhere; in 1871 he gave six recitals at the Albert Hall. Three grand masses, besides several compositions for male chorus, are among his vocal compositions, but his fame rests chiefly upon his seven symphonies, the last of which (published in 1885) was played at the Richter concert of May 23, 1887. His style is distinguished by great earnestness and considerable originality, though it may be reproached with a certain lack of contrast, and an inordinate leaning towards the manner of Wagner, upon whose death the slow movement of the symphony already referred to was written as a kind of elegy. [M.]

BRÜCKLER, Hugo, born at Dresden Feb. 18, 1845, received his first musical instruction from his schoolmaster, C. Sahr. When about ten years old he entered the Evangelical Choristers' Institution at Dresden, where he received instruction in singing and the pianoforte from the court organist, Dr. Johann Schneider. Upon leaving the institution he devoted himself entirely to music, and after taking violin lessons from Herr Haase of Dessau, who was then living in Dresden, in his sixteenth year entered the Dresden Conservatorium of Music, where he diligently pursued his violin studies under Herr Franz Schubert. Brückler's growing inclination for singing and pianoforte caused him, about eighteen months later, to give up the violin, in order to devote himself entirely to the study of pianoforte-playing, singing, and composition. After receiving instruction from Carl Krebs (pianoforte), Julius Rietz (composition), and others, as well as making experiments in different branches of music, and diligently studying full scores and literature, Brückler left the Conservatorium and began to compose industriously, at the same time giving private music lessons. In the latter years of his life he still studied singing with great success under the well-known master Herr Thiele, but continually increasing ill-health compelled him to abandon this passionately loved study. Rapid consumption brought the amiable and modest artist severe suffering, and ended his life at the age of 26, Oct. 7, 1871. The only compositions of Brückler's which have been published are songs; they are as follows:—op. 1, five songs from Scheffel's Trompeter von Säkkingen (Leipzig, Kahnt), op. 2, nine songs from the same poem, and seven songs from his posthumous works, selected and edited by Adolf Jensen (Dresden, Hoffarth). [W.B.S.]

BRÜLL, Ignaz, pianist and composer, born Nov. 7, 1846, at Prossnitz in Moravia, received instruction from Epstein, Rufinatscha and Dessoff. The first of these played a concerto by his young pupil in 1861, which brought the composer into notice. In the following year Brüll wrote an orchestral serenade which was performed at Stuttgart in 1864. He appeared as a pianist in Vienna (where his parents had lived since 1849) and undertook several concert tours, performing, among other things, his own compositions with the greatest success. From 1872 to 1878 he was engaged in teaching at one of the smaller institutions at Vienna. In the latter year he came to London, and played at no less than twenty concerts. By this time his opera 'Das goldene Kreuz' (produced Dec. 22, 1875, at Berlin) had obtained such success in different parts of Germany that Mr. Rosa was warranted in producing it in London during the composer's stay. It failed to produce any remarkable effect. His other operas are 'Die Bettler von Samarkand' (1864), 'Der Landfriede' (1877), 'Bianca' (1879), and 'Königin Mariette' (1883), besides which he has written a symphony op. 31, an overture 'Macbeth' op. 46, two pianoforte concertos, a violin concerto op. 41, a sonata for two pianos, a trio, and other works for piano and strings, besides pianoforte pieces and songs. [M.]

BRUNETTES. See vol. i. 335 *b* and iii. 563 *b* note 4.

BRUNI, A. B. Line 2 of article, *for* in *read* Feb. 2.

BRUSSELS CONSERVATOIRE. See GEVAERT, and vol. ii. 426 *a*.

BRYCESON, BROTHERS, organ-builders, London. [See ELECTRIC ACTION, vol. i. p. 485.] The organ mentioned in the note, built for Mr. Holmes, is now in the Albert Palace, Battersea Park. [See ORGAN, vol. ii. p. 607 *b*.] [V. de P.]

BRYNE, ALBERTUS, organist, born about 1621, received his musical education from John Tomkins, organist of St. Paul's. It was probably on the death of his master that Bryne obtained the same post, which he held until the Commonwealth. At the Restoration he was re-appointed, a petition having been presented to the King on his behalf. After the great fire he became organist of Westminster, a post which he probably retained until the appointment of Blow in 1669. He is said to have died in that year, but there is evidence to prove that he was organist and fourth fellow of Dulwich College from 1671 to 1677. A 'Mr. Bryan' who was appointed organist of Allhallows' Barking in 1676, with a salary of £18 per annum, may very possibly have been the same person. In 'The Virgin's Pattern' (Life of Susanna Perwick), 1661, among the famous musicians of the time, mention is made of 'Albertus Bryne, that famous velvet-fingered organist.' A Morning and Evening Service by him are in many collections, and he wrote besides many sets of words for anthems, as well as dances, 'grounds,' etc. His name is variously spelt Bryan, Brian, and as above. (Dict. of Nat. Biog., etc.) [W. B. S.]

BUCK, DUDLEY, born at Hartford, Connecticut, U.S., March 10, 1839, the son of a merchant, who intended him for a mercantile life. But the son, showing at an early age a taste for music, having in fact acquired by self-instruction a knowledge of the rudiments of the art with sufficient practical attainments to be able to play the accompaniments for the masses of Haydn and Mozart, the father, realising the extent of Dudley's gifts, spared nothing to cultivate and ripen them. Dudley's first lessons on the piano were given him by Mr. W. J. Babcock of Hartford, at the age of sixteen. Being employed as a substitute for the regular organist at St. John's Church, Hartford, he gave such satisfaction that he retained the position until his departure for Europe in 1858. Before leaving home he entered Trinity College, Hartford, where he remained three years. Four years were passed in Europe, eighteen months of which were spent at Leipzig, where he studied theory and composition under Hauptmann and Richter, orchestration and musical form under Rietz, and the piano under Plaidy and Moscheles. Among his fellow pupils at the conservatory were Arthur Sullivan, J. F. Barnett, Walter Bache, and Carl Rosa. In order to increase his knowledge of Bach he then went to Schneider of Dresden. Rietz being called thither at the same time to direct the Royal Opera, Buck was enabled to continue his studies under him. A year was also spent at Paris. Returning to Hartford in 1862, he was appointed organist at the Park Church. His plans for seeking employment in a larger field were frustrated by the death of his mother in 1862. His father dying in 1867, Buck went to Chicago in 1868, where he held the position of organist at St. James's Church for three years, his reputation as a performer and composer steadily growing during this period. The great fire at Chicago, Oct. 9, 1871, destroyed his house, with a large library, including several important compositions in manuscript. Buck then removed to Boston, where he was appointed organist at St. Paul's Church and for the Music Hall, and subsequently at the Shawmut (Congregational) Church. In 1874 he went to New York, where he held the position of assistant conductor in Theodore Thomas's orchestra for one season. He also had charge of the music at St. Ann's Church, Brooklyn, until 1877, when he was appointed organist at the church of the Holy Trinity, Brooklyn; and this position he still holds (1887).

Buck's compositions embrace nearly every variety of music. They have been received with great favour by musicians of every grade, and are extensively played and sung throughout the Union. He is one of the first American composers, with high aims, who has met with anything like a proper recognition of his labours. At the time of his first publications—during his residence at Hartford, in 1862—the proverb concerning the lack of honour which a prophet receives in his own country applied with full force to aspiring musicians in the United States. The wide popularity which Buck's music enjoys is due to the fact that the strictness and thoroughness of his early training have not interfered with the play of his fancy or the freedom of his invention. His orchestral scores show him to be a master of the art of colouring as well as of form, and in all his compositions, vocal or instrumental, there is displayed a technical knowledge of the colour and resources of the natural or artificial means employed, combined with an artistic treatment, which has earned the warmest praise from the most critical judges.

The following is a list of Buck's published works:—

Solos, Chorus, and Orchestra:—

Psalm xlvi. (op. 20).

Easter Morning, Cantata (op. 21).

Festival Hymn, 'O Peace, on thine upsoaring pinions' (original words), for the Peace Jubilee, Boston, June 1872 (op. 57).

'Legend of Don Munio,' Dramatic Cantata (original words) (op. 62).

'Centennial Meditation of Columbia,' by appointment of U. S. Commission, Cantata, written for the opening of the Centennial Industrial Exhibition, Philadelphia, May 10, 1876; words by Sidney Lanier.

'The Golden Legend' Symphonic Cantata, extracts from Longfellow's poem, prize composition at the Cincinnati Festival, June 1880.

'The Light of Asia,' Cantata, on a text from Edwin Arnold's poem. (Novello, Ewer & Co., 1886.)

'Columbus,' Cantata for male voice (original words, German and English).

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Church Music:—Two collections of motets, anthems, etc; full services for the Protestant Episcopal Church.

Vocal Music:—Songs; part-songs for male and mixed voices; arias, sacred and secular, with piano, organ, and orchestral accompaniment.

Piano and Chamber Music:—Compositions for PF. solo and in conjunction with stringed and wind instruments.

Organ Music:—Sonatas, concert-pieces, variations, marches, transcriptions of overtures.

Educational:—Studies on pedal phrasing (op. 26); illustrations in choir accompaniment, with hints in registration.

His most important unpublished works are:—

'Deseret,' Operetta, three acts, words by W. A. Croffut; produced at the Lyceum Theatre, New York, October, 1880: 'Marmion,' Symphonic overture: Symphony, Eb (op. 70): Concertino for four horns and orchestra (op. 71): String Quintets (op. 66 and 68). [F.H.J.]

BUCK, Zechariah, Mus. D., born at Norwich, Sept. 9, 1798, became in 1807 a chorister of Norwich Cathedral under Dr. Beckwith, and continued such under his son and successor, John Charles Beckwith. On the breaking of his voice he became an articled pupil of the latter, and, on the expiration of his articles, his partner as a teacher. On the death of J. C. Beckwith in 1828 Buck was appointed his successor as organist and master of the choristers of the cathedral. The degree of Mus. D. was conferred upon him in 1853 by Dr. Sumner, Archbishop of Canterbury. He composed some church music, not remarkable for either quantity or quality; but although an indifferent player, and still more indifferent composer, he possessed an extraordinary faculty for training choir boys, and was also an able teacher of the organ. Many of his pupils obtained appointments as cathedral and college organists. He resigned his appointments in 1877, and died at Newport, Essex, Aug. 5, 1879. [W.H.H.]

BÜLOW, von. Add that he remained two years at Hanover, and was then appointed Hofmusikintendant to the Duke of Meiningen. During the five years of his tenure of this post he did wonders with the orchestra, forming it into an unrivalled body of players. Since his resignation of this appointment, in Oct. 1885, he has directed various sets of concerts in Berlin, St. Petersburg, etc., and has employed his exceptional talents as a teacher in the Raff Conservatorium at Frankfort, and in Klindworth's establishment in Berlin. He also conducted a Musical Festival at Glasgow in 1878. He has recently taken up his residence in Hamburg. [M.]

BÜRDE-NEY, Jenny, whose maiden name was Ney (said by Pougin to be a relative of Marshal Ney), was born Dec. 21, 1826, at Gratz. She was taught singing by her mother, herself a singer, and first appeared in opera at Olmütz (1847), afterwards at Prague, Lemberg, and Vienna (1850-53), and finally at Dresden. In the last-named city, where she first appeared Dec. 1853, as Valentine, she attained a great reputation as the successor of Schroeder-Devrient, and was engaged there until her retirement from the stage about 1868, having in the meanwhile married, Jan. 31, 1855, Paul Bürde, an actor at the same theatre. In 1855-56 she was engaged at the Royal Italian Opera, Covent Garden, and Lyceum. She first appeared April 19, '55, as Leonora (Fidelio), on the occasion of the state visit of Her Majesty and the Emperor and Empress of the French, on whose account no attention was paid to the singer. She repeated this part twice, but was very coolly received. Professor Morley remarked her performance with favour in his 'Journal of a London Playgoer.' On May 10, 1855, she was better received as Leonora on the production in England of 'Trovatore,' the only other part she played during her engagement. She also sang with some success at the Philharmonic. 'It would be hard ..... to name a soprano voice more rich, more sweet, more even than hers. It was a voice better taught, too, than the generality of German voices—a voice delivered without force and inequality,—with due regard to beauty of tone and grace in ornament. But the new language and accent hampered Madame Ney; and her powers as an actress here seemed to be only limited.' (Chorley.) She died May 17, 1886. [A.C.]

BULL, John. Line 2 of article, *for* about 1563 *read* in 1562. (This date is proved by a portrait in the possession of Mr. Julian Marshall.) Line 18, *for* In *read* On Nov. 30. P. 282, l. 32, *for* In the same month *read* Two days before. Concerning Bull's residence abroad, it should be added that he went to Brussels and became one of the organists of the Chapel Royal under Géry de Ghersem. (Dict. of Nat. Biog.) His name occurs in a list of persons to whom James I. ordered 'Gold chains, plates or medals' to be given, Dec. 31, 1606. (Devon's 'Issues of the Exchequer,' 1836, p. 301.) [M.]

BULL, Ole Borneman, a remarkable violin virtuoso, was born Feb. 5, 1810, at Bergen in Norway, where his father practised as a physician. Some members of the family, especially an uncle, were very musical, and at the frequent meetings held for quartet-playing, the boy became early familiar with the masterpieces of Haydn, Mozart, and Beethoven. Without having regular instruction he soon tried his hand at fiddling, and made such progress as to enable him not only to take part in these domestic practices, but also to play first violin in the public orchestra. His first teacher was Paulsen, a Dane, and later on he received some instruction from a pupil of Baillot's, a Swede named Lundholm who had settled at Bergen. In the main, however, he was a self-taught player. His individuality was so strongly marked as to leave but little room for the direct influence of a teacher. He was himself a true son of the North, of athletic build and independent character; and the ruling passion of his life was the love he bore to his native land. The glorious scenery of the mountains and fjords of his home, the weird poetry of the Sagas of the North, took hold of his sensitive mind from early childhood and filled his imagination. They were reflected in his style of playing, and gave to it that originality and poetic charm by which he never failed to captivate his audience. His father did not approve of a musical career, and, after having gone through the grammar school at Bergen, Ole

Bull was sent to the university of Christiania to study theology. Very soon however we find him the conductor of a musical and dramatic society in that town. At this time political feeling ran high in Norway, and he appears to have taken some part in the agitation. At all events he suddenly left the country and went to Cassel to satisfy an ardent desire of seeing and hearing Spohr, for whose violin compositions he had a sincere admiration. Spohr appears to have behaved somewhat coldly to the rather eccentric and, to him, utterly unknown young enthusiast, and the latter left Cassel much disappointed. He made a short stay at Göttingen, where his boisterous manner involved him in a duel, and then returned to Norway, where he played with much success at public concerts in Bergen and Trondjhem. But it was not till he went to Paris in 1831 that his powers as an executant were fully developed. He failed to gain admittance to the Conservatoire, but it was then that he first heard Paganini, and this constituted, as he himself used to declare, the turning-point of his life. Paganini's playing made an immense impression on him, and he threw himself with the utmost vigour into the pursuit of technical studies in order to emulate the feats performed by the great Italian virtuoso. Meanwhile his limited means were exhausted, and being too proud to ask for further assistance from his father, and failing to get an appointment in one of the orchestras, he fell into serious difficulties. According to one report he attempted in a fit of despair to commit suicide by throwing himself into the Seine; according to another he was attacked by a severe illness brought on by low living and mental anxiety. Fortunately at this time he came under the motherly care of a benevolent Parisian lady, who nursed him, and whose daughter he afterwards married. After his recovery he made his first appearance in Paris (April 18, 1832), assisted by Chopin and Ernst, and then started for Italy, where he created a perfect furore. From this time to the end of his life he continued travelling all over Europe and North America, taking now and then a summer's rest in his native country. He played first in London, May 21, 1836; at the Philharmonic, June 6, and during the next sixteen months he gave 274 concerts in England, Scotland, and Ireland. In 1843 he went to America for the first, and in 1879 for the fifth and last time. His success and popularity in the States were unbounded, and he began to amass a considerable fortune. He frequently revisited his native land, and made himself a beautiful home near Bergen. To the end of his life he retained a passionate love for the North and his countrymen; and, touched by the abject poverty of many of them, he conceived the idea of founding a Norwegian colony in the States. With a view to the execution of this scheme he acquired a large tract of land (125,000 acres), but, though he was not without natural shrewdness in business matters, he unfortunately fell into the hands of swindlers, who sold to him what was really the property of a third party. Bull was in consequence involved in a troublesome and expensive lawsuit, by which he lost a great part of his capital. But, nothing daunted, he resumed travelling and playing to replace what was lost. On Feb. 5, 1880, he celebrated his 70th birthday in America, and on Aug. 17 of the same year he died at his country seat in Norway, where his death was deplored as a national loss.

Ole Bull was a man of remarkable character and an artist of undoubted genius. All who heard him, or came in personal contact with him, agree that he was far from being an ordinary man. Tall, of athletic build, with large blue eyes and rich flaxen hair, he was the very type of the Norseman, and there was a certain something in his personal appearance and conversation which acted with almost magnetic power on those who approached him. The writer of this article has been assured by personal friends of Ole Bull that his powers as a teller of ghost-stories and other tales was simply irresistible to young and old, and their effect not unlike that of his violin-playing. At the same time it cannot be denied that we find in him unmistakeable traits of charlatanism, such as when he seriously relates (see his Biography, by Sara Bull) that his 'Polacca guerriera' was 'first conceived while gazing alone at midnight on Mount Vesuvius flaming through the darkness,' or when he played the fiddle on the top of the great Pyramid!

Spohr, who was by no means prepossessed in his favour, writes of him in his autobiography:— 'His playing in chords and the certainty of his left hand are admirable, but, like Paganini, he sacrifices too many of the noble qualities of the violin to his tricks. His tone, on account of the thinness of the strings he uses, is bad; and owing to the use of an almost flat bridge he can, on the 2nd and 3rd strings, play in the lower positions only, and then only *piano*. Hence his performances, whenever he does not execute his tricks, are monotonous. We experienced this in his playing of some of Mozart's quartets. At the same time he plays with much feeling, if not with cultivated taste.'

This criticism, as far as it goes, no doubt is fair and correct; but it entirely ignores those peculiarities of Ole Bull's talent which constitute his claim to an eminent position among modern violinists, and explain his success. In the first place his technical proficiency was such as very few violinists have ever attained to. His playing in double-stoppings was perfect; his staccato, upwards and downwards, of the utmost brilliancy; and although he can hardly be considered a serious musician in the highest sense of the term, yet he played with warm and poetical, if somewhat sentimental, feeling. He has often been described as the 'flaxen-haired Paganini,' and, as we have seen, he was to a certain extent influenced by the great Italian. But his imitation hardly went beyond the reproduction of certain technicalities, such as an extensive use of harmonics, pizzicatos with the left hand, and

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similar effects. In every other respect the style of the two men was as different as the colour of their hair. While Paganini's manner reflected his passionate Southern nature to such an extent that his hearers felt as under the spell of a demon, Ole Bull transferred his audience to the dreamy moonlit regions of the North. It is this power of conveying a highly poetical charm —a power which is absolutely beyond any mere trickster or ordinary performer—that redeems him from the reproach of charlatanism. His rendering of Scandinavian airs never failed to charm and move, and his *tours de force*, if they raised the smile of the musician, invariably carried away his audience. He appears to have been conscious of his inability to do justice to serious music—at least he never, with the exception of one or two movements of Paganini, played anything but his own compositions. His private rendering of quartets is said to have proved the wisdom of this self-imposed restraint.

He used on his violin an almost flat bridge, an arrangement which enabled him to produce beautiful effects by the playing of chords and passages in four parts, but which had the obvious disadvantages already mentioned. His bow was of unusual length and weight, such as no man of smaller stature and strength could effectively or comfortably wield.

Three only of his numerous compositions appear to have been published: a set of 'Variazioni di bravura,' 'La Preghiera d'una madre,' and a 'Notturno.' The rest consisted of concertos and other solo pieces, of which a 'Polacca guerriera' appears to have been his *cheval de bataille*. The titles of others, such as 'The Niagara,' 'Solitude of the Prairies,' 'To the memory of Washington,' betray their American origin.

The dates and main facts contained in this article are taken from the biography of Ole Bull by his second wife, Sara C. Bull. [P.D.]

BUNN, Alfred. Add that the date of his birth was probably April 8, 1796 or 1797. In 1826 he was manager of the Birmingham Theatre, and in 1833 held the same post at Drury Lane and Covent Garden. He was declared a bankrupt on Dec. 17, 1840. In later life he became a Roman Catholic, and died of apoplexy at Boulogne, Dec. 20, 1860. (Dict. of Nat. Biog.) Lines 3–4 from end of article, *for* Long before his career as manager had come to an end *read* In 1840. [See also Drury Lane.]

BUONONCINI. See vol. i. p. 649, note, and add a reference to Ariosti.

BURANELLO. See Galuppi, vol. i. p. 579.

BURGMÜLLER, Fr. See vol. ii. p. 729 *b*, where the date of his birth should be corrected to 1806. Add a reference to Flotow and Lady Henrietta.

BURNEY, Charles. Line 2 of article, *for* 7 *read* 12. Add that he wrote the music for Thomson's 'Alfred,' produced at Drury Lane, March 30, 1745, and that in 1747 he published six sonatas for two violins and bass. Shortly afterwards Fulke Greville paid Arne £200 to cancel his articles, and took Burney to live with him. In 1749 he married Miss Esther Sleep, who died in 1761. Eight years after her death he married Mrs. Stephen Allen of Lynn. In 1759 he wrote an Ode for St. Cecilia's Day, which was performed at Ranelagh Gardens. In 1806 Fox gave him a pension of £300, and in the following year he had a paralytic stroke. His appointment to Chelsea Hospital was given him by Burke in 1783. (Dict. of Nat. Biog.)

The following is a catalogue of the musical extracts in his 'History of Music':—

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[M.]

BUSBY, THOMAS. Add month of birth, December. In the summer of 1769 he sang at Vauxhall at a salary of ten guineas a week, and about 1786 was elected organist of St. Mary's, Newington. The oratorio called 'The Prophecy' had been written much earlier than 1799; it was a setting of Pope's 'Messiah.' Line 15 of article, *for* next *read* had previously. 'Juanna' was produced at Covent Garden in January 1800. To the list of melodramas add 'The Fair Fugitive,' 1803. Line 20, *for* in April *read* on May 28. Line 23, *for* Day *read* Age. Line 24, *for* 1786 *read* 1785.

BUXTEHUDE, DIETRICH. P. 286 *a*, line 6 from bottom, add a reference to English translation of Spitta's 'Bach,' i. 258 et seq. P. 286 *b*, l. 22, add reference to the same, i. 263, note 107.

BYFIELD, JOHN, organ-builder. [See HARRIS & BYFIELD, vol. i. p. 692, and ii. p. 596; also BYFIELD, JORDAN & BRIDGE below. [V. de P.]

BYFIELD, JOHN, junr., organ-builder. Nothing is known of his biography except that he died in 1774. The works of the two Byfields pass current under one head; but Dr. Rimbault is able to quote eighteen instruments (from 1750 to 1771) as made by the younger Byfield. The last six of these were built conjointly with Green. [See GREEN, vol. i. p. 624.] [V. de P.]

BYFIELD, JORDAN & BRIDGE, conjointly. Many new organs were required for the new churches built at the beginning of the 18th century, and many incompetent persons were induced to become organ-builders. To prevent the sad consequences likely to follow, these three eminent artists formed a coalition to build organs at a very moderate charge, amongst which may be cited those of Great Yarmouth Church (1733) and of St. George's Chapel in the same town (1740). [See also each of these names.] [V. de P.]

BYRD,[1] WILLIAM, is generally said to have been the son of Thomas Byrd, a member of the Chapels Royal of Edward VI. and Mary; but this statement is purely conjectural, the only evidence upon which it rests—viz. that Byrd's second son was named Thomas, as it was supposed, after his grandfather—having been disproved by the recent discovery that he was named after his godfather Thomas Tallis. The date (1538) usually given as that of his birth is conjectured from a statement that he was the senior chorister in St. Paul's Cathedral in 1554, when his name was alleged to appear in a petition of the choristers for the restoration of certain benefactions to which they were entitled. This petition cannot be found among the public records of the year, though documents relating to the restoration of the payments in question are in existence, and in these William Byrd's name does not occur, though two other choristers, named John and Simon Byrd, are mentioned. It seems most likely that the composer was a native of Lincoln, where a Henry Byrde, formerly mayor of Newcastle, died on July 13, 1512, and was buried in the Cathedral. According to Anthony à Wood, William Byrd was 'bred up to musick under Thomas Tallis,' but the first authentic fact in his biography is his appointment as organist of Lincoln Cathedral, which took place probably about 1563. He remained at Lincoln for some years, but no trace of his residence there has been found in the Chapter Records, except the appointment of his successor,

[1] Since the article on BYRD was written in Volume I. of the Dictionary, so much fresh information about him has come to light that it has been thought best to write a fresh account of his life. Most of the documents upon which the above article is based were printed by the writer in the 'Musical Review,' for 1891, Nos. 19–21.

Thomas Butler, who on Dec. 7, 1572, was elected master of the choristers and organist 'on ye nomination and commendation of Mr. William Byrd.' From this it would seem that Byrd retained his post of organist at Lincoln until 1572, although on Feb. 22, 1569, he had been elected a Gentleman of the Chapel Royal. It was probably during this part of his life that he was married to Julian or Ellen Birley, a native of Lincolnshire. On Jan. 22, 1575, Tallis and Byrd obtained a patent from Elizabeth for printing and selling music and music paper, English and foreign, for 21 years, the penalty for the infringement of which was 40 shillings. This monopoly does not seem to have been very valuable, as a petition preserved in the Stationers' Registers, in which a list of restrictions upon printing is given, records that 'Bird and Tallys . . . have musike bokes with note, which the complainantes confesse they wold not priut nor be furnished to print though there were no priuilege.' In 1575 Byrd and Tallis published a collection of motets, 'Cantiones, quæ ab argumento sacræ vocantur, quinque et sex partium,' of which 18 were the composition of Byrd. The work was printed by Thomas Vautrollier, and was dedicated to the Queen. It contains eulogistic Latin verses by Richard Mulcaster and Ferdinando Richardson, an anonymous Latin poem 'De Anglorum Musica,' a short Latin poem by the composers,[1] and an epitome of their patent. In 1578 he was living at Harlington in Middlesex. The parish records prove that he had a house here as late as 1588, and he probably remained here until his removal to Stondon, in Essex. A glimpse of Byrd is obtained in 1579 in a recently discovered letter preserved in the British Museum (Lansd. 29, No. 38) from the Earl of Northumberland to Lord Burghley, which runs as follows: 'My dere good lorde I amme ernestly required to be a suiter to your l[ordship] for this berer, M^r^. berde, that your l[ordshi p wyll have hime in remẽbrance wh̃ your fauer towardes hime seinge he cañe not inioye that wyche was his firste suite [suit] and granted vnto hime. I am̃e the more importenat to your l[ordship] for that he is my frend and cheffly that he is scollemaster to my daughter in his artte. The mane is honeste and one whome I knowe your l[ordship] may comãnde.' The letter is dated Feb. 28, 1579, and endorsed 'Bird of ye Chappell,' but what the suit is to which it refers is not known. About 1579 Byrd wrote a three-part song for Thomas Legge's Latin play 'Richardus III.' This was apparently his only composition for the stage. On the death of Tallis in 1585 the benefit of the monopoly in music-printing became the sole property of Byrd, who during the next few years was unusually active in composition. In 1588 he published 'Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musicke of fine parts: whereof, some of them going abroade among diuers, in vntrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke.' This work was published by Thomas Easte, 'the assigne of W. Byrd,' in 1588. In Rimbault's untrustworthy Bibliotheca Madrigaliana an undated edition is mentioned, which may be the same as one mentioned in the Stationers' Register as being in print on Nov. 6, 1587. The 'Songs of Sadnes' are dedicated to Sir Christopher Hatton: prefixed are the following quaint 'Reasons briefely set downe by th' auctor, to perswade euery one to learne to sing':—

First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

2. The exercise of singing is delightfull to Nature, and good to preserue the health of Man.

3. It doth strengthen all parts of the brest, and doth open the pipes.

4. It is a singuler good remedie for a stutting and stamering in the speech.

5. It is the best meanes to procure a perfect pronunciation, and to make a good Orator.

6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which guift is so rare, as there is not one among a thousand, that hath it: and in many, that excellent guift is lost, because they want Art to expresse Nature.

7. There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voices are good, and the same well sorted and ordered.

8. The better the voyce is, the meeter it is to honour and serue God therewith: and the voyce of man is chiefely to be imployed to that ende.

Since singing is so good a thing,
I wish all men would learne to singe.

At the end of 1588 Byrd contributed two madrigals to the first book of Nicholas Yonge's 'Musica Transalpina,' and in the following year published two more works. The first of these, 'Songs of Sundrie Natures, some of grauitie, and others of mirth, fit for all companies and voyces,' was dedicated to Sir Henry Cary, Lord Hunsdon, and was published by Thomas Easte; a second edition was issued by Easte's widow, Lucretia, in 1610. The second, 'Liber Primus Sacrarum Cantionum quioque vocum,' was dedicated to the Earl of Worcester. It was published by Easte on Oct. 25. In 1590 Byrd contributed two settings of 'This sweet and merry month of May' to Thomas Watson's 'First Sett of Italian Madrigalls Englished,' and on Nov. 4, 1591, he published the 'Liber Secundus Sacrarum Cantionum,' dedicated to Lord Lumley. During this period of his life Byrd wrote a very large amount of music for the virginals, many manuscript collections of which are still extant. One of the most important of these is the volume transcribed for the use of Lady Nevill by John Baldwin of Windsor, which consists entirely of Byrd's compositions. This manuscript was finished in 1591, and furnishes evidence of the repute which the composer enjoyed at this time, Baldwin quaintly writing against Byrd's name at the end of the 17th piece, 'Mr. W. Birde. Homo memorabilis.' The great esteem in which he was held as a musician must have been the reason why he continued, though a Catholic, to hold his appointment in the Chapel Royal, where for some time he had acted as organist. Probably prior to the year 1598 he had obtained from the crown

[1] See vol. iv. p. 68 a.

[2] See vol. iv. p. 310 a.

a lease for three lives of Stondon Place, an estate in Essex, which had been sequestrated from one William Shelley, who was committed to the Fleet for taking part in an alleged Popish plot. Shelley died about 1601, and in 1604 his heir paid a large sum of money for the restoration of his lands, whereupon his widow attempted to regain possession of Stondon, which formed part of her jointure. But Byrd was still under the protection of the Court, and James I. ordered Mrs. Shelley to allow him to enjoy quiet possession of the property. In spite of this, on Oct. 27, 1608, Mrs. Shelley presented a petition to the Earl of Salisbury, praying for the restoration of Stondon, and setting forth eight grievances against the composer. From these it seems that Byrd went to law in order to compel her to ratify the crown lease, but being unsuccessful he combined with the individuals who held her other jointure lands to enter into litigation with her, and when all these disputes had been settled, and finally 'one Petiver' submitted, 'the said Bird did give him vile and bitter words,' and when told that he had no right to the property, declared 'that yf he could not hould it by right, he would holde it by might'; that he had cut down much timber, and for six years had paid no rent. Probably Mrs. Shelley died soon after this, for both Byrd's son and grandson retained possession of the estate. This glimpse of the composer's private life does not present him in a very amiable character, but the most curious part of the matter is that while he was actually in the possession, under a crown lease, of lands confiscated from a Catholic recusant, and also held an appointment in the Protestant Chapel Royal, both he and his family were undoubtedly Catholics, and as such were not only regularly presented in the Archidiaconal Court of Essex from 1605 to 1612, and probably later, but since the year 1598 had been excommunicated by the same ecclesiastical body. A *modus vivendi* under these circumstances must have been rather difficult, and Byrd can only have remained secure from more serious consequences by the protection of powerful friends. To this he evidently alludes in the dedication to the Earl of Northampton of the first book of his 'Gradualia,' in which he says, 'Te habui ... in afflictis familiæ meæ rebus benignissimum patronum.' In 1600 some of Byrd's virginal music was published in 'Parthenia.'

Morley, in his 'Introduction' (ed. 1597, p. 115), mentions how Byrd, 'never without reverence to be named of the musicians,' and Alfonso Ferabosco the elder, had a friendly contention, each setting a plainsong forty different ways. It was no doubt this work which was published on Oct. 15, 1603, by Easte, under the following title: 'Medulla Musicke. Sucked out of the sappe of Two [of] the most famous Musitians that ever were in this land, namely Master Wyllliam Byrd ... and Master Alfonso Ferabosco ... either of whom having made 40^tie^ severall waies (without contention), shewing most rare and intricate skill in 2 partes in one vpon the playne songe "Miserere." The which at the request of a friend is most plainly sett in severall distinct partes to be sunge (with more ease and vnderstanding of the lesse skilfull), by Master Thomas Robinson, etc.' Unfortunately no copy of this work is known to be extant, and the existence of it was only revealed by the publication of the entry in the Stationers' Registers. In 1607 appeared the first and second books of the 'Gradualia,' a complete collection of motets for the ecclesiastical year of the Catholic Church, including (in the first book) a setting for three voices of the words allotted to the crowd in the Passion according to St. John. The first book is dedicated to the Earl of Northampton; the second to Lord Petre. A second edition of both books appeared in 1610. In 1611 was issued 'Psalmes, Songs, and Sonnets: some solemne, others joyfull, framed to the life of the Words: Fit for Voyces or Viols, etc.' This was dedicated to the Earl of Cumberland, and contains a quaint address 'to all true louers of Musicke,' in which, after commending 'these my last labours,' he proceeds: 'Onely this I desire; that you will be but as carefull to heare them well expressed, as I haue beene both in the Composing and correcting of them. Otherwise the best Song that euer was made will seeme harsh and vnpleasant, for that the well expressing of them, either by Voyces, or Instruments, is the life of our labours, which is seldome or neuer well performed at the first singing or playing. Besides a song that is well and artificially made cannot be well perceiued nor vnderstood at the first hearing, but the oftner you shall heare it, the better cause of liking you will discouer: and commonly that Song is best esteemed with which our eares are best acquainted.' In 1614 Byrd contributed four anthems to Sir William Leighton's 'Teares or Lamentacions of a Sorrowfull Soule.' These were his last published composition. He died, probably at Stondon, on July 4, 1623, his death being recorded in the Chapel Royal Cheque Book as that of a 'Father of Musicke,' a title which refers both to his great age and to the veneration with which he was regarded by his contemporaries. In addition to the works of Byrd's which have been already mentioned, he wrote three masses for 3, 4, and 5 voices respectively. These were all printed, but copies of the first and second have disappeared, and only a single copy of the third[1] is known to exist. Printed copies of the two first can be traced down to the sale of Bartleman's Library in 1822, since when they have vanished, though the mass for three voices is fortunately preserved in MS. copies in Immyns's handwriting recently found in the British Museum[2] and Fitzwilliam Libraries. It has always been assumed that Byrd's masses must have been written during the reign of Queen Mary, when he was a boy, but the fact that he remained all his life a Catholic and continued to compose music for the Catholic ritual renders the assumption extremely improbable, especially since the two extant masses themselves show

[1] British Museum, K. 2, A. 9. [2] Add MS. 29, 372–5.

no trace of boyish immaturity, but rather belong to the composer's best works. They were probably printed (without title-pages) in 1588: the type of the mass for five voices being that which Easte used when he began to print music as Byrd's assignee in this year. The initial-letters are the same as those used in Yonge's Musica Transalpina (1588). Byrd's arms (Visitation of Essex, Harl. Soc. vol. xüi.) were 'three stags' heads cabossed, a canton ermine.' He had five children:—(1) Christopher, who married Catherine, daughter of Thomas Moore, of Bamborough, Yorkshire, and had a son named Thomas, who was living at Stondon Place in 1634; (2) Thomas, a musician, who acted as deputy to John Bull at Gresham College—in 1634 he was living in Drury Lane; (3) Elizabeth, who married first, John Jackson, and second, —Burdett; (4) Rachel, who married Edward Biggs; and (5) Mary, who married Thomas Falconbridge.

Many MS. compositions by Byrd are still extant. The British Museum contains the largest number, including some autographs, but others are preserved in the collections of Her Majesty the Queen, the Marquess of Abergavenny, Christchurch (Oxford), Peterhouse (Cambridge), and the Bodleian, Lambeth Palace and Fitzwilliam Museum Libraries.

In conclusion, it may be mentioned that the statement that Byrd and members of his family lived 'at the end of the 16th century' in the parish of St. Helen's, Bishopgate, is inaccurate. The Byrds who lived there belonged to another family, and were probably not even relatives of the composer's. [W.B.S.]

C.

C. P. 289 *a*, 6-7 lines from bottom, *for* the line on which the clef mark stands, *read* the line enclosed by the horizontal lines in the clef mark.

CABEL, Mme. Correct the existing article by the following:—Her name was properly Cahu; she studied at the Conservatoire in 1848-9, and in the latter year made her début at the Opéra Comique, with little effect, in 'Val d'Andorre' and 'Les Mousquetaires de la Reine.' She was next engaged at Brussels for three years, and obtained a great success. After performances at Lyons and Strasshurg she was engaged at the Lyrique, Paris, for three years, and made her first appearance Oct. 6, '53, as Toinon, on production of 'Le Bijou Perdu' (Adam). She also appeared in new operas, viz. 'La Promise' (Clapisson), Mar. 16, '54, and 'Jaguarita l'Indienne' (Halévy), May 14, '55. In 1854 she came to England with the Lyrique company. She first appeared on June 7 in 'Le Bijou,' and made a great success in the 'Promise,' 'Fille du Régiment,' and 'Sirène,' in spite of the inferior support given by the above company. On Feb. 23, '56, she reappeared at the Opéra Comique on the production of 'Manon Lescaut' (Auber), and remained there until 1861, her best new parts being Catherine,[1] on the revival of 'L'Étoile du Nord'; and April 4, '59, as Dinorah on the production of 'Le Pardon de Ploërmel.' In 1860 she played the Figlia, etc., as described in vol. i., renewed her successes in revivals of 'Le Bijou,' 'Jaguarita,' and appeared as Féline on the production of 'La Chatte merveilleuse' (Grisar), March 18, '62. In 1861 she was again at the Lyrique, and on March 21, '63, played in 'Così fan Tutte,' with a new libretto adapted to 'Love's Labour's Lost.' From 1865-70 she was again at the Opéra Comique, and among her new parts were Philine in 'Mignon,' Nov. 17, '66, and Hélène, 'Le Premier Jour de Bonheur,' Feb. 15, '68. In '71 she sang at the New Philharmonic and other concerts, and in '72 sang in French opera at the Opéra Comique, London, in the 'Fille du Régiment,' 'L'Ambassadrice,' and 'Galathée,' and was well received, though the company was bad, and the theatre much too small for important opera. She played in the French provinces until 1877, but in '78 was struck with paralysis, from which she never wholly recovered. She died at Maisons Laffitte, May 23, '85.

A brother-in-law (or son) of hers, Edouard, was a singer at the Opéra Comique and the Lyrique, and sang the song of Hylas in 'Les Troyens à Carthage.' See Berlioz' Memoirs. His song was well received, but it was nevertheless cut out, in order that Carvalho should not have to pay him extra salary. [A.C.]

CABINET PIANO. Line 13 of article, *for* Lond *read* Loud. (Corrected in late editions.) The improvement described in the next following sentence was due to Isaac Hawkins, not to Loud.

CADENZA. P. 294 *a*, l. 27, *for* F♯ *read* F♯ minor.

CÆCILIA. Line 7 from end of article, *for* 1834 *read* 1836.

CÆCILIAN SOCIETY. P. 295 *a*, l. 6 from bottom, *for* a few *read* nearly thirty.

CÆSAR, Julius. Add that he was probably the same Julius Cæsar who was a son of Joseph Cæsar, and a grandson of Dr. Gerard Cæsar of Canterbury, and who died at Strood on Apr. 29, 1712, aged 55.

CAFARO, Pasquale. Line 3 of article, *for* In 1708, *read* Feb. 8, 1706. Line 12, add day of death, Oct. 23.

CAGNONI, Antonio, born Feb. 8, 1828, at Godiasco, in the district of Voghera, entered the

[1] Mme. Vandenheuvel, then Caroline Duprez, daughter of the tenor, was the heroine on its production, not Mme. Cabel, as stated in vol. i.

Milan Conservatorio in 1842, remaining there until 1847. Two operas of small calibre were performed in the theatre connected with the establishment, but his first essay before the public was with 'Don Bucefalo,' given at the Teatro Rè in Milan in 1847. This opera buffa, although it has kept the stage in Italy, has never attained success outside its own country; it was given at the Italiens in Paris, but very coldly received. His successive operas have not been received with uniform favour, though several, especially among his later works, have been attended by good fortune. Between 1856 and 1863 he held the post of maestro di capella at Vigevano, and while there devoted himself entirely to religious music. The following is a complete list of his operas:—'Rosalia di San Miniato' (1845); 'I due Savojardi' (1846); 'Don Bucefalo' (1847); 'Il Testamento di Figaro' (1848); 'Amori e Trappole' (1850); 'La Valle d'Andorra' (1854); 'Giralda' (1852); 'La Fioraja' (1855); 'La Figlia di don Laborio' (1856); 'Il Vecchio della Montagna' (1863); 'Michele Perrin' (1864); 'Claudia' (1866); 'La Tombola' (1869); 'Un Capriccio di Donna' (1870); 'Papà Martin' (1871), produced by Carl Rosa at the Lyceum in 1875 as 'The Porter of Havre'; 'Il Duca di Tapigliano' (1874); 'Francesca da Rimini' (1878). In that year he retired to Novara, where he became maestro di cappella in the cathedral, and director of the Istituto musicale. He has since produced nothing but sacred music. Two motets, 'Inveni David' and 'Ave Maria,' were published in 1886. In February of that year Cagnoni was made a commander of the order of the Corona. He is at present (1886) maestro di cappella at Santa Maria Maggiore in Bergamo. [M.]

CALAH, JOHN. Add that in 1781–1785 he was organist of the parish church and master of the Song-school at Newark-upon-Trent. Correct the date of his death to Aug. 5.

CALASCIONE. Last line but one of article, *for* Cola *read* Colas.

CALDARA. Line 9 of article, correct date of death to Aug. 28, 1763, on the authority of Paloschi and Riemann.

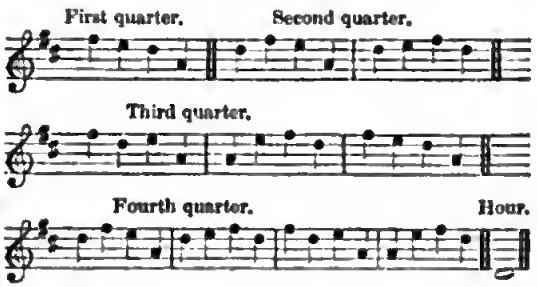
CALLCOTT, JOHN WALL. Add that in 1780 he wrote music for a play performed at Mr. Young's school. P. 298 *a*, l. 14. *for* In the latter year *read* About 1782; and add that he occasionally played the oboe in the orchestra of the Academy of Ancient Music. P. 298 *b*, l. 27, *for* 1801 *read* 1795; and add that the band was formed, as stated, in the former year. Line 41, *for* appointed to succeed Dr. Crotch as lecturer on music, *read* appointed in 1807 to lecture on German music; and compare CROTCH in vol. i. and in Appendix. For date of death *read* May 23, and add that it took place at Bristol, though he was buried at Kensington. (Dict. of Nat. Biog.) Add the dates of WILLIAM HUTCHINS CALLCOTT, 1807—Aug. 4, 1882.

CALVARY. The performance at the Norwich Festival was not the first, as the work had been given in the Hanover Square Rooms by the Vocal Society, under Mr. Edward Taylor, March 27, 1837. [G.]

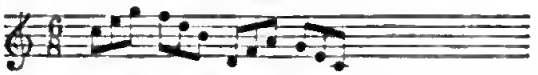
CAMBERT, ROBERT. *Omit the words* Sometimes called Lambert. Line 12 of article, add date of production of 'La Pastorale' April, 1659. Line 14. *for* in *read* on June 28. Line 19, add day of production of 'Pomone,' March 19.

CAMBINI. Add day of birth, Feb. 13.

CAMBRIDGE QUARTERS. The most frequent application in our own country of the principle of CARILLONS is in the short musical phrases which are used to mark the divisions of the hour. Among these the quarter-chimes of Cambridge or Westminster, and those of Doncaster have become most famous. There is an interesting account of the origin of the Cambridge or Westminster chimes. It is said that Dr. Jowett, Regius Professor of Law, was consulted by the University authorities on the subject of chimes for the clock of St. Mary's, Cambridge, and that he took a pupil of the Regius Professor of Music into his confidence. The pupil, who was no other than the afterwards famous Dr. Crotch, took the fifth bar of the opening symphony of Handel's 'I know that my Redeemer liveth,' and expanded it into the musical chime, which is as follows:—



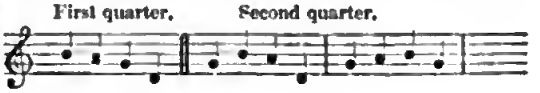
The old 'Whittington' chimes, famous at one time in London



have apparently become old-fashioned and out of date.

The chimes of the Royal Exchange (London) present the Cambridge arrangement; but with this difference, that bar 2 of the second quarter, and bar 2 of the third quarter, are transposed. It is generally considered that the old arrangement is best.

The Doncaster and Fredericton chimes are arranged to come in upon a set or ring of eight bells, whereas the Cambridge or Royal Exchange chimes need a set or part of a set of ten bells, and as so many churches have an octave of ringing bells the Doncaster arrangement has many advantages for the more general adoption, being arranged thus—



the fourth quarter being made up of the second quarter and the first two bars of the third quarter chimes. [S.B.G.]

CAMIDGE. Line 1 of article, *for* about *read* in. Add that John Camidge received his early education from Nares, and that he afterwards went to London, where he studied under Dr. Greene and took some lessons from Handel. Line 4, *for* until his death April 25, *read* until Nov. 11, 1799. He died April 25. Line 5, *for* forty-seven *read* forty-two. Line 7, *for* 1764 *read* 1758. Line 9, *for* death *read* resignation; and l. 10, *for* 1803 *read* 1799. Line 14, *for* he died, etc., *read* He resigned Oct. 8, 1842, and died, etc. Line 15, *for* 80 *read* 86. Add date of birth of his son John, 1790. Line 20, *for* the death of hie father in 1844 *read* the resignation of his father in 1842. Bottom line, *for the sentence beginning* Early in 1859 *read* In Nov. 1848 he became paralysed while playing evening service, and never recovered sufficiently to undertake the duty again. He died Sept. 21, 1859. (Dict. of Nat. Biog.)

CAMPANA, Fabio, born 1815, at Bologna, and received his musical education there at the Liceo. In early life he produced several operas with more or less ill-success, according to Fétis, viz. 'Caterina di Guise,' Leghorn, 1838; another (name not given by Fétis), at Venice, 1841; 'Jannina d'Ornano,' Florence, '42; 'Luisa di Francia,' Rome, '44; and 'Giulio d'Este,' at Milan, in or about '50. He then settled in London, where he was well known as a teacher of singing, and a composer, principally of Italian songs, some of which were successful. He composed two other operas, viz. 'Almina,' produced at Her Majesty's, April 26, '60, with Piccolomini [see Piccolomini], and 'Esmeralda,' produced at St. Petersburg, Dec. 20, '69, and at Covent Garden Theatre, June 14, '70, with Patti as heroine, afterwards produced through her instrumentality at Homburg, in '72. Signor Campana died in London, Feb. 2, 1882. [A.C.]

CAMPANINI, Italo, born June 29, 1846, at Parma, received instruction in singing there at the Conservatorio, and later from Lamperti of Milan. He first attracted public attention in 1871, on the production in Italy of 'Lohengrin' at Bologna under Angelo Mariani. On May 4, 1872, he first appeared in England at Drury Lane as Gennaro in 'Lucrezia,' with such success that hopes were entertained that a successor of Mario and Ginglini had been found. From that time until '82, he sang every year in opera both there and (from 1887) at Her Majesty's. He did not fulfil his early promise, but he still obtained considerable popularity as a hard-working and extremely zealous artist. In addition to the usual repertory for tenors, he played Kennethon the production of Balfe's 'Talismano,' June 11, 1874; Don José on the production of 'Carmen,' June 22, '78; Rhadames ('Aïda') first time at Her Majesty's, June 19, '79, and Faust on production in England of Boito's 'Mefistofele,' July 6, '80. He had played the same part Oct. 4. '75 on the occasion of the successful reproduction of that opera at Bologna. He sang also at St. Petersburg, Moscow, and later in America under Mapleson with great effect. We believe he has now retired from public life. He was present at the production of 'Otello' at Milan as correspondent for an American paper. [A.C.]

CAMPANOLOGY. Refer to Cambridge Quarters, Chimes, in Appendix.

CAMPBELL, Alexander. Add that he was born in 1764 at Tombea, Loch Lubnaig, and that he and his brother John were pupils of Tenducci. Not long after the publication of his songs, he abandoned music and took to medicine, but subsequently fell into great poverty, and died May 15, 1824. (Dict. of Nat. Biog.)

CAMPENHOUT, François van. Correct date of birth to Feb. 5, 1779, and add day of death, April 24.

CAMPION. Add that he published his 'Poemata' in 1595. Line 8 of article, *for* Hayes *read* Hay. Line 11, the date of publication of the first two books is probably 1613, as the second contains a song apparently lamenting the death of Prince Henry. Line 16, Books 3 and 4 should probably be dated 1617, as they are dedicated to Sir Thomas Monson, who was implicated in the murder of Sir Thomas Overbury, and pardoned Feb. 22, 1617. Campion alludes to 'the clouds that lately overcast' Monson's 'fortune being disperst.' The lines to his patron's son, John Monson, also show that the publication must have been about this year. [W.B.S.]

CAMPORESE. *For the last line of article read* She died at Rome, 1839.

CAMPRA, André, born Dec. 4, 1660, at Aix, in Provence, and educated in music by G. Poitevin. He gave little promise of distinction until his sixteenth year, when his talent made a sudden stride; and a motet, 'Deus noster refugium et virtus,' then composed by him, was so full of scholarly and contrapuntal writing, that his master predicted his future eminence. As early as 1679, Campra was selected to fill the place of maître de musique in the cathedral of Toulon, where he remained until his removal to Paris in 1694. His first post there was the directorship of the music at the church of the College of the Jesuits; and from this he was soon promoted to the directorship at Notre Dame. His reputation as a composer would appear to have been already established, for we are told that crowds went to hear his motets at great church festivals; but while thus employed, Campra was also studying the dramatic works of Lully and Cambert, and discovering where his own special talent lay. In 1697 he produced his first opera, 'L'Europe galante,' and this was followed in 1699 by an operatic ballet called 'Le Carnaval de Venise,' but both these compositions appeared in his

brother's name.[1] He was deterred from publishing them in his own name by fear of losing his valuable ecclesiastical appointment. In 1700, however, he decided to abandon the church for the stage. Indeed he may have been constrained to do so, because we learn from a popular rhyme of the day—

Quand notre archevêque saura
l'auteur du nouvel opera
M. Campra decampera.
Alleluia.

that the true authorship of his operas had ceased to be a secret. 'Hésione,' the first opera produced under his own name, appeared in 1700; and thenceforth for forty years his works held the stage with ever-growing popularity. His last opera, 'Les Noces de Vénus,' came out in 1740. Honours and emoluments were freely bestowed on him: by a patent dated Dec. 15, 1718, the King granted him a pension of 500 livres, 'in recognition of his merits as a dramatic composer, and as an incentive to continued composition for the Académie Royale de Musique.' In 1722 he was given the title of composer and director of Music to the Prince de Conti, and in the same year he was nominated maître de chapelle to the King, as well as director of the pages at the Chapelle Royale. This last appointment he held until his death at Versailles on June 29, 1744.

Campra's historic place in the French opera was between two composers whose eminence transcended his own; he followed Lully and preceded Rameau,[2] but his inferiority to them should not make us overlook his marked superiority to his own contemporaries, such as Colasse and Destouches. Indeed Campra's operas are the only ones besides those of Lully which kept their place on the stage during the first half of the 18th century. In the opera of 'Tancrède,' Campra rises to a very high level; it is a work full of warmth and life and genuine feeling, which was popular from its first appearance in 1702 until its last performance in 1764.[3] Still it must be owned that Campra failed to contribute to the progressive development of the French opera, and his failure may be ascribed in part to want of originality, but even more to an excessive deference to the taste and fancies of the public. It was a time when the so-called *spectacles coupés*—*i.e.* performances in one evening of favourite acts or scenes from different operas—were in special vogue, and to Antoine Danchet, the librettist of 'Hésione' and several other operas of Campra's, is assigned the dubious distinction of having popularised this fragmentary kind of dramatic representation. Campra himself, with his 'L'Europe galante,' was one of the first composers to enter upon this debased path of art; and as a perfect type of his work in this category, we may mention the operatic ballet called 'Les Fêtes Vénitiennes,' which has been described as a lyrical kaleidoscope.

Fetis gives the following list of his works:—

'L'Europe Galante,' 1697 (with some pieces by Destouches); 'Carnaval de Venise,' 1699; 'Hésione,' 1700; 'Aréthuse,' 1701; 'Fragments de Lulli,' Sept. 1702; 'Tancrède,' Nov. 1702; 'Les Muses,' 1703; 'Iphigénie en Tauride,' May 1704 (with Desmarets); 'Télémaque,' Nov. 1704; 'Aline,' 1705; 'Le Triomphe de l'Amour,' Sept. 1705; 'Hippodamie,' 1708; 'Les Fêtes Vénitiennes,' 1710: an act of 'Laure et Petrarque,' Dec. 1711; 'Idoménée, 1712; 'Les Amours de Mars et de Vénus,' 1712; 'Téléphe,' 1713; 'Camille,' 1717; 'Les Ages,' 1718; 'Achille et Déidamie,' 1735; several acts of 'Silène et Bacchus,' Oct. 1722.

Besides these works, Campra wrote also:—

'Vénus,' 1698; 'Le destin du nouveau Siècle,' a divertissement for the year 1700; 'Les Fêtes de Corinthe,' 1717; 'La Fête de l'Ile Adam,' divertissement for the Court, 1722; 'Les Muses rassemblées par l'Amour,' 1723; 'Le Génie de la Bourgogne,' divertissement for the Court, 1732; 'Les Noces de Vénus,' a score written in 1740, at the age of 80.

as well as three books of cantatas, and five books of motets. The once celebrated air 'La Furstemberg' was also by him.

In the preface to his 'Cantates Françoises' (dated 1708) Campra states that he has attempted to combine the characteristics of the French and Italian schools, and the attention paid by him to the latter school is clearly indicated by the use of the orchestra and the more expressive treatment of the words, especially in the later collections, dated respectively 1714 and 1718. In his motets[4] he paid special heed to the solo voice, and emancipated it from the mere declamatory phrases so prevalent in Lully's time. It is noteworthy also that Campra was the first composer who obtained permission to use other instruments besides the organ in church music; and his indications of the different instruments employed give proof of his acquaintance with them, although his study of orchestral colouring may have been very slight.[5] Among the more beautiful of his motets is the last of the 3rd book: its brilliant and effective passages for the solo voice, and expression marks, such as *affettuoso*, etc., are tokens of its thoroughly Italian character. These works furnish us with the best criterion of Campra's merits as a cultivated musician, although his operas chiefly established his popular fame.

(See also A. Pougin's study of Campra and his works, which appeared in the Ménestrel, Series 47, No. 15.) [A.H.W.]

CANTABILE. See vol. i. p. 426.

CANTATA. P. 305 *a*, l. 3-4 from bottom. The number of cantatas published by the Bach-Gesellschaft up to the present year (1888) is 170. See BACH-GESELLSCHAFT and KIRCHENCANTATEN in Appendix.

CANTERBURY PILGRIMS, THE. Opera in three acts; written by Gilbert à Beckett, music by C. Villiers Stanford. Composed for, and produced by, the Carl Rosa company, Drury Lane, April 28, 1884. [M.]

[1] Joseph Campra, a double-bass player at the Opera in 1699. He received a pension in 1727, and was still living in 1744.

[2] For Campra's high appreciation of Rameau, see vol. iii. 705 *b*.

[3] This opera partly owed its great success to the circumstance that the heroine (Clorinde) was taken by a contralto (Mdlle. Maupin) for the first time since the foundation of the French opera.

[4] Campra's five books of motets did not appear first in 1706 (Fétis), nor in 1699 (Pougin), for Dr. W. Langhans says he is in possession of a second edition dated 1699. They are dedicated to the Abbé of St. Sever de la Grange Trianon.

[5] In the motet on the 126th Psalm, à grand Chœur, there is a group of two oboes and bassoon used for strengthening the accompaniment, and also for short solos; but written on the title-page is the remark '*ou de flutes d'Allemagne.*'

CANTILENA—etymologically, a little song. This term was formerly applied to the upper or solo part of a madrigal; also to a small cantata or any short piece for one voice. At the present time the term is employed in instrumental music to denote a flowing melodious phrase of a vocal character; or, to indicate the smooth rendering of slow expressive passages. It is also sometimes used as a substitute for *Cantabile*. [A.H.W.]

CANTIONES SACRÆ. The name given to several collections of Latin motets published in London between 1575 and 1610. They comprise the following:—'Cantiones quæ ab argumento sacræ vocantur, quinque et sex partium,' by Tallis and Byrd, 1575 [see TALLIS, THOMAS]; and the following by Byrd alone:—'Liber Primus Sacrarum Cantionum Quinque Vocum,' 1589 (reprinted in score by the Musical Antiquarian Society, 1842); 'Liber Secundus Sacrarum Cantionum Quinque Vocum,' 1591; 'Gradualia, ac Cantiones Sacræ quinis, quaternis, trinis vocibus concinnatæ, Liber Primus,' and the same, 'Liber Secundus,' 1607. See BYRD in Appendix. [W.H.H.]

CANTOR (Mediæval Lat. *Primicerius*; Eng. *Precentor, Chanter*; Fr. *Chantre, Grand Chantre*).

I. A title given, in Cathedral and Collegiate Churches, to the leader of the singing. In English Cathedrals, the Precentor is usually second only in dignity to the Dean; the Precentor of Sarum claiming still higher rank, as representing the entire Province of Canterbury—an honour which has long existed only in name. His seat is the first return-stall, on the north side of the Choir, facing the Altar; for which reason the north side is called Cantoris, or the Chanter's side. In some few Cathedrals in this country, the familiar term, Chanter, is still retained; and the Succentor is called the Sub-Chanter. The Latinised form, Cantor, is always used in Germany; but, in France, Chantre is frequently exchanged for Maître de Chapelle.

The duty of the Precentor is, to intone the Psalms and Canticles—at least, where Gregorian Services are used; to exercise a general supervision over the singing; to select the music; and, to take care that it is properly performed. It is from the first of these functions that he derives his title; but, in consequence of the high rank attached to the preferment, it is generally given to a beneficed Clergyman who performs its duties by deputy.

II. A name given to the Principal of a College of Church Music.

We hear of the foundation of such a College, in Rome, as early as the 4th century; but it was not until the Pontificate of S. Gregory the Great (590-604) that the Roman Scholæ Cantorum began to exercise any very serious influence upon the development of Church Music. A sketch of their subsequent history will be found in vol. iii. p. 519. Charlemagne founded Singing Schools in many parts of his dominions; and watched over them with paternal care. Every such School was governed by its own special Primicerius, or Cantor; and, as the curriculum was not confined to singing, but comprised a complete course of instruction in music, the influence of a learned Cantor was very great.

In later times the number of these institutions increased rapidly; and many of the old foundations still flourish. The French MAÎTRISES were excellent in principle; but, as time progressed, they admitted the secular element, and their Chantres developed into true Maîtres de Chapelle. One of the oldest and most important foundations in Germany was that at the Abbey of Fulda. But the Cantors who have exercised the strongest influence on modern Art are those of the Thomas-Schule at Leipzig. [See vol. ii. p. 115 *a*, and LEIPZIG in Appendix.] [W.S.R.]

CANTUS FICTUS. See MUSICA FICTA.

CAPOUL, JOSEPH VICTOR AMÉDÉE, born Feb. 27, 1839, at Toulouse, entered the Paris Conservatoire in '59, studied singing there under Révial, and comic opera under Mocker, and in '61 gained the first prize in the latter class. On Aug. 26 of the last-named year he made his début at the Opéra Comique as Daniel in 'Le Châlet' (Adam), and next played Tonio in 'La Fille du Régiment.' He became a great favourite there, being good looking, with a pleasant tenor voice, somewhat spoiled by the 'vibrato'; he was a good actor in both serious and light parts, and was considered by the Parisians as the successor to Roger, though never the equal of that famous artist. He remained at that theatre until '70. Among his best parts may be mentioned Georges Brown ('La Dame Blanche'), Mergy ('Pré aux Clercs'), Raphael D'Estuniga ('La Part du Diable'), Fra Diavolo, etc., and of these he created, Eustache in 'Les Absents' (Poise), Oct. 26, '64; Horace in 'La Colombe' (Gounod), June 7, '66; the tenor part in 'La Grande Tante' (Massenet), April 3, '67; Gaston de Maillepré in 'Le Premier Jour de Bonheur' (Auber), Feb. 15, '68; the title-part in 'Vert-Vert' (Offenbach), March 10, '69. In '72-'73 he sang in Italian opera in Paris (Salle Ventadour), in '76 at the Théâtre Lyrique and Gaîté, where on Nov. 15 he played the hero on the successful production of Massé's 'Paul et Virginie,' and in '78 he returned to the Salle Ventadour, where he played Romeo on the production, Oct. 12, of 'Les Amants de Vérone' (Marquis D'Ivry).

On June 1, 1871, M. Capoul first appeared in England at the Italian Opera, Drury Lane, as Faust, and sang there with success, and also during the season as Elvino and the Duke in 'Rigoletto.' He appeared at the same theatre every season until '75, with the exception of '74, in several characters, being especially good as Lionel ('Martha'), Wilhelm Meister ('Mignon'), and Faust. From '77 to '79 he appeared at Covent Garden with tolerable success, in spite of great exaggeration and mannerism both in singing and acting, and played for the first time Fra Diavolo, his original characters in the above

operas of Massé and D'Ivry, June 1, '78, and May 24, '79, and Camoens on the production of Flotow's 'Alma l'Incantatrice,' July 9, '78. He has also sung in Italian opera in Vienna, and in America with Nilsson, where he has also been '79-'80 as principal tenor of the French Opera Bouffe company. On Dec. 18, '81, he played at the Renaissance on the production of 'Le Sais' (Mme. Marguérite Olagnier), and on June 8, '87, took part in the concert given at the Trocadéro for the benefit of the sufferers in the Opéra Comique fire. [A.C.]

CARADORI-ALLAN. Add that she sang in the Ninth Symphony of Beethoven on its production at the Philharmonic, March 21, 1825.

CARAFA. Correct date of birth to Nov. 17, 1787. P. 308 *b*, l. 6, add date of 'La Violette,' Oct. 1828. Line 21, *for* a post which he was still filling in 1876, *read* where he died, July 26, 1872.

CAREY, HENRY. P. 309 *b*, l. 19, *for* Nov. *read* October. P. 310 *a*, l. 5, for date of first publication of his poems *read* 1713. Line 14, *for* 1739-40 *read* 1737. P. 310 *b*, l. 6, add dates of George Savile Carey, 1743-1807. (Dict. of Nat. Biog.)

CARILLON. P. 311 *a*, l. 34, *for* Lonvain (35 bells) *read* Lonvain (two carillons of 40 and 41 bells respectively). Correct note below the same column by adding that Aerschodt made the 33 bells for Cattistock Church, the machinery only being supplied by Gillet and Bland. See also CHIMES in Appendix.

CARISSIMI. Line 13 of article, *for* in *read* Jan. 12.

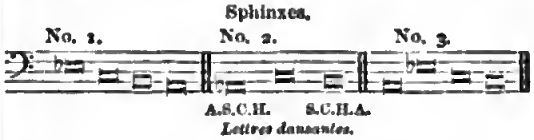
CARLTON, REV. RICHARD. Add that he was at Clare College, Cambridge, and took the degree of B.A. in 1577. Soon after his ordination he obtained an appointment at Norwich Cathedral. In Oct. 1612 he was presented by Thomas Thurshy to the rectory of Bawsey (*sic*) and Glosthorp. (Dict. of Nat. Biog.)

CARMAN'S WHISTLE. The first line of the musical example on p. 316 *a*, is an introduction to the tune proper. In bar 3 of the first line, *for* G, F, *read* A, G.

CARMEN. Opera comique in four acts; words by Meilhac and Halévy (founded on Prosper Merimée's story with the same title), music by Georges Bizet. Produced at the Opéra Comique, Paris, March 3, 1875. In Italian, at Her Majesty's, June 22, 1878 [see HAUCK, MINNIE]. In English (Carl Rosa) at Her Majesty's, Feb. 5, 1879. In French, at the same theatre, Nov. 8, 1886 (Mme. Galli-Marié in her original part). [M.]

CARNABY, WILLIAM, Mus. D. Correct day of death to Nov. 7.

CARNEVAL,[1] SCÈNES MIGNONNES SUR 4 NOTES (the translation, on the printed copy, of the autograph heading, 'Fasching. Schwänke auf vier Noten f. Pfte von Euschlus'). A set of 21 piano pieces written by Schumann in 1834, and dedicated to Carl Lipinski. Each piece has its title. The allusions to the Carnival are obvious — 'Pierrot,' 'Arlequin,' 'Pantalon et Colombine'; but the other subjects of which Schumann's mind was then full are brought in, such as 'Chiarina' (Clara Wieck), 'Estrelle' (Ernestine von Fricken), 'Chopin,' 'Paganini,' 'Papillons'; he himself is depicted under the two aspects of his mind as 'Florestan' and 'Eusebius,' and the events of a ball are fully delineated in the 'Valse noble' and 'Valse allemande,' 'Coquette' and 'Réplique,' 'Reconnaissance,' 'Aveu' and 'Promenade.' The whole winds up with a 'March of the Davidshündler against the Philistines,' who are represented by the commonplace and domestic 'Grossvatertanz.' [See vol. i. p. 634.] The arrangement of the pieces, however, was made, and the title added, afterwards. Between numbers 8 and 9 are inserted the 'Sphinxes,' or 'Lettres dansantes,' that is, the 4 notes which in Schumann's mind formed the mystical basis of the whole.[2]



No. 1 is to be read as S (Es), C, H, A, the musical letters in the composer's name; Nos. 2 and 3 as As, C, H, and A, S, C, H, the letters forming the name of a town in Bohemia, the residence of a Baron von Fricken, to whose daughter Ernestine he was actually engaged at this time.[3]

The Carneval was published in 1837. It was probably first played in England on June 17, 1856, when Mme. Schumann performed 16 of the 21 numbers.

Schumann returned to the Carnival as the subject of a composition in his 'Faschingsschwank aus Wien' (op. 26). [G.]

CARNICER. Add days of birth and death, Oct. 24 and March 17.

CAROL. The history of this word presents a remarkable parallel to that of the kindred term Ballad. Both originally implied dancing: both are now used simply to denote a kind of song.

In old French, *Carole* signified a peculiar kind of dance in a ring. This dance gave its name to the song by which it was accompanied: and so the word passed, in one or both of these senses, into most of the languages of Western Europe.

In the English of Chaucer carolling is sometimes dancing and sometimes singing. In modern usage a carol may be defined as a kind of popular song appropriated to some special season of the ecclesiastical or natural year. There are, or were, Welsh summer carols, and winter carols; there are also Easter carols; but the only species which remains in general use, and requires a more detailed examination, is the Christmas carol.

[1] This is the spelling of the original edition; in his letters Schumann generally, but not always, writes Carnaval.

[2] These are never played by Mme. Schumann.

[3] Schumann's Jugendbriefe, Sept. 5, 1834, note.

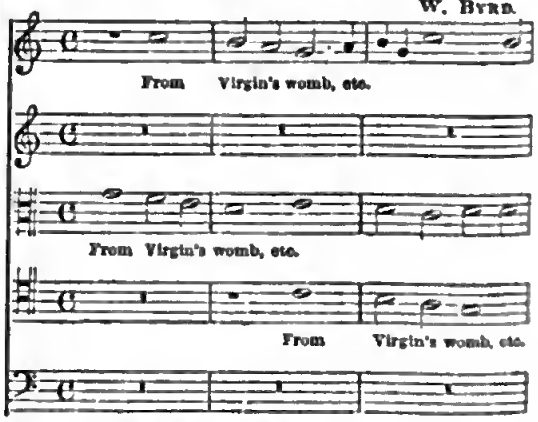
Christmas carols then are songs or ballads to be used during the Christmas season, in reference to the festival, under one or other of its aspects. In some it is regarded chiefly as a time of mirth and feasting; in others as the commemoration of our Lord's nativity. In many carols of widely different dates some one or more of the customary circumstances or concomitants of the celebration appear as the main subject of the verse. This is the case with the oldest known carol written in England, which exists in the Norman French language in a manuscript of the 13th century. (Joshua Sylvester, in 'A Garland of Christmas Carols,' etc., J. C. Hotten, 1861, states that it was discovered on a leaf *in the middle of one of the MSS. in the British Museum*, but as he gives no reference, its identification is almost impossible.) This points to an important fact in the history of the Christmas festival. In Northern Europe especially the solemnities of the annual celebration of Christ's birth were grafted upon a great national holiday-time, which had a religious significance in the days of paganism; and this has left a distinct impression upon Christmas customs and on Christmas carols. The old heathen Yule has lent its colouring to the English Christmas; and it is largely to this influence that we must attribute the jovial and purely festive character of many of the traditional and best known, as well as of the most ancient Christmas carols. These carols have not, like the hymns appropriate to other Christian seasons, exclusive reference to the events then commemorated by the Church, but represent the feelings of the populace at large, to whom the actual festivities of the season are of more interest than the event which they are ostensibly intended to recall.

At the same time there are many other Christmas carols, ranging from an early period, which treat entirely of the occasion, the circumstances, the purpose and the result of the Incarnation. These differ from hymns chiefly in the free ballad style of the words and the lighter character of the melody. Moreover, a large proportion of them embody various legendary embellishments of the Gospel narrative, with a number of apocryphal incidents connected with the birth and early years of Jesus Christ. For these they are in all probability indebted immediately to the Mystery Plays, which were greatly in vogue and much frequented at the time from which Christmas carols trace their descent; that is, the 12th or 13th century. Indeed, it seems probable that the direct source of Christmas carols, as we understand the term, is to be found (as has been already stated in this Dictionary[1]) in similar compositions which were introduced between the scenes of the Mysteries or Miracle Plays, the great religious and popular entertainments of the middle ages. Three such compositions, belonging to one of the Coventry plays,[2] have been preserved, by accident, apart from the play itself, with this note: 'The first and last the shepheards singe: and the second or middlemost the Women singe.' It is easy to see from this how carols relating to the mysteries of man's redemption might become rooted in the memories and affections of the people. Christmas carols have also been affected by the hymns of the Church on the one side, and by purely secular songs or ballads on the other. The words of a very large number, dating from the 15th century downward, are extant, and have been published in such collections as those of Sandys, Husk, Sylvester, and, most recently, A. H. Bullen; but the materials for a history of their musical character are less copious and less easily accessible. It cannot be doubted that the style of the tunes was that of the ballad music of the period to which they belong: a period which extends, so far as concerns existing melodies, from the 15th century to the 19th. An example of a strictly mediæval carol tune is to be found in that of the second of the carols introduced into the Coventry play already mentioned. 'Lully, lulla, yᵉ littell tine childe,' which has been published in modern notation by Mr. Pauer. Others, in three or four parts, of the time of Henry VII. and Henry VIII. exist in manuscript.[3]

In the time of King Henry VII. and later it was one of the duties of the choir of the Chapel Royal to sing Christmas carols before the sovereign; and it may be that this custom gave rise to the elaborate compositions bearing that name, of which some specimens are preserved among the works of William Byrd. Each of the collections numbered 2, 3, and 8 in the list of his works given in this Dictionary[4] contains a Christmas carol, so called. The first, 'Lulla, lullaby,' is probably the Lullaby referred to by the Earl of Worcester in his letter about the doings at Queen Elizabeth's court.[5] The first strain of the second is here given as a specimen. The third, 'This day Christ is borne,' is headed 'A carroll for Christmas day,' and is followed by 'A carroll for New yeares day.'

A Carowle for Christmas Day.

W. Byrd.



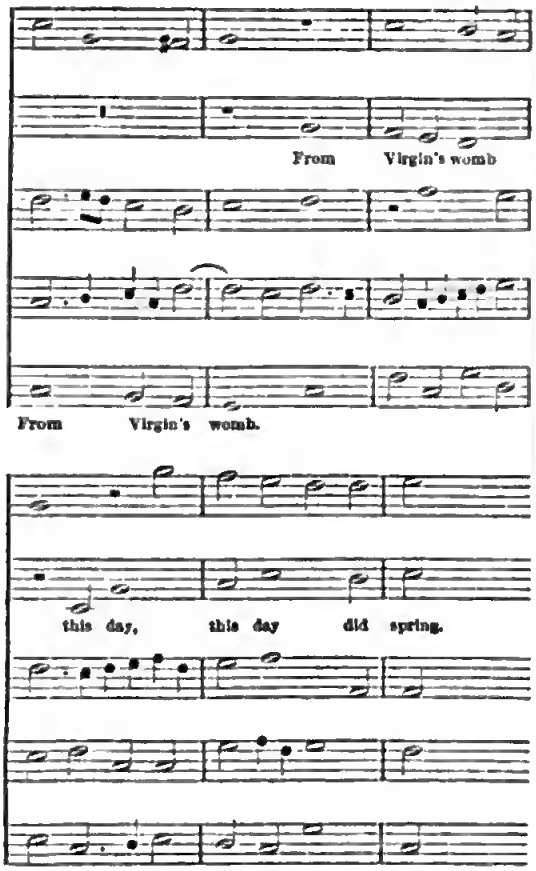
[1] Vol. i. p. 761 a.

[2] The Pageant of the Company of Sheremen and Taylors in Coventry, as performed by them on the festival of Corpus Christi, etc. Coventry, 1817.

[3] Additional MSS. 5465 and 5665 in the British Museum contain such tunes.

[4] Vol. i. p. 287 a.

[5] Vol. i. p. 287 b.



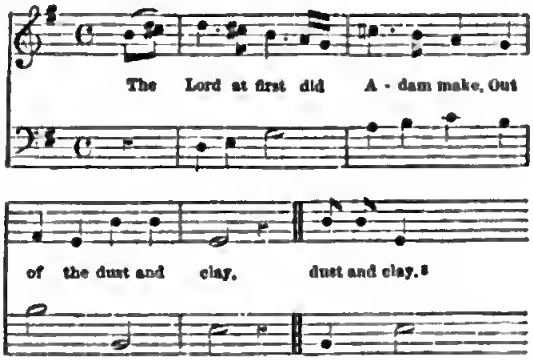
But these were not carols in the popular sense, or for popular use. They exhibit the same abundance of contrapuntal resources which is conspicuous in Byrd's other compositions; nor do they differ, except so far as they may be affected by the character of the words, from other madrigalian music of the Elizabethan era. They may well be compared, both in regard to their structure and their position in the development of vocal music, with the Italian and French examples of a similar treatment of this species of composition referred to under NOEL.[1]

The 'Sacred Hymnes,' of Byrd's contemporary John Amner, published in the year 1615, include two 'Motects' for Christmas, each for six voices. The former, which begins 'O yee little flock, O ye faithful shepherds,' is divided into three parts; the latter, of which the first words are 'Loe, how from heaven like stars the angels flying,' into two. There is also a carol, 'Upon my lap my Soveraigne sits,' which approaches more to the character of a part-song, in the 'Private Musicke' of Martin Peerson, printed in the year 1620.

Meanwhile, no doubt, the older and simpler kind of Christmas carol held its place among the lower orders of society; and it reappeared, which these more elaborate and artificial forms of Christmas songs never did, when the pressure of the Puritan ascendancy which prevailed during the Commonwealth was removed. Both before and after that period books of carols for Christmas Day and its attendant feasts were printed, with the names of the tunes to which they were to be sung. These are in most cases popular airs of secular character.[2] But gradually even these musical directions disappeared. During the last century the carol literature was of the humblest kind. Sheets of words were printed for the use of itinerant singers; but if the strains to which they were to be sung were committed to paper at all, the possession of them must have been pretty well confined to parish clerks and village amateurs. Still they were handed on by tradition; and many of them have now been rescued from oblivion, and may even now be heard, in a more or less modernized form.

The first person who attempted to fix these vanishing memories of the past seems to have been Davies Gilbert, F.R.S., etc., who in the year 1822 published 'Some Ancient Christmas Carols with the Tunes to which they were formerly sung in the West of England'; 'being desirous,' as he says in his preface, 'of preserving them in their actual forms ... as specimens of times now passed away, and of religious feelings superseded by others of a different cast.' Another reason he gives for so doing is the delight they afforded him in his youth, when, as he seems to imply, they were sung in churches on Christmas Day, and in private houses on Christmas Eve.

The first line of the first Carol in his collection is as follows:—



Its strange tonality seems to indicate a pedigree of centuries, and an ancestry among the Ecclesiastical Modes. [H.R.B.]

CARPENTRAS. Additions and corrections for the article will be found under GENET, vol. i. 588, 9.

CARTER, THOMAS. Add that he was organist of St. Werbergh's in Dublin from 1751 to 1769. The second sentence of the article is to be omitted,

[1] Vol. ii. pp. 462 b, 463 a.

[2] For example: In 'Christmas Carols Good & True, Fresh & New,' printed in 1642, the tunes are as follows:—For Christmas Day, (1) Troye Towne. (2) All you that are good fellowes: (the first line of the Carol following.) St. Steven's. (1) Wigmore's Galliard, (2) Bonny Sweet Robin. St. John's Day. (1) Flying Fame. (2) The King's going to Bullaine. Innocents' Day. (1) As at noons Dulcina rested, (2) The Spanish Pavin. New Yeares-day. Green Sleeves. Twelfe Day. (1) The ladies fall. (2) The Spanish Gipsies.

[3] The last three notes stand thus in Gilbert's collection, but they can hardly be taken as a correct representation of the end of the strain.

since it probably refers to another Thomas Carter, who died Nov. 8, 1800, aged 32, of liver complaint. (Gent. Mag.) A third of the same name was a musician in Dublin and was living at the beginning of the present century. (Dict. of Nat. Biog.) The composer of the operas, etc., died Oct. 16 (not 12), 1804, aged (according to the Sun newspaper) 60. W. Hawes, who remembered him well, told the late T. Oliphant that this Carter had never been to India. [J.M.]

CARULLI, Ferdinando. Add day of birth, Feb. 10.

CARUSO, Luigi. Add day of birth, Sept. 25.

CARVALHO, Marie Caroline Félix, *née* Miolan, born Dec. 31, 1827, at Marseilles, received instruction from her father, Félix Miolan, an oboe player, and from Duprez at the Conservatoire, Paris (1843–47), where she obtained the first prize in singing. She made her début in the first act of 'Lucia,' and in the trio of the second act of 'La Juive,' at Duprez's benefit Dec. 14, '49. In 1849–56 she sang at the Opéra Comique, and made her reputation as Isabelle in 'Le Pré aux Clercs,' as the heroines on the respective productions of 'Giralda' and 'Les Noces de Jeannette,' July 20, '50, and Feb. 4, '53. In the latter year she married Carvalho, then engaged at the same theatre. From 1856–69 she sang at the Lyrique, where she first appeared in a new opera, 'La Fanchonnette' (Clapisson), and where she increased her reputation as the foremost female lyric artist of the French stage. She appeared as Cherubino, Zerlina ('Don Giovanni'), with Nilsson (Elvira) and Charton-Demeur (Donna Anna), as Pamina to the Astrifiammante of Nilsson, and in new operas of Massé and Gounod, i.e. 'La Reine Topaze,' Dec. 27, '56, 'Faust,' March 19, '59, 'Philémon et Baucis,' Feb. 18, '60, 'Mireille,' March 19, '64, and 'Roméo et Juliette,' April 27, '67. 'The opera stage has rarely seen a poet's imagining more completely wrought than in the Marguérite of Mme. Miolan-Carvalho . . . I had . . . watched the progress of this exquisitely finished artist with great interest . . . finding in her performances a sensibility rarely combined with such measureless execution as hers—and it has been fancied hardly possible to a voice in quality like hers, a high and thin soprano with little volume of tone—but I was not prepared for the delicacy of colouring, the innocence, the tenderness of the earlier scenes, and the warmth of passion and remorse and repentance which one then so slight in frame could throw into the drama as it went on. Rarely has there been a personation more complete or more delightful. Those know only one small part of this consummate artist's skill that have not seen her in this remarkable Faust.' (Chorley). In '69–70 and later she sang alternately at the Grand Opera and the Opéra Comique until her final retirement, which took place in scenes from 'Faust' and 'Mireille' at the Opéra Comique, June 9, 1885. She sang in a duet from the latter opera, with Faure, at the concert given at the Trocadéro on June 8, 1887, for the benefit of the sufferers in the fire at the Opéra Comique. She first appeared in England at the Royal Italian Opera as Dinorah, with great success, on the production of that opera ('Pardon de Ploërmel') July 26, '59. She sang every season until '64 inclusive, and again in '71–'72, and worthily maintained her reputation—viz. as Margaret on the production of 'Faust,' Oscar ('Ballo in Maschera'), the Zerlinas (Mozart and Auber), Matilde, Donna Elvira, Rosina ('Barbiere' and 'Nozze'), Catarina ('L'Étoile du Nord'), etc., and in the small part of the Happy Shade in 'Orfeo.' Mme. Carvalho has also sung at Berlin, St. Petersburg, and elsewhere.[1]

Léon Carvaillé, known as Carvalho, born 1825, educated at the Paris Conservatoire, where in 1848 he obtained an *accessit*, played small parts at the Opéra Comique, was manager of the Lyrique, in '56–'69, afterwards at the Vaudeville, where he produced Sardou's celebrated 'Rabagas'; in '76 became manager of the Opéra Comique. In consequence of the fire of May 25, 1887, a heavy fine was imposed upon him, and he was imprisoned for a time, since the accident was judged to be the result of managerial carelessness. In 1888 he was succeeded by M. Paravey. [A.C.]

CASE, John. Line 3 of article, add that he became a Scholar of St. John's College in 1564, and that he took the degree of B.A. in 1568, and that of M.A. in 1572. (Dict. of Nat. Biog.)

CASTELLAN, Jeanne Anaïs, born at Beaujeu (Rhone), Oct. 26, 1819, received instruction in singing from Bordogni and Nourrit at the Paris Conservatoire, where she remained six years; she obtained an *accessit* in solfeggio in '31, first premium '33, second premium in singing '35, and finally a first premium in singing and second premium in opéra comique in '36. She went on the operatic stage in Italy, and sang with success at Turin, Milan, and Florence (where in '40 she married Enrico Giampetro, a singer), also at Vienna, etc. She next sang in the United States and Mexico. She first appeared in England May 13, '44, at a Philharmonic concert, with such success that she was re-engaged at a subsequent concert on June 10, also at concerts given by Sterndale Bennett, Benedict, etc. In the winter she sang in Italian opera in St. Petersburg. On April 1, '45, she first appeared at Her Majesty's as Lucia, with fair success, and remained there during that and the two next seasons, as the successor to Persiani, singing, among other parts, Zerlina ('Don Giovanni'), Fiordiligi ('Così fan Tutte'), Amina, Linda di Chamouni, Adina ('L'Elisire d'Amore'), and Isabella, on production in Italian of 'Robert le Diable,' May 4, '47, for Jenny Lind. From '48 to '52, except '49, when she was at the Grand Opera, Paris, where she was the original Bertha in 'Le Prophète,' she sang each season at Covent Garden, where she proved herself a pre-eminently

[1] Two brothers of Mme. Carvalho were also musicians. (1) Auguste Felix, orchestral conductor, who died at New Orleans. (2) Alexandre, professor of organ and harmonium, and as such attached to the Lyrique for several years; died April 26, 1873.

useful singer in many parts of a different character, viz. Margaret of Valois, on the production in Italian of 'Les Huguenots,' July 20, '48, Juliet, Bertha, Isabella, Elvira ('Masaniello'), Agatha ('Der Freischütz'), Anais ('Mosè in Egitto'), Matilde ('Guillaume Tell'), Ninetta, Rosina, Abigail ('Nabuco'), Pamina, Glicera on production in England of Gonnod's 'Saffo' (Aug. 12, '51), Cunegunda on production of Spohr's 'Faust,' July 15, '52 (the composer interpolated an air for her from his opera 'Der Zweikampf'), Pamina, and Leonora ('Fidelio'). Madame Castellan sang frequently at the Philharmonic and other concerts, and at the festivals at Norwich, Gloucester, Worcester, and at Birmingham four times, from '49 to '58, where in '55 she originally sang the soprano music in Costa's 'Eli,' and in '58 the same in Leslie's 'Judith.' Madame Castellan also played in Paris in Italian in 1847, and for the last time in 1859, as well as in Italy and elsewhere. She has long since retired from public life.

'Madame Castellan . . . enjoyed during some years a settled occupation of trust and variety on our two Italian Opera stages. So far as industry and general utility, a pleasing person, and a competent voice entitled their owner to public favour, the new French prima donna was eminently qualified. But she fell short of complete excellence in every point save that of adaptability. Her voice, an extensive soprano, having both upper and lower notes sufficient in power, was never thoroughly in tune . . . Madame Castellan, though she was always courteously received, never excited the slightest enthusiasm . . . Her amenity of manner, however, and the sedulous care she always showed to keep faith with the public, maintained her long in London; and since she has passed from the stage, she has never been replaced by any one equivalent to her.' (Chorley, 1862). [A.C.]

CATALANI, Alfredo, born at Lucca, June 19, 1854, studied at first with his father, the organist of the church of S. Frediano in that city. At the age of fourteen he wrote a mass which was sung in the cathedral. At seventeen he went to the Paris Conservatoire, where he studied in Bazin's class. Returning to Italy, he studied for two years at the Milan Conservatorio, at the theatre of which his first essay at dramatic composition, an 'Egioga' in one act, 'La Falce,' was produced in the summer of 1875. On Jan. 31, 1880, his grand four-act opera, 'Elda' (words by D'Ormeville), was brought out at Turin; on March 17, 1883, a similar work, 'Dejanice,' in four acts (libretto by Zanardini), was given at the Scala at Milan; in 1885 a symphonic poem for orchestra, 'Ero e Leandro,' attained considerable success; and 'Edmea,' a three-act opera (libretto by Ghislanzoni), was produced at the Scala, Feb. 27, 1886. He has lately completed a new opera, 'Loreley.' He stands in the foremost rank of the younger Italian composers. [M.]

CATELANI, Angelo. Add that he died at S. Martino di Mugnano, Sept. 5, 1866.

CAVAILLÉ-COL. Add date of death, Jan. 1886.

CAVALLI. Line 16 of article, *for* 1637 *read* 1639. Line 21, *for* 'Xerse' *read* 'Serse,' and add day of production, Nov. 12. Line 23, *for* in *read* Feb. 7. As to Cavalli's claim to be regarded as the inventor of the Da Capo, see Air, vol. i. 47 *a*, and Opera, ii. 502, 503.

CAVALLINI, Ernesto, a great clarinet player, born at Milan Aug. 30, 1807. He was taught in the Milan Conservatorio, and after an engagement at Venice and considerable travelling he returned to his native city, first as player in the Scala orchestra and then as professor in the Conservatorio. In 1852 he accepted a post at St. Petersburg, which he filled for fifteen years, after which he returned to Milan in 1870, and died there Jan. 7, 1873. In 1842 he was elected member of the Paris Académie des Beaux Arts. Cavallini travelled much and was well known in Paris, London and Brussels. He played a concerto of his own at the Philharmonic Concert, June 23, 1845. Fétis describes his volubility and technique as prodigious, and his breath as inexhaustible; his intonation was also very good, though his instrument was only the old six-keyed clarinet. To this Mr. Lazarus adds that his music is very difficult, his studies and duets excellent; and although his tone was not of the purest, he might well be called the Paganini of the clarinet for his wonderful execution. Lists of his works are given by Fétis, and by Pougin in the Supplement thereto. [G.]

CAVATINA. Add that the derivation of the word is not clear. Cavata is defined as the act of producing tone from a musical instrument. The strict definition of Cavatina will be found under Opera, ii. 511 *a*.

CEBELL, a name used by Purcell and others for the dance form now generally known by the name of Gavotte. An instance occurs in a suite of Purcell's printed in Pauer's 'Old English Composers,' and 'The Old Cebell' is given by Hawkins, History, App. 22. [M.]

CECILIA. P. 329 *b*, l. 10, *for* 1739 *read* 1740.

CELLIER, Alfred, born Dec. 1, 1844, at Hackney, of French extraction, was educated there at the Grammar School, and from 1855 to 1860 was a chorister at the Chapel Royal, St. James's, under the Rev. Thomas Helmore. In 1862 he was appointed organist to the church of All Saints, Blackheath. At the age of twenty-one he became Director of the Ulster Hall Concerts, Belfast, succeeding Dr. Chipp, and conductor of the Belfast Philharmonic Society. He was appointed organist to St. Alban's Holborn in 1868. Mr. Cellier has also been conductor at the Prince's Theatre, Manchester (1871–5); Opera Comique, London (1877–9), and joint conductor, with Sir A. Sullivan, of the Promenade Concerts, Covent Garden (1878 and 9), besides holding numerous smaller appointments at the Court, St. James's, and

Criterion Theatres. His compositions include a setting of Gray's Elegy, written for the Leeds Festival (Oct. 10, 1883), a Suite Symphonique for orchestra, various songs and PF. pieces, among which latter must be mentioned a charming 'Danse pompeuse,' 1880, dedicated to and frequently played by Mme. Montigny-Remaury. But Mr. Cellier is best known as a composer of light opera or opera bouffe. Besides much incidental music to plays, etc., he has produced the following:—'Charity begins at Home,' Gallery of Illustration, 1870, 'The Sultan of Mocha,' produced at the Prince's Theatre, Manchester, Nov. 16, 1874, with great success, and at St. James's Theatre, London, April 17, 1876; 'The Tower of London,' Oct. 4, 1875; 'Nell Gwynne,' Oct. 16, 1876; 'Bella Donna, or the Little Beauty and the Great Beast,' Apr. 27, 1878. all produced at Manchester; 'The Foster Brothers,' 1876 (St. George's Hall); 'Dora's Dream,' Nov. 17, 1877; 'The Spectre Knight,' Feb. 9, 1878; 'After all,' Dec. 16, 1879; 'In the Sulks,' Feb. 21, 1880, operettas in one act, all produced at the Opera Comique Theatre. 'Pandora,' a grand opera in three acts, words by Longfellow, was produced in Boston in 1881. Few of the larger works obtained other than provincial popularity, in spite of the pleasing and elegant music contained therein, probably owing to weak librettos; but on Sept. 25, 1886, in his opera of 'Dorothy,' produced at the Gaiety Theatre, a fresh setting of his 'Nell Gwynne' to a new book, Mr. Cellier gained his first real success, thanks to the musical merits of the work, which ran through the entire autumn season, and on Dec. 20, was transferred to the Prince of Wales' Theatre, where it has been performed ever since. A *lever du rideau* entitled 'The Carp,' was produced at the Savoy Theatre on Feb. 13, 1886, and another 'Mrs. Jarramie's Genie,' at the same, Feb. 14, 1888. On Sept. 21, 1887, the 'Sultan of Mocha' was revived at the Strand Theatre, with a new libretto by Lestocq. Mr. Cellier has of late resided in America and Australia, but returned to England in 1887. [A.C.]

CEMBAL D'AMORE. Add that the instrument should be regarded as a double clavichord, the two instruments being separated by the tangents. [A.J.H.]

CEMBALO. P. 330 *b*, l. 24, *for* PEDAL *read* PEDALS, I.

CERTON. Line 12 of article, *for* 1533–49 *read* 1527–36, and *for* 1543–50 *read* 1543–60.

CESTI, ANTONIO. Add that he died at Venice, 1669, and refer to the last sentence of the article CARISSIMI, for another composition attributed to him.

CHABRIER, ALEXIS EMMANUEL, born at Ambert (Puy de Dôme) Jan. 18, 1841,[1] at first took up music as an amateur, while he was studying law at Paris, and was employed at the Ministère de l'Intérieur. While at the Lycée St. Louis he had been taught the piano by Edonard Wolff, and he afterwards studied harmony and counterpoint with Aristide Hignard; but in reality he was self-taught. His first works of any importance were two operettas, more worthy of notice than most compositions of their kind: 'L'Étoile' (Bouffes Parisiens, Nov. 28, 1877), and 'L'Éducation manquée' (Cercle de la Presse, May 1, 1879). Two years later, having devoted himself entirely to music, he published 'Dix Pièces pittoresques' for piano; and in Nov. 1883, a Rhapsody on original Spanish airs, entitled 'España,' was very successful at the concerts of the Château d'Eau, where he was for two years (1884–5) chorus master, and where he helped Lamoureux to produce the first two acts of 'Tristan und Isolde.' While there he produced a scena for mezzo-soprano and female chorus, 'La Sulamite' (March 15, 1885), also selections from his opera 'Gwendoline,' which was given in its entirety at the Théâtre de la Monnaie, Brussels, April 10, 1886; finally he produced, at the Opéra Comique in Paris, a more extensive work, 'Le Roi malgré lui' (May 18, 1887), which, after three performances, was stopped by the fire of May 25; it was reproduced at the temporary establishment on Nov. 16, 1887. M. Chabrier's works show a rare power of combining all the musical materials at his disposal, and his 'España' is a model in this respect; but in his original compositions a lack of spontaneity is apparent, and his orchestration, though not deficient in variety of colouring, is noisy and too thick. He is a gifted composer, but his attachment to various schools shows him to be without settled artistic convictions. [A.J.]

CHANGING-NOTE. See NOTA CAMBITA, ii. 466, and WECHSELNOTE, iv. 430.

CHANSON. P. 335 *b*, l. 27, *for* VIVE HENRI QUATRE *read* HENRI QUATRE (VIVE).

CHANT. P. 337 *a*, l. 6 from bottom, *for* 1613 *read* 1623. P. 338 *a*, l. 10, *for* Camidge *read* Crotch.

CHAPPLE, SAMUEL. Add date of death, 1833.

CHARD, G. W. Line 5 of article, *for* some years later *read* in 1802, and add date of appointment to the College, 1832.

CHARTON-DEMEUR. See DEMEUR in Appendix, vol. iv. p. 611.

CHATTERTON, J. B. Line 2 of article, *for* 1810 *read* about 1802. Line 3, add first appearance at a concert of Aspull's in 1824. Line 4, *for* 1844 *read* 1842. Line 7, *for* in *read* April 11.

CHAULIEU, CHARLES. Add day of birth, June 21.

CHELARD. Line 8 of article, add date of his obtaining the Grand Prix de Rome, 1811. P. 341 *b*, l. 7, *for* in *read* Feb. 12.

CHELL, WILLIAM. Add that the works mentioned in the article appear to be nothing but copies of the treatises of John de Muris,

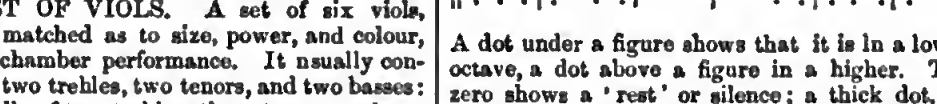
1 Date verified by the register of birth.

Otteby (Hothby), and others. He was Precentor of Hereford in 1554, but after the accession of Elizabeth was deprived of all his cathedral appointments. (Dict. of Nat. Biog.)

CHERUBINI. P. 342 *a*, l. 44, add date of production of 'Ali Baba,' July 22, 1833. Add that in 1815 he came to England and conducted his 'Anacreon' overture and two MS. compositions at the Philharmonic concert on March 13. P. 343 *a*, l. 24, *for* May *read* March.

CHEST OF VIOLS. A set of six viols, properly matched as to size, power, and colour, used for chamber performance. It usually consisted of two trebles, two tenors, and two basses: occasionally of two trebles, three tenors, and one bass, the bass being properly twice as long in the string as the treble. [See VIOLIN.] Sets of viols, thus duly proportioned, were often made by the old English makers. They were carefully fitted into a 'chest,' which seems to have been a shallow vertical press with double doors. Dr. Tudway, in a letter addressed to his son, printed in Hawkins (ch. 144) describes it as 'a large hutch, with several apartments and partitions in it, each partition was lined with green bays, to keep the instruments from being injured by the weather.' Hawkins quotes an advertisement, dated 1667, of two 'chests of viols' for sale, one made by John Rose in 1598, the other by Henry Smith in 1633. 'Both chests,' says the advertiser, probably referring to the instruments, but possibly to the hutches, 'are very curious work.' In a well-known passage in 'Music's Monument' (p. 245), Mace says of the 'Press for Instruments,' which forms a conspicuous part of the furniture of his elaborately designed music room, 'First see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lyn'd through with bayes, etc., by which means your instruments will speak livelily, brisk and clear. . . . Your best provision, and most complete, will be a good chest of viols, six in number, viz. two basses, two tenors, and two trebles, all truly and proportionably suited. . . . Suppose you cannot procure an entire chest of viols, suitable, etc., then thus: endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, viz. both for shape, wood, colour, etc., but especially for size.' Mace's Press for Instruments includes, besides the 'chest of viols,' a pair of violins, a pair of 'lusty full-sized theorboes,' and three 'lusty smart speaking' lyra-viols, the whole constituting 'a ready entertainment for the greatest prince in the world.' The principle of the 'chest of viols' is found in the quartets and quintets of violins which were occasionally made by the Cremona makers. [E.J.P.]

CHEVÉ or GALIN-PARIS-CHEVÉ SYSTEM. A method of teaching part-singing and sight-reading, much used in France, is thus called, from the names of its founder and chief promoters. Its essential features are two: first, the use of the principle of 'tonic relationship,' the learner being taught to refer every sound to the tonic, and secondly, the use of a numeral notation, the figures 1, 2, 3, etc. serving as the written symbols for the several sounds of the scale. *Do* (*ut*) = 1, *Re* = 2, etc. The following is an example of a tune, 'God save the Queen,' thus written in two parts,

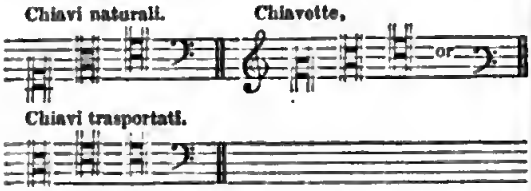


A dot under a figure shows that it is in a lower octave, a dot above a figure in a higher. The zero shows a 'rest' or silence; a thick dot, as in the second measure, continues the preceding sound. The varying lengths of sound are shown by a bar or bars above the figures, as in the second and fourth measures. The numerals are treated only as visual signs; the names sung are the old sol-fa syllables. The use of the numerals is to keep the positions of the sounds in the scale impressed on the learner's mind, and thus help him to recognise and sing the sounds. This figure notation is used only as introductory to the ordinary musical notation. The system has been the subject of much controversy in France, but it has made considerable way and is now allowed to be used in the Paris Communal Schools. It has been adapted for English use by M. Andrade and Mr. G. W. Bullen. The English class-books and exercises are published by Messrs. Moffatt and Paige, 28 Warwick Lane. The 'École Galin-Paris-Chevé' has its head-quarters at 36 Rue Vivienne, Paris, and has for many years been under the direction of M. Amand Chevé. He edits the monthly paper, 'L'Avenir Musical' (10 centimes), which gives full accounts of the progress of the method. An experiment was begun some years back, under the authority of the Paris Municipality, to test the relative effectiveness of the method, by putting certain specified Communal Schools under the direction of its professors, and this is still in progress.

The idea of using numerals in the way above shown is best known to the general world through the advocacy of Jean Jacques Rousseau. PIERRE GALIN (1786–1821), who first developed the plan practically, was a teacher of mathematics at Bordeaux. AIMÉ PARIS (1798–1866), one of his most energetic disciples, was educated to be an avocat, but devoted his life to the musical propaganda. He added to this system a special nomenclature, since adopted into the Tonic-Sol-fa system, for teaching 'time.' EMILE CHEVÉ (1804—1864) was a doctor, and married a sister of Paris. His 'Methode Elementaire de la Musique Vocale,' a complete exposition of the system, has a curious title-page. The title is followed by the words 'ouvrage repoussé [in large capitals] à l'unanimité 9 Avril, 1850, par la Commission du Chant de la ville de Paris, MM. Auber, Adam, etc., etc.' and below this is a picture of a medal 'Decernée Juin 1853 à la Société Chorale Galin-Paris-Chevé' for 'lecture à première vue' and

other things, by a jury composed of M. Berlioz and other musicians (6th ed. 1856). [R.B.L.]

CHIAVETTE (*i.e.* Little Keys, or Clefs). Under this name, the acute Clefs were used, by the Polyphonists, for certain Modes of high range, such as Modes VII, and XIV; while those of more moderate pitch were used for Modes I, III, or VIII, and others of like extent; and the graver forms for the lowest Modes in use—such as Mode XIV transposed. The Clefs of moderate pitch were called the *Chiavi* or *Chiavi naturali*, and both the acute and the grave forms, the *Chiavi trasportati*; but the term *Chiavette* was generally reserved for the acute form only.



It has been suggested, that the system of *Chiavi* and *Chiavette* may serve to assist in the determination of the Mode, especially with regard to its Authentic or Plagal character: but this is not true. Palestrina's 'Missa Papæ Marcelli,' in Mode XIV (Plagal), and his 'Missa Dies sanctificatus,' in Mode VII (Authentic), are both written in the *Chiavette*. Asola's 'Missa pro Defunctis,' in Mode XIV transposed, is written in the *Chiavi trasportati*. Palestrina's 'Missa brevis,' Mode XIII transposed, is written in the *Chiavi naturali*. [See also vol. ii. p. 474 *a*.] [W.S.R.]

CHILCOT, Thomas. Add that he died at Bath, Nov. 1766.

CHILD, William. Line 6 of article, *for* 1632 *read* 1630, and add that he was appointed conjointly with Nathaniel Giles. Line 9, add that in 1643, when the whole establishment was expelled, Child is said to have retired to a small farm and to have devoted himself to composition, the anthem 'O Lord, grant the King a long life' dating from this time. At the Restoration he was present at Charles II's coronation, Apr. 23, 1661. On July 4 in the same year he was appointed Composer to the King, in place of the Ferraboscos deceased. The story of the pavement at Windsor, told in lines 9–17 from end of article, is correctly as follows (from a document in the chapter records):—'Dr. Child having been organist for some years to the king's chapel in K. Ch. 2nds time had great arrears of his salary due to him, to the value of about £500, which he and some of our canons discoursing of, Dr. C. slited (*sic*), and said he would be glad if anybody would give him £5 and some bottles of wine for; which the canons accepted of, and accordingly had articles made with hand and seal. After this King James 2 coming to the crown, paid off his Brs. arrears; wch. much affecting Dr. Child, and he repining at, the canons generously released his bargain, on condition of his paving the body of the choir wth. marble, wch. was accordingly done, as is commemorated on his gravestone.' (Dict. of Nat. Biog.)

CHIMES. Certain beats on one or more bells used to give notice of the commencement of religious services or of the time of day. It is not difficult to trace the origin of chimes in our own land, or in other European Christian countries, whether applied to sacred or secular purposes.

The famous manuscript of St. Blaise, said to be of the 9th century, shows that there was an attempt made in early times to produce a set of chimes with small suspended bells which were tapped with a hammer or wooden mallet by a clerio or lay performer. The later illustrations from the illuminated manuscript of the Benedictional of S. Æthelwold, which was executed at Hyde Abbey about the year 980, would show that chime bells in early times were mounted in campaniles without the appendages for ringing or swinging according with the present custom.

There are examples of the introduction of the half swinging chimes in the 15th century which have been carefully recorded, and which show a more convenient arrangement in 'the dead rope pull' than the earlier arrangements of levers; and also of 'full pull swing' or ringing the bells mouth upwards, in distinction to chiming them, where if swung at all half the distance is sufficient. In most cases, however, for the purposes of chiming, the bells hang dead and are struck with the clapper or with an outside or distinct hammer, or are only swung a short distance on centres, which facilitates the work on large or Bourdon bells. As soon as S. Paulinus had determined to erect the new churches in Northumbria, and as soon as S. Dunstan had with his usual energy devoted himself to the elevation of the Christian Church among the Saxons, an impetus was given to chime ringing, in the one case by the importation and in the other by the manufacture at home of the necessary bells for chiming and of the wooden structures with which they were associated and which would not have carried large sets of chimes. This system of application has been repeated down to modern times in the large stone fabrics, and is employed in the cases of the famous christened bells, such as Tom of Oxford, Tom of Lincoln, Big Ben, and Great Paul.

In King's 'Rites and Ceremonies of the Greek Church in Russia,' it has been said that 'Bells are now always used in Russia, and the chiming them is looked upon as essential to the service, the length of the time signifies to the public the degree of sanctity in the day; every church, therefore, is furnished with them, they are fastened immovably to the beam that supports them, and are rung by a rope tied to the clapper, which is perhaps a mark of their antiquity in that country, our method of ringing being more artificial.'

It is interesting to note the weight of metal and the dimensions of prominent bells in our own and other countries. The following list, for

the most part taken from Denison's 'Clocks,' etc., will show the leading particulars of some of the most celebrated:—

Great Bells of	Date.	Diameter at mouth.	Weight.
		ft. in.	Ts. Cw.
Moscow	1733	21 6	193 0
St. Paul's, London, 'Great Paul'	1882	9 5	16 14
Munich	1493	7 3	6 6
Danzig	1453	. .	6 1
Cologne	1449	. .	5 0
Ratisbon	1325	. .	5 16
Magdeburg	1680	6 2	6 15
Leipzig	1634	. .	5 14
Breslau	1721	. .	5 13
Brunn	1515	. .	5 10
Ghent	. .	. .	5 10
Rodiz	1841	. .	5 10
Châlons	. .	. .	5 9
Lincoln	1835	5 10½	5 8
Mariazell	1850	. .	5 5
St. Paul's, London, old bell	1716	5 9½	5 4
Dresden	1787	. .	5 2
Rouen	. .	5 4½	5 9
Exeter, 'Peter'	1675	5 4	5 0
Frankfort	1371	5 4	5 0
Old Lincoln	1610	5 3½	4 16
Leeds Town Hall	1850	5 2	4 1
Valetta, Malta	. .	6 1	. .
Amiens	1736	6 0	5 0
Boulogne	. .	. .	4 0
Westminster, fourth	1857	6 0	3 18
" third	1858	4 6	1 13½
" second	1857	4 0	1 6
" first	1857	3 9	1 1
Exeter tenor	1676	5 11½	3 7
Hotel de Ville, Paris, clock bell	. .	. .	3 10
Canterbury	1762	5 9	3 10
Gloucester	15th	5 8½	3 5
Manchester Royal Exchange [cent.			
" tenor or hour bell	. .	5 8½	3 3
" fourth	. .	4 0	1 3
" third	. .	3 1	10½
" second	. .	2 10	9
" first	. .	2 8	8

Manchester Town Hall, 1877.	Tons.	Cwt.	Qrs.
Hour bell	6	9	0
Twentieth	5	0	0
Nineteenth	3	11	0
Eighteenth	2	12	0
Seventeenth	2	3	0
Sixteenth	1	19	0
Fifteenth	1	11	0
Fourteenth	1	7	0
Thirteenth	1	3	0
Twelfth	1	1	0
Eleventh		17	0
Tenth		16	0
Ninth		14	0
Eighth		10	0
Seventh		9	3
Sixth		8	3
Fifth		8	2
Fourth		7	3
Third		7	2
Second		7	1
First		6	3

Bradford Town Hall.	Tons.	Cwt.	Qrs.
Hour bell,			0
Twelfth	4	7	0
Eleventh	2	19	0
Tenth	2	1	0
Ninth	1	13	0
Eighth	1	4	0
Seventh		18	3
Sixth		13	3
Fifth		12	2
Fourth		9	0
Third		8	2
Second		8	0
First		7	3

A manual chiming apparatus, as distinct from chime barrel machines, was introduced by the late Rev. H. T. Ellacombe at Bitton Church. His system has been somewhat modified and elaborated by Messrs. Warner, the well-known bell-founders of London, who have of late years erected many of these instruments in churches for chiming either tunes or changes on church bells.

An apparatus for chiming by pneumatics has been introduced by Mr. Lewis, the church organ builder, which has some advantages, as the simple touch on a keyboard produces the required sound, but on the other hand the complication of an organ bellows and valves to supply the compressed air required for working, has not commended it for general use. The simple rope-pull apparatus before referred to may in a minute be put into gear for chiming, or out of gear to admit of the bells being rung.

The proportions and shapes of bells used for chimes should be of a different character from ringing bells, to admit of tune and accord in more pleasant harmonics, a point which also has bearing upon the cup or hemispherical form of chimes which have of late years been adopted, a flattened form of hemisphere giving far better results than the more circular or cup outlines. [S.B.G.]

CHIPP, E. T. Line 7 of article, add that he was in the Queen's private band from 1843 to 1845. Line 12, the date of his appointment to the Panopticon is 1855. Line 14, the date of appointment to Holy Trinity, Paddington, is 1856. Add that he took the degree of Mus. B. at Cambridge in 1859, and that of Mus. D. in 1860. He died at Nice, Dec. 17, 1886. (Dict. of Nat. Biog.)

CHITARRONE. The instrument described under this name is in Italy generally called Arciliuto, the name Chitarrone being given to a large chitarra, or theorbo with a shorter neck, strung with wire, and played with a plectrum. The German authorities, Praetorius (1619) and Baron (1727), were followed by the writer. [A.J.H.]

CHLADNI, E. F. F. In list of works, No. 4, for States read Stabes.

CHOLLET, Jean Baptiste Marie, born May 20, 1798, at Paris, was from 1804 to 1816 taught singing and the violin at the Conservatoire, and in 1814 gained a solfeggio prize. In 1815, the Conservatoire having been closed owing to political events, he became chorus singer at the Opera and the Italian and Feydeau Theatres. In 1818–25 he played in the provinces, under the name Dôme-Chollet, the quasi-baritone parts played formerly by Martin and others. In 1825 he played both at Brussels and the Opéra Comique, Paris, and obtained in 1826 an engagement at the latter, where, having adopted the tenor répertoire, he remained until 1832. His principal new parts were in operas of Hérold and Auber, viz. Henri ('Marie'), Aug. 12, 1826, in which he made his first success by his rendering of the song 'Une robe legère'; Fritz, in 'La Fiancée,' Jan. 10, 1829; 'Fra Diavolo,' Jan. 28, 1830, and 'Zampa,' May 3, 1831. In 1832–35 he was again in Brussels, where hereafter he enjoyed even greater favour than he obtained in Paris. In 1834 he sang at the Hague, and in 1835 returned to the Opéra Comique, where he remained several years, and created several other parts in operas of Adam, Halévy, and Balfe, viz. Lionel in 'L'Éclair' (Halévy), Dec. 30, '35; Chapelon in 'Postillon de Lonjumeau,' Oct. 13, '36; Josselyn in 'Rol d'Yvetot,' Oct. 13, '42; Edward III. in 'Puits d'Amour,' Apr. 20, '43; 'Cagliostro,' Feb. 10, '44; Beaumanoir in 'Quatre fils d'Aymon' July 15, '44. He left the Comique, directed the Hague Theatre

for a time, and finally re-appeared in Paris at the Lyrique without success. In '50 he played with Mitchell's company at St. James's Theatre, viz. as Lejoyeux ('Val d'Andorre'), in which he made his début, Jan. 4, as Barnabé (Paer's 'Maître de Chapelle'), and in his well-known parts of Zampa, Josselyn and the Postilion. He was well received, on account of his easy, gentlemanly, and vivacious acting, and his command both of humour and pathos, which atoned for loss of voice. Fétis says of him that 'endowed with qualities that should have taken him to the highest point of art, if he had received a better musical education, he had more ingenuity than real ability, more mannerism than style. Sometimes he jerked out his song with affectation; he often altered the character of the music by introducing variations of the phrase and numerous cadenzas in which he made use of his head voice. Vocal studies had not been studied, inasmuch that his 'mezza voce' was defective, and that he executed ascending chromatic passages in an imperfect manner. In spite of these faults, the charm of his voice, his knowledge of what would please the public, and his *aplomb* as a musician often caused him to make more effect than skilful singers deprived of these advantages. His farewell benefit took place at the Opéra Comique, April 24, 1872, when Roger reappeared in a scene from 'La Dame Blanche,' and Chollet himself as Barnabé in the celebrated duo from Paer's 'Maître de Chapelle.' On this occasion Paladilhe's musical setting of Coppée's 'Le Passant' was first produced, with Mme. Galli-Marié and the late Mlle. Priola. [A.C.]

CHOPIN. Add the following list of works (for PF. solo, unless otherwise stated). The works marked with an asterisk were published posthumously.

Op.	
1. Rondo, C minor.	35. Sonata, B♭ minor.
2. 'La ci darem' Variations (with Orchestra).	36. Impromptu, F♯.
3. Introduction and Polonaise, in C (PF. and Cello).	37. Two Nocturnes.
4. *Sonata, C minor.	38. Ballade, F.
5. *Rondeau à la Mazur.	39. Scherzo, C♯ minor.
6. Four Mazurkas.	40. Two Polonaises.
7. Five Mazurkas.	41. Four Mazurkas.
8. Trio (PF. and Strings).	42. Valse, A♭.
9. Three Nocturnes.	43. Tarantelle.
10. Twelve Studies.	44. Polonaise, F♯ minor.
11. Concerto, E minor.	45. Prelude, C♯ minor.
12. Variations (with Orch.), 'Ludovic' (Hérold).	46. Allegro de Concert.
13. Fantasia on Polish airs.	47. Ballade, A♭.
14. Krakoviak Rondo (with Orch.)	48. Two Nocturnes.
15. Three Nocturnes.	49. Fantasia, F minor.
16. Rondo, E♭.	50. Three Mazurkas.
17. Four Mazurkas.	51. Impromptu, D♭.
18. Valse, E♭.	52. Ballade, F minor.
19. Bolero.	53. Polonaise, A♭.
20. Scherzo, B minor.	54. Scherzo, E.
21. Concerto, F minor (with Orch.)	55. Two Nocturnes.
22. Polonaise, E♭ (with Orch.)	56. Three Mazurkas.
23. Ballade, G minor.	57. Berceuse.
24. Four Mazurkas.	58. Sonata, B minor.
25. Twelve Studies.	59. Three Mazurkas.
26. Two Polonaises.	60. Barcarolle.
27. Two Nocturnes.	61. Polonaise Fantaisie.
28. Twenty-four Preludes.	62. Two Nocturnes.
29. Impromptu, A♭.	63. Three Mazurkas.
30. Four Mazurkas.	64. Three Valses.
31. Scherzo, B♭ minor.	65. Sonata, G minor (PF. and Cello).
32. Two Nocturnes.	66. *Fantaisie Impromptu.
33. Four Mazurkas.	67. *Four Mazurkas.
34. Three Valses.	68. *Four Mazurkas.
	69. *Two Valses.
	70. *Three Valses.

Op.	
71. *Three Polonaises.	*Mazurkas in G, B♭, D, C, and A minor.
72. *Nocturne, E minor. Marche funèbre in C minor, and three Ecossaises.	*Valses, E major and minor.
73. *Rondo for two PFs. in C.	*Polonaises, C♯ minor and B♭ minor.
Without opus-number.	*Variations in E, 'The Merry Swiss Boy.'
*Seventeen Songs with PF. acct.	Duet Concertante, on 'Robert' (for PF. and Cello, written with Franchomme).
Three Studies.	

CHORALE. Add to the article in volume i. p. 351, the following:—

In tracing the history of the Chorale it is extremely difficult to distinguish the composer of the melody or canto fermo from the harmonizer (called *Tonsetzer* by Winterfeld). A large proportion of extant chorales appear to be based on old church tunes, so that they present a continuity with the past which is quite consistent with Luther's earlier practice. As to the ancient origin of these tunes, see LUTHER, vol. ii. p. 179. The Chorales used in this first period are treated as Motets [see MOTET], as the examples in Winterfeld show: that is, the melody is given out as a canto fermo, generally in a tenor or at least a middle part, with the other parts in more or less florid counterpoint. The music is not yet measured [see MEASURE] or divided into equal rhythm (*musica mensurabilis*). The contrapuntal treatment, which became more elaborate under such musicians as Stephen Mahu and Joh. Kugelmann—both early in the 16th century—advanced greatly in the number of voice-parts and general complexity towards the end of the 16th and first half of the 17th century, the chief writers being Gumpelzhaimer, Joh. Eccard, Mich. Praetorius, Joh. Schopp and Joh. Rosenmüller. This again, when the singing came to be restricted to the canto fermo in unison, originated the school of organ accompaniment to the Chorales such as we see in Bach's organ works, and as it is still occasionally to be heard in Germany.

It has been noticed that some chorales are based on secular songs of an earlier date. The old ecclesiastical forms of music inherited from Saint Gregory were proper to the Latin hymns of the Breviary; but for hymns written in a modern language and forming no part of a prescribed ritual, the freer style used in secular songs was, or was soon found to be, quite natural. Most, however, of the secular melodies thus used were not so employed till towards the end of the 16th or beginning of the 17th century.

Simultaneously with this elaborate contrapuntal treatment, which demanded the resources of a church with a good choir, it is interesting to note the tendency towards a simpler treatment. This is found *par excellence* in Gondimel's setting of Marot and Beza's Psalms, 1565 [see GOUDIMEL], in which there are four voices, with counterpoint note against note, and the melody generally in the tenor, but in twelve psalms in the discant. In the latter point this book is the harbinger of one of the chief revolutions in the history of hymn-music. The revolution is fully effected in 1586 by Lucas Osiander in his 'Geistliche Lieder und Psalmen mit 4 Stimmen auf Contrapunkts weiss . . . *also gesetzt, dass die*

christliche Gemein durchaus mit singen kann.' The title shows that the removal of the melody to the upper part was due to a desire for congregational singing. The earlier books in motet form of course contemplated only the participation of the practised choir. This book was followed in 1594 by a similar treatment of the Psalter in Lobwasser's version by Samuel Marschal. The chorale was after this sung either in four voice-parts, with the canto fermo in the discant; or in unison, with florid counterpoint on the organ. The latter is considered the more classical form in Germany. [See also BOURGEOIS and FRANC in Appendix].

The composition, harmonization, and collection of chorales for the services of the Lutheran (and other Protestant) churches engaged the artistic talents of a whole school of musicians, of whom some of the most eminent are treated in special articles. [See AGRICOLA, Martin; CALVISIUS, Seth; CRUGER, J.; DUCIS, Benedictus; ECCARD, Joh.; FRANK, Melchior; FREYLINGHAUSEN, J. A. (App.); HAMMERSCHMIDT, A. (App.); ISAAC, Heinrich; NEUMARK, Georg. (App.); PRAETORIUS, Michael and Jacob; SCHEIDT, S. (App.); SCHEIN, J. Hermann (App.); SENFL, Lud.; VOPELIUS, Gottf. (App.); VULPIUS, Melchior (App.); WALTHER, Joh. Of the more important musicians not thus treated short notices now follow.

ARNOLD DE BRUCK (i. e. of Bruges), born at Bruges in 1480; in 1530 Kapellmeister to the King of Rome (afterwards Emperor Ferdinand I) at Vienna, where he died in 1536; wrote for 4 or 5 voices; pieces by him are given in M. Agricola's 'Newe deutsche geistliche Gesenge.'

GEORG RHAU (Rhaw), born 1488 at Eisfeld in Franconia, was Cantor at the Thomasschule at Leipzig till 1520, after which he settled at Wittemberg and became a printer, issuing books both in ordinary typography (including many first editions of Luther's writings) and in musical notes, including his own work 'Enchiridion musicae mensuralis' 1532. [See AGRICOLA, Martin.] Winterfeld ascribes some chorales to him.

STEPHAN MAHU, a singer in the chapel of Ferdinand King of the Romans (afterwards Emperor) is known as a contrapuntist; his chief work is Lamentations for four voices (in Joanelli's 'Thesaurus'), and there are some pieces in G. Forster's collection of Motets, Hans Walther's Cantionale, etc.

JOHANN KUGELMANN, of Augsburg, was a trumpet-player and contrapuntist of the first half of the 16th century, and Kapellmeister to Duke Albert at Königsberg; he wrote some church music printed at Augsburg in 1540.

NICOLAS HERMAN (Heermann), Cantor at Joachimsthal in Bohemia about the middle of the 16th century, and esteemed also as versifier; he died very old in 1561. There are chorales extant, of which both words and music are by him, e. g. 'Erschienen ist der herrlich Tag' and 'Lobt Gott, ihr Christen alle gleich.' For tonality and clear rhythm his chorales sound more modern than most of his age.

BALTHASAR RESINARIUS (*latine* for Harzer), born at Hessen in the territory of Meissen in the early years of the 16th century, took clerical orders and became bishop of Leipa in Bohemia. He was a pupil of Isaac, and published at Wittenberg in 1543 'Responsoriorum numero octoginta de tempore et festis . . . libri duo.'

SIXT DIETRICH, an excellent German composer, who lived at Constance in the middle of the 16th century, wrote 36 Antiphons, Witt. 1541, and 'Novum opus musicum,' Witt. 1545.

LUCAS OSIANDER, born 1534 at Nuremberg, Protestant minister at several places in Würtemberg, died in 1604. Of his Chorale book with the melody in the upper part for congregational singing mention has been made above.

SAMUEL MARSCHAL (Marschall), born 1557 at Tournay, was a notary, and became University musician and organist at Basle; he was living in 1627. He was a composer of hymns, in which he followed Osiander in putting the melody in the discant. His works are 'Der ganze Psalter Ambrosii Lobwassers mit 4 Stimmen,' Leipzig 1594 and Basle 1606; 'Psalmen Davids, Kirchengesänge . . . von M. Luther und anderer, mit 4 Stimmen,' Basle 1606; and 'Einführung zu der Musica.'

NICOLAUS SELNECCER (properly Schellenecker), born 1539 at Hersbruck in Franconia, played the organ as a boy, became an eminent theologian, and in 1557 was Court preacher at Dresden. He published 'Christliche Lieder und Kirchengesänge,' Leipzig 1587; and seven penitential psalms, 1585, and died 1592.

ADAM GUMPELZHAIMER, born about 1560 at Trostberg in Upper Bavaria, was instructed in music by Father Jodocus Enzmüller of the convent of S. Ulrich, Augsburg; in 1575 went into the service of the Duke of Würtemberg as musician, and gained considerable reputation as composer of songs both sacred and secular. His sacred songs or hymns, generally for several voices, sometimes as many as eight, are considered almost equal to those of Lassus. He also wrote 'Compendium musicae latinum-germanicum,' Augsburg 1595, of which Fétis says no less than twelve editions were published. In 1581 he took the place of Cantor at Augsburg, which he held till his death at the beginning of the next century.

MICHAEL ALTENBURG, born about 1583 at Tröchtel in Thuringia, studied theology at Halle in 1601, and was pastor at several places, finally at Erfurt, where he died in 1640. He worked at music from his student-years and was one of the most eminent arrangers of church-music of his time. Of his chorale tunes, 'Macht auf die Thor der G'rechtigkeit' and 'Herr Gott nun schleuss den Himmel auf' are still used. But more important are the collections published by him, and his larger sacred works:—'Christliche liebliche und andächtige neue Kirchen- und Hausgesänge,' Erfurt 1619–21 in 3 vols.; '16 Intraden' for violins, lutes, organs, etc.; also

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psalms, motets, cantiones, etc., for 4, 6, 8 or 9 voices. His writings combine simplicity with religious grandeur; and the congregational and choral singing of his various churches was renowned and regarded as a model.

Matthäus Apelles von Löwenstern, born 1594 at Neustadt in Upper Silesia, studied at the university of Frankfort on the Oder, directed the music of the church at Neustadt, and was taken by Duke Henry of Oels to his court as music-director, becoming in 1626 praeses of the Prince's school at Bernstadt, and in 1631 director of chamber music at the court of the Emperor Ferdinand II, whose successor ennobled him. But he subseqnently went back to the Duke of Oels, with whom he lived in wealth and prosperity, and had a character for beneficence and generosity. His talents were shown both in writing sacred verse and in composing vocal music to German words, in a pleasing and flowing style. He published 'Symbola oder Gedenksprüche,' containing 30 hymns for 1–9 voices; the best are 'Jesu meum solatium,' 'Nun preiset Alle Gottes Barmherzigkeit,' 'Wenn ich in Angst und Noth,' 'Mein' Augen schliess ich jetzt'; also 'Fruelings Meyen,' 1644.

Johann Schopp, born at Hamburg at the beginning of the 17th century, lived there till 1642, and subsequently at Lüneburg. He was a violinist and composer, and published 'Neue Paduanen, Galliarden, Allemanden, etc.,' Hamburg, 1633–40, in 3–6 parts; '30 deutsche Concerte von 1, 2, 3, 4 und 8 Stimmen,' Hamburg, 1644; 'Joh. Risten Himmlische Lieder. Mit sehr anmuhtigen, mehrerentheils von Joh. Schopen gesetzten Melodeyen,' Lüneburg, 1641–2; 'Joh. Ristens frommer Christen alltägliche Hausmusik,' Lüneburg, 1654 (the melodies by him and Michael Jacobi in common); 'Phil. von Zesens dichterische Jugend- und Liebes-Flammen nnd dessen geistliche Wollust Salomonis, mit Melodien,' Hamburg, 1651; 'Jacob Schwieger's Flüchtige Feldrosen mit Melodien,' Hamburg, 1655. In these works are found the well-known chorale tunes 'Lasset uns den Herren preisen,' 'Ermuntre dich, mein schwacher Geist,' 'Werde munter, mein Gemüthe.' It is impossible to overlook the great change that has come over the chorale with the commencement of the 17th century, especially in the writings of Gumpelzhaimer, Löwenstern, and Schopp—a change which is the direct consequence of putting the melody in the upper part, and writing for four fixed voice-parts. The new form of the tune is closely similar to that of English hymns of the period; it has the modern scale with the leading note, rhythm in equal bars, and the common chord with its inversions. The melody has a clearer rhythm and a more rapid and easy swing, in fact becomes far more like a secular song; which goes far to explain the fact that just about the year 1600 popular secular songs were adapted to sacred words, especially 'Ishruck, ich muss dich lassen' in 1598, 'Venus du und dein Kind' in 1605, and 'Mein Gmüth ist mir verwirret' in 1613.

Johann Rosenmüller, born in the Electorate of Saxony at the beginning of the 17th century, was collaborator at the Thomasschule at Leipzig in 1647, and director of music in 1648. On account of alleged scandalous conduct towards pupils in 1655 (which perhaps was not true, as in later life he bore a high character in Germany) he had to leave Leipzig and went to Venice; he was subsequently appointed Kapellmeister at Wolfenbüttel, where he died in 1686. He published chorales harmonized in many parts. His works are: 'Kernsprüche, mehrentheils aus heiliger Schrift, mit 3, 4 bis 7 Stimmen sammt ihrem Basso continuo gesetzt,' Leipzig, 1648 (containing 20 hymns); 'Studenten-Musik von 3 und 5 Instrumenten,' Leipzig, 1654; '12 Sonate da camera a cinque stromenti,' Venice, 1667 and 1671; and Sonatas with 2–5 instruments, Nuremberg, 1682.

Joh. Geo. Ebelino, born at Lüneburg about 1620, was in 1662 director of the music at the principal church of Berlin, and in 1668 professor of music at the Caroline Gymnasium at Stettin, where he died in 1676. He composed church music, and some chorales of his are favourites; e.g. 'Warum sollt ich mich denn grämen.' He published 'Archaeologia Orphica sive antiquitates musicae,' Stettin, 1657; 'Pauli Gerhardi Geistliche Andachten, bestehend in 120 Liedern mit 4 Singstimmen, 2 Violinen nnd General-bass', Berlin, 1666–7; and an arrangement of the latter for piano, Berlin, 1669.

Jacob Hintze, born 1622 at Bernau near Berlin, became in 1666 court musician to the Elector of Brandenburg at Berlin; but he retired to his birthplace, where he died in 1695, with the reputation of being an excellent contrapuntist. He edited the 12th edition of Crüger's "Praxis pietatis," Berlin, 1690, adding to it 65 hymns to the Epistles by himself, none of which are said to be ever used now; but others in the book are his, some of which continue to be favourites, especially "Gieb dich zufrieden" and "Alle Menschen müssen sterben" (if the latter be really by him). Concerning the chorales composed by Bach, refer to Spitta's Bach, vol. iii. p. 108, 114, 287, etc. (English edition).

The literature of the subject is considerable, and only a few of the most important modern works can conveniently be mentioned here. The great standard work is that of Carl von Winterfeld, 'Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes,' in three large quarto volumes, with abundant specimens of the setting of the old tunes from ancient manuscripts (Leipzig, 1843–47); it is, however, not clearly arranged. G. Döring's 'Choralkunde' (Danzig, 1865), and E. E. Koch's 'Geschichte des Kirchenlieds und Kirchengesangs, mit besonderer Rücksicht auf Würtemberg,' 2 vols. (Stuttgart 1847), are useful guides. Of collections of chorales, treated either as 4-voice hymns or for singing in unison, there is a great number. The following may be noted as having especial interest;—'J. S. Bach's mehrstimmige Choralgesänge und geistliche Arien zum erstenmal

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unverändert . . . herausgegeben von Ludwig Erk,' 1850; 'Choralbuch, enthaltend eine Auswahl von 272 der schönsten . . . Kirchengesänge in vierstimmige Bearbeitung. Nebst einem Anhang, bestehend aus 69 von J. S. Bach theils ganz neu componirten, theils im Generalbass verbesserten Melodien. Herausgegeben von J. G. Lehmann,' third edition, 1871; '371 vierstimmige Choralgesänge von J. S. Bach.' [Edited by C. F. Becker.] To what extent the melodies of these, which editors persist in attributing to Bach, are really his, is a very difficult question, on which the present writer hesitates as much to pronounce an opinion as on the similar question of Luther's authorship of the music of certain hymns. Another carefully prepared collection which bears the respectable names of Baron von Tucher, Immanuel Faisst, and Joh. Zahn, is entitled 'Die Melodien des deutschen evangelischen Kirchen-Gesangbuchs in vierstimmigen Satze für Orgel und Chorgesang,' Stuttgart, 1854. A good popular book also is 'Hauschoralbuch: alte und neue Choralgesänge mit vierstimmigen Harmonien,' of which the 7th edition was published at Gütersloh, 1871. [R.M.]

CHORAL SYMPHONY. Line 9 from end of article, *for* Theater an der Wien, *read* Kärnthnerthor Theatre. (Corrected in late editions.)

CHORTON. The 'Chorus' or ecclesiastical pitch to which organs were usually tuned in the 17th and 18th centuries. It was considerably higher than the chamber pitch, used for secular music. This chamber pitch (Kammerton) was of two kinds, the high and the low, but both were below the chorus pitch. [See PITCH, vol. ii. p. 757 *b*. Also Spitta, J. S. Bach, Engl. ed. ii. 286, 324, 676, etc.] [M.]

CHORUS. Add that the word was very commonly used, in the 17th and 18th centuries, to denote the concerted conclusion of duets, trios, etc., and was in fact the exact equivalent of our 'ensemble.' The meaning of the word has frequently been misunderstood, as for instance in many modern editions of Purcell's well-known duet 'Hark, my Daridear!' where the last ensemble section, beginning 'So ready and quick is a spirit of air' has been omitted, no doubt under the impression that the word 'Chorus' meant that these bars were to be sung by many voices. Conclusive proof that the word was used commonly in this sense is afforded in many of Handel's Italian operas, in the scores of which the names of the quartet of soloists are placed at the beginning of their respective lines in ensemble numbers, though the movement is entitled 'Coro.' [M.]

CHOUQUET, GUSTAVE. Add that from 1840 to 1856 he was teaching in New York, and that he died Jan. 30, 1886.

CHRISTUS. P. 355 *a*, last line but one, *for* 27 *read* 26.

CHRYSANDER, FRIEDRICH. For his chief work as editor of Handel's works see HÄNDEL-GESELLSCHAFT in this Appendix. Of the 'Denkmäler der Tonkunst' edited by him, vol. 1 of Corelli and vol. 2 of Couperin are published and the second and final volumes of each nearly ready; and the Te Deum of Urio is published. The 'Allgemeine Musikalische Zeitung' was edited by him from 1869 to 1871 and again from 1875 to 1883, when it became extinct. The 'Jahrbücher für musikalische Wissenschaft' ceased to appear after vol. 2. His life of Handel has been laid by on account of the constant and absorbing labour on the edition of Handel's works; but it is believed that there is still hope of its resumption and completion. [R.M.]

CHWATAL, FR. XAV. See vol. ii. p. 729 *b*. Add that he died June 24, 1879.

CIMAROSA. Add dates to the following operas':—L'Italiana in Londra, 1779; Il Convito di pietra, 1782; Il Pittore Parigino, 1782; Il Sacrifizio d'Abramo, 1786; Le Astuzie femminile, 1793; L'Impresario in angustie, 1786; Il Matrimonio per raggiro, 1779; Gli Orazii e Curiazii, 1796; Artaserse, 1781; Semiramide, 1799.

CIMBALOM. See DULCIMER, vol. i. p. 468 *b*.

CINELLI. The ordinary Italian name for cymbals. The name PIATTI is almost universally used in orchestral scores, though it is, strictly speaking, only applicable to the small cymbals used in JANITSCHARENMUSIK. [M.]

CINQ MARS. An 'opéra dialogué' in four acts; words by Poirson and Gallet, music by Gounod. Produced at the Opéra Comique, April 5, 1877. [M.]

CIVIL SERVICE MUSICAL SOCIETY. Add that the society ceased to exist in 1880, owing to financial difficulties consequent upon the resignation of several of the older members. A concert was given on May 11 of that year in Steinway Hall.

CLAGGET, CHARLES. Add that he is said to have died in 1820, and that the tuning-fork referred to in the last sentence of the article is one of the sounding bars of his 'Aiuton.'

CLARIBEL. See BARNARD, CHARLOTTE ALINGTON, in Appendix, vol. iv. p. 531 *a*.

CLARINET. P. 361 *a*, l. 15 from bottom, add a reference to ABBREVIATIONS, i. 4 *a*, and to CHALUMEAU, for examples of the use of the term. P. 362 *b*, last paragraph, add that the first instance of the use of the clarinet as an orchestral instrument is said to be in J. C. Bach's 'Orione' (1763). [M.]

CLARK, JEREMIAH. Add that he is said to have been born in 1669, but that the date is probably much earlier. L. 13 from end of article, for the same year read 1699. L. 9 from end, add date for 'The World in the Moon,' 1697. To the list of plays for which he furnished music, the following are to be added:—'The Campaigners,' 1698; 'The Bath,' 1701; 'All for the better,' 1702, and 'the Committee,' 1706. Since the publication of the article in the Dictionary of National Biography, from which

the above additions are taken, its writer, Mr. W. Barclay Squire, has succeeded in establishing the date of Clark's death, concerning which authorities have hitherto been at variance. The printed copies of Hawkins's History give Nov. 5 as the date, but in a copy corrected by Hawkins himself, now in the British Museum, this is altered to Dec. 1, 1707; a contemporary newssheet has been found which confirms this date beyond a doubt. For the detailed account of the occurrence, and for the process by which the true date has been established, the reader is referred to the Athenæum of April 2, 1887. [M.]

CLARK, Scotson. See Scotson Clark.

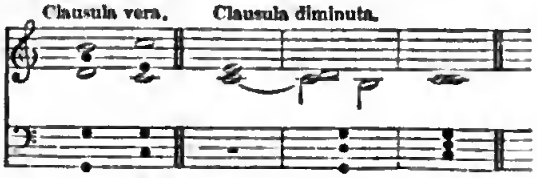
CLARKE, John (Clarke-Whitfeld). L. 7 of article, from the semi-colon read as follows:—in the same year (1793) he was appointed master of the choristers (not organist) at St. Patrick's Cathedral and Christ Church, Dublin. In 1794 he succeeded Richard Langdon as organist of Armagh Cathedral, which post he held till 1797. In 1795 he took the degree of Mus. D. in Dublin, and in 1799 the Irish rebellion led him to resign his appointments, (etc. as in l. 13). L. 21, add date of death of H. F. Whitfeld, 1814. Other corrections will be found under Trinity College, vol. iv. p. 170 *b*, note 8. [M.]

CLAUS. *For* Claus *read* Clauss-Szarvady, and add that she visited London in the summer of 1886, giving one concert in a private house.

CLAUSULA. The mediæval name for what is now called a Cadence, or Close.[1]

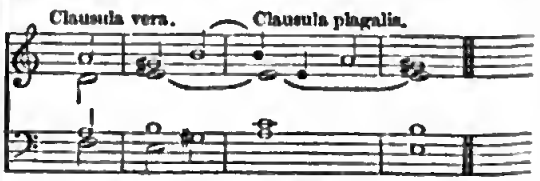
The most important Close employed in Polyphonic Music, is the *Clausula vera*, or True Cadence, terminating on the Final of the Mode. The *Clausula plagalis*, or Plagal Cadence, is rarely used, except as an adjunct to this, following it, at the conclusion of a Movement, in the form of a peroration. A Close, identical in construction with a True Cadence, but terminating upon some note, other than the Final of the Mode, is called a *Clausula ficta, subsidiaria*, or *media*; *i.e.* a False, Subsidiary, or Medial Cadence. A *Clausula vera*, or *ficta*, when accompanied, in the Counterpoint, by a suspended discord, is called a *Clausula diminuta*, or Diminished Cadence, in allusion to the shortening of the penultimate note, in order to allow time for the suspension and resolution of the dissonance.

Though the *Clausula vera* is the natural homologue of the Perfect Cadence of modern Music, and may, in certain cases, correspond with it, note for note, it is not constructed upon the same principles—for, the older progression belongs to what has been aptly called the 'horizontal system,' and the later one, to the 'perpendicular, or vertical system.'[2] In the *Clausula vera*, the *Canto fermo* must necessarily descend one degree upon the Final of the Mode; the Counterpoint, if above the *Canto fermo*, exhibiting a Major Sixth, in the penultimate note; if below it, a Minor Third. In the *Clausula diminuta*, the Sixth is suspended by a Seventh, or the Third, by a Second. In either case, the Cadence is complete, though any number of parts may be added above, below, or between, its two essential factors. The constitution of the Perfect Cadence is altogether different. It depends for its existence upon the progression of the Bass from the Dominant to the Tonic; each of these notes being accompanied by its own fundamental harmony, either with, or without, the exhibition of the Dominant Seventh in the penultimate Chord. But, by the addition of a sufficient number of free parts, the two Cadences may be made to correspond exactly, in outward form, through the joint operation of two dissimilar principles; as in the following example, in which a *Clausula vera*, represented by the Semibreves, is brought, by the insertion of a Fifth below the penultimate note of the *Canto fermo*, into a form identical with that of the Perfect Cadence.



A Close, formed exactly like the above, but terminating upon the Mediant of the Mode, is called a *Clausula media*.[3] In like manner, a *Clausula ficta*, or *subsidiaria*, may terminate upon the Dominant, or Participant of the Mode, or, upon either of its Conceded Modulations.[4] Modern writers are generally inclined to describe Closes of this kind as True Cadences in some new Mode to which the composer is supposed to have modulated. But, the early Polyphonist regarded them as False Cadences, formed upon certain intermediate degrees of the original Mode, from which he was never permitted to depart, by the process now called Modulation.

The form of *Clausula plagalis* most frequently employed by the Polyphonists was that in which, after a *Clausula vera*, the last note of the *Canto fermo* was prolonged, and treated as an inverted Pedal-Point. It is used with peculiarly happy effect in Mode IV—the Plagal derivative of the Phrygian—in which the impression of a final Close is not very strongly produced by the *Clausula vera*.



[1] It is necessary to be very cautious in the use of these two English words, which, in the 16th century, were not interchangeable. Morley, for instance, at pp. 73 and 127 of his Plaine and Easie Introduction (2nd Edit. 1608) applies the term 'Close' to the descent of the *Canto fermo* upon the Final of the Mode; and 'Cadence' to the dissonance with which this progression is accompanied, in the Counterpoint, when the form employed is that known as the *Clausula diminuta*. In cases like this, it is only by reference to the Latin terms that all danger of misconception can be avoided.

[2] See vol. i. p. 672 *b*.

[3] For a Table of Medial Cadences, in all the Modes, see vol. ii. pp. 343–4.

[4] See vol. ii. p. 342.

The Dominant of this Mode is the fourth degree above its final, corresponding with the modern Sub-dominant. And, as this forms so important an element in the treatment of the inverted Pedal, modern Composers apply the term Plagal to all Cadences in which the Sub-dominant precedes the Tonic Bass. The term serves its purpose well enough: but it rests upon an erroneous basis, since there is no such interval as a Sub-dominant in the Plagal Modes from which the progression derives its name.

In all the *Clausulæ* hitherto described, the two essential parts form together, in the final note, either an Octave, or Unison. There is yet another class in which the parts form a Fifth.

Morley[1] seems inclined to class these among the True Closes; but most early writers regard them as *Clausulæ fictæ, vel irregulares.* [W.S.R.]

CLAVICHORD. Line 2 of article, add The Italian name is *Manicordo*, the name *Clavicordo* being the equivalent of the German *Clavier* in the sense of any keyboard instrument having strings. P. 367 *a*, *add at beginning of line* 18, in clavichords of the 18th century. P. 368 *a*, l. 22, 'An admired effect due to change of intonation' is inaccurate. To play out of tune was deprecated by C. P. E. Bach. There is no doubt that clavichord players preserved a very tranquil position of the hand in order to preserve truth of intonation. Line 26, *for* shortened *read* tightened. Line 30, *for* with varying power of touch, *read* without quitting the key. Line 31, The Bebung (*vibrato*) was obtained without allowing the finger to quit the key.

With respect to the introduction of the chromatic keyboard, Hubert van Eyck painted the S. Cecilia panel of the famous Ghent altar-piece in which there is a Positive organ depicted with the chromatic division of the keyboard. He died in 1426, and that was therefore the last year in which this panel could have been painted. It is probable that the Halberstadt organ, built in 1360, had this division. If so, it is the earliest known example.

P. 368 *b*, l. 17, *for* the end *read* the middle. (Corrected in late editions.) Line 25. The Latin version of Virdung is, as is now well known, by Luscinius, whom many have credited with being the original author. Line 34. The scale of Guido should include the highest note e, and contain, with the B *molle et durum*, 22 notes. Line 8 from bottom, the statement that there was a clavichord dated 1520, wanting two semitones in the octave, proves to be unfounded. See Welcker's earlier account of it in 'Neu eröffnetes Magazin musikalischen Tonwerkzeuge,' p. 106 (Frankfort, 1855).

1 Plaine and Easie Introduction, p. 74 (2nd edition 1608).

The last clavichords that were made were constructed by Hoffmann, Stuttgart, in 1857, on the pattern of one belonging to Molique. They were made for the late Joseph Street, of Lloyds. [See also TANGENT.] [A.J.H.]

CLAVICYTHERIUM. P. 369 *b*. This instrument is figured in Virdung, 1511, and a remarkable specimen from the Correr collection, now belonging to Mr. G. Donaldson of London, was exhibited in the Music Loan Collection, 1885, and is figured from a drawing in colours in Mr. A. J. Hipkins's 'Musical Instruments' (Black, Edinburgh, 1887).

CLAY, FREDERIC. Add the productions of 'The Merry Duchess' (Royalty Theatre, May 23, 1883), and 'The Golden Ring' (Alhambra, Dec. 3. 1883).

CLAYTON, THOMAS. Add that he is said to have died about 1730.

CLÉ DU CAVEAU. The title of a large collection of French airs, including the tunes of old songs dating from before the time of Henri IV, old vaudevilles, commonly called *pont-neufs*, and airs from operas and *opéras comiques* which from their frequent use in *comédies-vaudevilles* have become popular airs (what are called *timbres*). The fourth and last edition of the work, published by Capelle, goes down to 1848; a new edition would have to include airs taken from comic operas by Auber, Adam, etc., written since the above date, and airs from the operettas of Offenbach and Lecocq, which have now become new types for the vaudeville couplet and have enriched the domain of the popular song. The collection is so arranged that it is perfectly easy to find either the tune of a song of which the words only are known, or the metre and rhythm of words which will fit any particular air. The publication is especially useful to dramatists who have to write couplets for a vaudeville, and to amateur song-writers; it contains 2350 different airs, and as many forms or models for couplets. The origin of the title is as follows:—Three French song-writers of the 18th century Piron, Crébillon *fils*, and Collé, instituted, in 1733, a sort of club, where they dined regularly, together with other song-writers and literary men. They called their society le Caveau, from the place of meeting, an inn of that name kept by one Landelle in the Rue de Buci, near the Comédie Française and the Café Procope, where these boon companions finished their evenings. From that time all societies of song-writers have connected themselves as much as possible with this first society, and so the name Caveau is synonymous with a club of the same kind. The original society lasted exactly ten years, after which, in 1762, Piron, Crébillon *fils*, and Gentil-Bernard formed a new society in the same place, which lasted only five years. After the Revolution, the 'Caveau moderne' was founded in 1806 by Capelle, the author of the Clé du Caveau, with the help of Grimod de la Reynière, Piis, Armand Gouffé, and Philippon de la Madeleine; they met at Balaine's in the Rocher de Cancale, rue Mont-

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orgueil. The society lasted till 1815, and in 1825 an effort was made to revive it, but after a year's existence it disappeared, together with another club, 'Les Soupers de Momus,' founded in 1813. In 1835 a new society was founded at Champeaux's under the direction of Albert Montémont, and was called at first les Enfants du Caveau, and then le Caveau only. It still exists, and is managed by a committee headed by a president elected every year, who holds Panard's glass and Collé's bells as symbols of his office. [A.J.]

CLEGG, JOHN. P. 371 *a*, l. 2, *for* 1742 *read* On Jan. 21, 1743-4. Add that he was discharged as cured on July 20, 1744, but again admitted on Dec. 15 of the same year. He was finally discharged Oct. 13, 1746. (Dict. of Nat. Biog.)

CLEMENS NON PAPA. L. 24 of article, *for* VI. *read* VII.

CLÉMENT, FELIX. Add date of death, Jan. 23, 1885.

CLEMENTI. L. 2 of article, *for* March 9 *read* March 10. Add that he was buried in the south cloister of Westminster Abbey. P. 372 *b*, l. 5, *for* Condicelli *read* Cordicelli. P. 373 *a*, third paragraph, add that during his continental tour, 1802-10, he married a daughter of Lehmann, the cantor of the Nicolaikirche in Berlin, who, after a journey to Italy with her husband, died in childbirth. [M.]

CLIFFORD, REV. JAMES. Lines 12 and 13 of article, *for* About the year 1700, *read* in Sept. 1698.

CLIFTON, JOHN C., born 1781, studied for five years under Richard Bellamy. He subsequently became a pupil of Charles Wesley, and devoted himself entirely to music, resigning an appointment in the Stationery Office which he had held for about two years. After an engagement at Bath, where he conducted the Harmonic Society, he went in 1802 to Dublin, and in 1815 produced there a musical piece called 'Edwin.' He organized, together with Sir John Stevenson, a concert in aid of the sufferers by the Irish famine. In 1816 he invented an instrument called the 'Eidomusicon,' intended to teach sight-reading. An attempt made in 1818 to bring out his invention in London failed, and he then adopted Logier's system of teaching, and remained in London for some time. He married the proprietress of a ladies' school at Hammersmith, where he died Nov. 18, 1841, having become partially insane some three years previously. [W.B.S.]

COCCIA, CARLO. Correct date of birth to April 14, 1782, and add place and date of death, Novara, April 13, 1873. L. 12 from end of article, *for* 36 *read* 40. L. 5 from end, *for* 1816 *read* 1815.

CODETTA. For the special meaning of the word in fugue, see vol. i. 568 *a*, and vol. iv. 138 *b*.

COGAN, PHILIP, Mus. D. was born in Cork about 1750, and became a chorister and afterwards a member of the choir of St. Finbar's Cathedral in that city. In 1772 he was appointed a stipendiary in the choir of Christ Church Cathedral, Dublin, but soon resigned his post. In 1780 he became organist of St. Patrick's Cathedral, and about the same time obtained the degree of Mus. D. from the University of Dublin. He resigned the organistship of St. Patrick's in 1810, and resided in Dublin as a teacher of music, dying there at an advanced age. He was distinguished as a player on the organ and the harpsichord, as well as for his powers of fugue extemporization. He published several sonatas of merit, written somewhat in the manner of Mozart. Michael Kelly, who took lessons from Cogan about 1777, describes his execution as 'astounding.' [G.A.C.]

COLLA. See AGUJARI.

COLLARD. Line 9 of article, *for* Gieb *read* Geib.

COLLECTIONS OF MUSIC. Lists of contents of the following published collections of music will be found in this Dictionary under the headings referred to.

Alfieri. Raccolta di Musica Sacra. iv. 320.
Alte Klaviermusik. See Klaviermusik.
Alte Meister. See Meister, Alte.
Arnold's Cathedral Music. i. 86 *b*.
Auswahl vorzüglicher Musikwerke. i. 105 *a*.
Bach-Gesellschaft, Edition of. i. 119; ii. 60 *b*; iv. 329 *a*.
Barnard. Church Music. i. 140.
Berg. Patrocinium Musicæ. i. 230.
Berlin. See Auswahl.
Bodenschatz. Florilegium Portense. i. 253.
Boyce. Cathedral Music. i. 308.
Burney's History, Examples in. iv. 370.
Cathedral Music. See Arnold, Barnard, Boyce, Tudway.
Choron. Raccolta generale (Collection generale etc.) iii. 63.
Clementi, Practical Harmony. iii. 24.
Crotch's Specimens. iii. 646-50.
Ecclesiasticon. i. 463, 462.
Eslava's 'Lira sacro-hispana.' i. 494, 495.
Farrenc's 'Trésor des Pianistes.' iv. 168.
Fitzwilliam Music. i. 630, 631.
Florilegium Portense. See Bodenschatz.
Harmonia Sacra (Page). ii. 632 *b*.
Hawkins's History, Examples in. i. 700.
Hullah. See Part Music and Vocal Scores.
Klaviermusik. Alte. ii. 63.
Latrobe. Selection of Sacred Music. ii. 102, 103.
Lira sacro-hispana. See Eslava.
Meister, Alte. ii. 247.
Moskowa, Prince de la. Recueil, etc. iii. 31.
Motet Society. ii. 376.
Musica Antiqua. ii. 410.
Musica Divina. ii. 411, 412.
Musical Antiquarian Society. ii. 416.
Novello. See Fitzwilliam Music.
Orpheus. ii. 613.
Page's 'Harmonia Sacra.' ii. 632 *b*.
Parthenia. ii. 663.
Part Music. ii. 656, 657.
Patrocinium Musicæ. See Berg.
Pianoforte Music, old. See Klaviermusik, Meister, Parthenia.
Practical Harmony. iii. 24.
Prince de la Moskowa. Recueil, etc. iii. 31.
Proske's 'Musica Divina.' ii. 411, 412.
Raccolta di Musica Sacra (Alfieri). iv. 320.
Raccolta generale, etc. (Choron). iii. 63.
Recueil des morceaux de musique ancienne. See Prince Moskowa.
Rochlitz's Sammlung, etc. ii. 141, 142.
Sammlung Sion. Appendix.
Sammlung vorzüglicher Gesangstücke. See Rochlitz.
Scottish Music, ancient. See Skene MS.
Selection of Sacred Music. See Latrobe.
Skene MS., contents of. iii. 524, 525.
Smith, J. Stafford. See Musica Antiqua.
Specimens, Crotch's. iii. 646-50.
Trésor des Pianistes. iv. 168.
Tudway. Collection of Church Music. iv. 198, 199.
Virginal Music. See Parthenia, and iv. 308—312.
Vocal Scores. iv. 319, 320.

COLMAN, or COLEMAN, CHARLES, Mus.D. Add that he took the degree of Mus.D. on July 2, 1651, and that in Nov. 1662 he was appointed Composer to the King, with a salary of £40 per annum. He contributed the musical definitions to Phillips' 'New World of Words' (1658). Last line but one of article, *for* 1657 *read* 1656, and add that he died in July, 1664. (Dict. of Nat. Biog.)

COLMAN, or COLEMAN, EDWARD. Add that he was the original composer of the music

in Shirley's 'Contention of Ajax and Ulysses,' on its production in 1653, and that on Jan. 21, 1662, he took Lanier's place in the royal band. L. 5 from end of article, *for* 19 *read* 29. (Diet. of Nat. Biog.)

COLOMBA. Opera in 4 acts; the words, fonnded on Prosper Merimée's story with the same title, by Francis Hueffer; music hy A. C. Mackenzie (op. 28). Written for, and produced by, the Carl Rosa company, Drury Lane, April 5, 1883. Given at Hamburg (in German) Jan. 27, 1884, and at Darmstadt, April 29 of the same year. [M.]

COLONNE, JUDAS (called EDOUARD), violinist and conductor, born at Bordeaux, July 24, 1838, studied music at the Paris Conservatoire, where he gained the first prize for harmony in 1858, and the same for violin in 1863. He became first violin in the Opéra orchestra, but left it in 1873 to establish, with the music-publisher Hartmann, the 'Concert National.' These concerts lasted two seasons, and were first held at the Odéon theatre, where Franck's 'Rédemption' and Massenet's 'Marie Magdeleine' were performed for the first time; the concerts were subsequently held at the Châtelet. In 1874, Hartmann having retired, Colonne endeavoured to form an association among artists which should be patronised hy amateurs and the puhlic. In this way were founded the Concerts du Châtelet, which though at first unsnccessful, have since gained so wide a reputation. It was not easy to struggle against the estahlished popularity of the Concerts Popnlaires, conducted by Pasdeloup, bnt Colonne had the excellent idea of giving more prominence to the works of the younger French composers; he produced several orchestral suites hy Massenet, the first and second of which had previously been given at the Concerts Populaires, and various orchestral compositions hy Lalo, Dubois, Franck, etc.; but the success of the concerts was not fully assured until Colonne, foreseeing a reaction in favour of Berlioz, and incited by the example of Pasdeloup, in a manner devoted his concerts to the great French composer by producing with great care, and in their entirety, all his works for chorus and orchestra; 'L'Enfance du Christ,' 'Roméo et Juliette,' and particularly 'La Damnation de Faust,' the success of which crowned the popularity of his undertaking. The enterprise, having qnite replaced the Concerts Populaires in public favour, became most profitable to all concerned In it, and to its director, who in 1880 was decorated with the Légion d'Honneur; he had before, in 1878, been chosen to conduct the concerts at the Trocadéro during the Exhibition. He is an extremely careful conductor, he rehearses with the most scrupulous care, and succeeds in giving a correct and vigorous interpretation of the works he performs. In his anxiety for clearness he had at one time a teudency to slacken the *tempi*, and was sometimes lacking in fire and energy; but in this respect he has corrected his deficiencies, and now infuses more warmth into the members of his orchestra. [A.J.]

COLTELLINI. Add date of death, 1817.

COLYNS, JEAN-BAPTISTE, a distinguished violinist, was born at Brussels Nov. 25, 1838. He was admitted to the Brussels Conservatoire at the age of 8, where he gained prizes for violin playing, harmony, etc. He became solo violinist at the Théâtre de la Monnaie at a very early age, and soon afterwards was appointed professor of his instrument at the Conservatoire.

He has made many professional tours in Europe with great success, and has at various times received advantageous offers to leave his natlve city. Among others he was in 1876 invited hy the King of Saxony to migrate to Dresden as Concertmeister and Professor at the Conservatorium there. These offers he has declined for family reasons. He visited England in 1873, and played at the Crystal Palace, April 12, and at the Philharmonic, July 7. M. Colyns has occupied himself with composition for his special instrument, and has also produced several dramatic works—for example, an opera in 1 act, 'Sir William' (1877); opera in 3 acts, 'Capitaine Raymond' (1881). [T.P.H.]

COMES. See ANSWER, DUX, and FUGUE.

COMMA. Line 5 from end of article, *for* 551441 *read* 531441.

COMMER, FRANZ. Add date of death, Aug. 17, 1887, and that 14 vols. of 'Musica Sacra' have now appeared, of which only the earlier volumes were edited by Commer.

COMMODO, 'easily,' 'at a convenient pace'; a direction of rare occurrence hy itself, hut generally used with Allegro, as in the Rondo of Beethoven's Sonata in E, op. 14, no. 1. [M.]

COMPLINE (Lat. *Completorium*). The last of the 'Horæ Diurnæ,' or 'Day Hours,' of the Roman Ritual.

Compline is sung after Vespers, either with or without a pause between the two Offices. It begins with the Versicle, 'Jube domine benedicere'; the Benediction, 'Noctem quietam, etc.'; and the Lectio, 'Fratres, sobrli estote.' These are followed hy the 'Confiteor,' and 'Absolutio,' with the usual alternations between the Officiant and the Choir; the Versicles and Responses, 'Converte nos, etc.'; and Psalms iv, xxx, xc, and cxxxiii (Vulg. vers.) sung under the Antiphon 'Miserere mihi.' These Psalms never change; nor, except in the last verse, does the Hymn, 'Te lucis ante terminum,' which immediately succeeds them. The Officiant next sings the Capitulum, 'Tu autem'; followed hy the Responsorium breve, 'In manus tuas'; the 'Gloria Patri,' and the Versicle and Response, 'Custode nos.' This part of the Office, which changes with the Season, is followed hy the Canticle, 'Nunc dimittis,' sung with the Antiphon, 'Salva nos.' On certain days, the Canticle is followed by the Preces. 'Kyrie eleison, etc.,' sung kneeling. When these are omitted, the Officiant proceeds, at once, with the unchanging Prayer, 'Vlsita, quæsumus, Domine.' Then follows the Benediction, 'Benedicat et custodiat'; and the

Office concludes with one of the four Antiphons, 'Alma Redemptoris Mater,' 'Ave, Regina,' 'Regina cœli,' or 'Salve Regina,' which change with the Season. [W.S.R.]

COMTE ORY. Correct statement as to first performance in England (last two lines of article) by adding that it was given at the King's Theatre (in Italian) Feb. 28, 1829.

CONCENTO, the sounding together of all the notes in a chord, and thus the exact opposite of Arpeggio. [M.]

CONCERT. P. 384 *a*, l. 17 from bottom should run:—were pre-eminent from 1791 to 1795. In 1813 the (Corrected in late editions). Last paragraph but one of article, *for* 1780 *read* 1777.

CONCERT SPIRITUEL. Corrections and additions will be found under ALTÈS, iv. 521 *b*.

CONCERTINO (*i. e.* a little Concert).

I. A term applied to the little band of Solo Instruments employed in a CONCERTO GROSSO—which see. The title of Corelli's Concertos is, *Concerti grossi con due Violini e Violoncello di Concertino obbligati, e due altri Violini e Basso di Concerto grosso ad arbitrio che si potramo radoppare.*

II. A Concerto on a small scale. See vol. i. p. 387 *a*. [W.S.R.]

CONCERTO GROSSO. I. An Orchestral Concerto; *i. e.* a succession of Movements, played by two or more Solo Instruments; accompanied by a full, or stringed Orchestra.

Handel's so-called 'Concertante' is a composition of this kind, written for two Solo Violins, and Violoncello, accompanied by Stringed Instruments and Hautboys. Eleven out of the twelve well-known Grand Concertos, by the same Composer, are written for a similar assemblage of Solo Instruments, accompanied by Stringed Instruments and Continuo only; but No. VII of this set is of an exceptional character, and contains no solo passages. Few of these compositions contain any bravura passages for the principal instruments, which are used, for the most part, like the Wind Instruments in works of later date, for the purpose of producing variety of instrumentation; but sometimes, and especially in the 'Concertante,' long passages of great constructional importance are assigned to them.

Handel's six 'Hautboy Concertos' are Concerti grossi, written for a Concertino consisting of two Solo Violins, two Violoncellos, two Hautboys, two Flutes, and two Bassoons, with the addition, in No I, of two Tenors, and, in No. VI, of an obbligato Harpsichord; accompanied, throughout the entire set, by the Stringed Orchestra and Continuo. In some of these, the solo passages are much more brilliant than in the Grand Concertos above mentioned.

An exceptional example, of great interest, by the same Composer, will be found in the Double Concerto, performed at the Handel Festival in 1885. Though unfortunately incomplete, the autograph copy of this work, in the Library at Buckingham Palace, contains nine movements, written for two Concertini, each consisting of two Hautboys, one Bassoon, and two Horns in F, the whole accompanied by Stringed Orchestra, and Continuo.

Corelli's Concerti Grossi are written for the same Instruments as Handel's 'Grand Concertos.' Sebastian Bach uses instrumental combinations of greater variety, and more in accordance with his own peculiar views of orchestral contrast, as in his Concerto for Violin, Flute, and Clavier, with the usual accompaniments.

In form, all these works bore a close analogy to the ordinary Overture, and Suite, peculiar to the middle of the 18th century, the Movements consisting of a series of Largos, Allegros, and Andantes, intermixed, occasionally, with Minuets, Gavottes, and even Gigas. After the invention of the Sonata-form, the Concerto grosso died completely out; for it would be impossible to refer to this class of compositions works like Mozart's Concertone for two Violins, his Concerto for Flute and Harp, or even his Serenades.

II. A term applied to the Orchestral Accompaniments of a Grand Concerto, as distinguished from the Concertino, or assemblage of principal instruments. [W.S.R.]

CONCONE, GIUSEPPE, born at Turin in 1810, was a professor of the pianoforte and singing. He lived for about ten years in Paris, where he gave lessons in both branches of music, and brought out several compositions for the piano, notably a set of studies published by Grüs. Richault was the publisher of his vocal music, which is melodious and well written for the voice. But it is chiefly by his solfeggi and vocalizzi that Concone has made a world-wide reputation for usefulness, to which the re-publication of these works by Peters of Leipzig has greatly contributed. Those that are known consist of a book of 50 solfeggi for a medium compass of voice, 15 vocalizzi for soprano, 25 for mezzo-soprano, and a book of 25 solfeggi and 15 vocalizzi, 40 in all, for bass or baritone. This coupling together of bass and baritone is as a rule a great mistake, but in the present case the alternative notes given in passages which run low enable baritone voices to make very profitable use of the vocalizzi, and as they do not run very high, ordinary bass voices can sing them with sufficient ease. There is also a set of 30 very good florid exercises for soprano.

The contents of these books are melodious and pleasing, and calculated to promote flexibility of voice. The accompaniments are good, and there is an absence of the monotony so often found in works of the kind. The book of 50 solfeggi has been re-published by many houses, and latterly by Curwen, with the Tonic Sol-fa in addition to the ordinary notation.

After the French revolution of 1848, Concone returned to Turin, and became Maestro di Cappella and Organist at the Chapel Royal. He died in 1861. [H.C.D.]

CONDELL, HENRY. Add date of birth, 1757. He wrote overtures to 'The House to be

sold' (1802), Dimond's 'Hero of the North' (1803), 'Love laughs at Locksmiths'; incidental music to 'Aladdin,' and Reynolds's 'Bridal Ring' (1810). He died at Battersea, June 24, 1824. (Dict. of Nat. Biog.)

CONRADI, AUGUST. Add day of birth, June 27, and correct day of death to May 26.

CONSECUTIVE. The last sentence of the article is to be modified, since the 'later investigations' prove to be unreliable. There is ample evidence that the Organum was what it has been universally considered to be. [See NOTATION, ii. 469; ORGANUM, etc.] [M.]

CONSERVATOIRE. P. 392 *b*, l. 4 from bottom, *for* Toulon *read* Tulou. (Corrected in late editions.)

CONSERVATORIO. The dates of the various Neapolitan Institutions are more correctly given under NAPLES, ii. 444–6. Line 10 of article, the date of the foundation of the first school by Tinctor is probably much earlier than 1496, as he left Italy in 1490. [See TINCTORIS, iv. 128.]

CONTI, F. B. P. 395 *b*, l. 7. *for* Kritische *read* Historisch-kritische. Line 4 from end of article *for* Hof-scholar *read* Hof-compositeur.

CONVICT. The last two sentences of the article should run:—Its only claim to mention here is the fact that Schubert was educated for the Hof-Kapelle in the Convict at no. 45 in the Piaristen Gasse, Josephstadt, Vienna. That for the choristers of St. Stephen's is in the Stobenbastei, No. 2. (Corrected in late editions.)

COOKE, BENJAMIN, MUS. D. Add that he was an assistant director at the Handel Commemoration in 1784.

COOKE, HENRY. Last line of article, *for* 1657 *read* 1656. Add that he composed all the special music for the coronation of Charles II, April 23, 1661.

COOKE, ROBERT. Add dates of birth and death, 1768 and Aug. 13, 1814.

COOKE, T. S. P. 398 *a*, l. 6, add that in 1821 he was called 'director of the music at Drury Lane Theatre' (Quarterly Musical Magazine), and that from 1828 to 1830 he was one of the musical managers of Vauxhall Gardens. L. 13, add that he relinquished his post at the Bavarian Embassy in 1838. To list of productions add 'Abo Hassan' (adapted from Weber), April, 1825; 'The White Lady' (from Boieldieu), Oct. 1826; 'Isidore de Merida' (from Storace), 1828; 'Acis and Galatea,' 1842; 'The Follies of a Night,' 1845. (Dict. of Nat. Biog.) [M.]

COOPER, GEORGE. Line 21 of article, *for* Sir George Smart *read* J. B. Sale (1856).

COPERARIO, JOHN. P. 399 *a*, l. 3, *for* 1612 *read* 1612–13. Line 9, *for* 1614 *read* 1613. L. 12, *for* in the same year *read* in 1613–14. He died in 1627.

COPPOLA, P. A. Line 1 of article, *for* in 1792 *read* Dec. 11, 1793. Line 13, add date of 'La bella Celeste,' 1837. Last line, *for* Nov. 14 *read* Nov. 13.

COPYRIGHT. The following changes have been made since the publication of the first volome:—

1. Domestic copyright. Certain speculators having bought up the copyright of popular songs with the object of levying penalties upon persons innocently singing them at charitable concerts and penny readings, an Act was passed in 1882 providing that the proprietor of any musical composition who shall be desirous of retaining in his own hands exclusively the right of public performance or representation of the same shall cause to be printed upon the title-page of every published copy a notice that this right is reserved.

2. International Copyright. By the Convention of Berne, executed Sept. 9, 1886, the following States entered into an International Copyright Union:—Great Britain (including all the Colonies), Germany, Belgium, Spain, France, Haiti, Italy, Liberia, Switzerland, Tunis. This treaty will supersede all existing copyright-agreements between Great Britain and the States enumerated. The second article of the treaty is as follows:—'Authors of any of the countries of the Union shall enjoy in the other countries for the works, whether published in one of those countries or unpublished, the rights which the respective laws do now or may hereafter grant to natives.' The term of protection is not, however, in any case to exceed in length the term of protection in the country of origin. Thus, a German who has complied with the formalities and conditions required for copyright in Germany, will possess, in England, the same copyright privileges in his work as an Englishman; but these will not last longer than the term of protection which the law of his own country gives to his work. It is expressly stated that Article ii. applies to the public representation of dramatic or dramatico-musical works, and to the public performance of unpublished musical works, and of published musical works in which the author has declared on the title-page that he forbids the public performance. [C.A.F.]

COR ANGLAIS. The statement in the last sentence but one, as to Rossini's use of the instrument, is to be corrected by a reference to OBOE DI CACCIA, vol. ii. p. 489.

CORANTO. See COURANTE, vol. i. p. 410.

CORBETT, WILLIAM. Add that he made two journeys to Italy; the first, as stated in the Dictionary, about 1711, from which he returned and gave a concert at Hickford's Rooms in 1714 (April 28). It was at this time that he was appointed to the Royal band, his name appearing on the list of musicians from 1716 to 1747. He died March 7, 1747–8. The last sentence should run:—After his return he published 'Concertos, or Universal Bizzaries composed on all the new Gustos in his travels through Italy,' containing 36 concertos, in two books, the first in four parts, the second in seven, professing to exhibit, etc. (Dict. of Nat. Biog.) [M.]

CORDER, FREDERICK, at this date (1888) one of the foremost of our rising young composers. Born in London, Jan. 26, 1852, he showed from infancy a strong aptitude for music, which he was, however, not allowed to indulge, being at the age of 18 made to go into business. From his first situation he was unexpectedly released by the pecuniary embarrassments of his employers, and he then persuaded his parents to let him enter the Royal Academy of Music, where his talent for original composition was quickly recognised. He only remained there a year and a half, as, on being elected to the Mendelssohn Scholarship, he was sent to Cologne, where he studied hard for four years under Dr. Ferdinand Hiller. Shortly after his return to England he was appointed conductor at the Brighton Aquarium, where by his talents and energy he raised the musical entertainments from the very low level at which he found them, and brought the orchestra to its present state of efficiency. Mr. Corder's gifts and culture are wide and varied. During the years when music proved unremunerative—as for years it must do to all young composers of high aim and uncompromising temper—he supported himself mainly by literary work, in much of which he had the co-operation and help of his accomplished wife. His musical star seems now in the ascendant. Several of his orchestral works have been performed at the Crystal Palace, the Philharmonic concerts and elsewhere. His romantic opera 'Nordisa,' written for the Carl Rosa company, was produced on Jan. 26, 1887, at the Royal Court Theatre, Liverpool, with brilliant success. It has since been performed in several provincial towns, and was brought out at Drury Lane, May 4, 1887. Subjoined is a complete list of Mr. Corder's compositions. The words of all the vocal works but the two last are his own. The works marked with an asterisk have been published.

1. Evening on the Sea-shore. Idyll for Orchestra. 1876.
2. Im Schwarzwald. Suite. 1876.
3. Morte d'Arthur. Grand Opera. 4 acts. 1877–8.
4. Philomel. Operatic Satire. 1 act. 1880.
5. A Storm in a Teacup. Operetta. 1880.
6. The Cyclops. Cantata. 1881.
*7. River Songs. Trios for Female voices. 1881.
8. Overture. Oslan (written for the Philharmonic Society). 1882.
9. Nocturne for Orchestra. 1882.
10. Breamland. Ode for Chorus and Orchestra. 1883.
*11. Roumanian Dances, Violin and Piano. 1883.
12. The Nabob's Pickle. Operetta. 1883.
13. The Noble Savage. Do. 1885.
*14. Overture. 'Prospero.' 1885.
15. Orchestral scenes for The Tempest. 1886.
*16. The Bridal of Triermain. Cantata (Wolverhampton Festival). 1886.
*17. 'Nordisa.' Romantic Opera. 1886.
18. Roumanian Suite for Orchestra. 1887.
*19. 'The Minstrel's Curse.' Ballad for declamation, with orchestral accompaniment. Crystal Palace, March 10, 1888.
*20. Song, 'O sun, that wakenest all' (Tennyson). [F.A.M.]

CORFE, JOSEPH. Line 4 of article, *for* 1782 *read* 1783, and add that he sang in the Handel Commemoration. Line 9, *for* Cathedral *read* Church. Line 10, *for* eight *read* eleven. Add that A. T. Corfe organized a successful festival at Salisbury on Aug. 19–22, 1828. Last line, *for* is *read* was, from 1846 to 1883; and add dates of birth and death, 1814, and Dec. 16, 1883.

Another of his sons, JOHN DAVIS CORFE, born 1804, was for many years organist of Bristol Cathedral, and died in Jan. 1876. (Dict. of Nat. Biog.) [M.]

CORNELIUS. Correct date of death to Oct. 26, and add that on Oct. 28, 1887, his opera, 'Der Barbier von Bagdad,' was reproduced with success at Coburg.

CORNELYS, THERESA, born at Venice in 1723, was the daughter of an actor named Imer. She was the mistress of a senator Malipiero at the age of seventeen, and in 1753 bore the same relation to the Margrave of Baireuth, being then married to a singer named Pompeati. About the same period she was nominated director of the theatres in the Austrian Netherlands. She came to England and sang as second woman on the first rendering of Gluck's opera 'La caduta de' Giganti' at the Haymarket, Jan. 7, 1746. She sang at Amsterdam as Mme. Trenti, and took the name of Cornelys from that of a gentleman at Amsterdam, M. Cornelis de Rigerboos. Returning to England, she bought Carlisle House, Soho Square, in 1760, in order to give a series of public entertainments, to which a number of ladies and gentlemen subscribed under the name of 'The Society.' On Feb. 26, 1761, she sang as Mme. Pompeati in the Music Room in Dean Street for the benefit of a Signor Siprutini. Her eleventh entertainment was advertised to take place on May 5, 1763. The first 'grand concert of vocal and instrumental music' took place on Friday, Feb. 24, 1764, and the first 'morning subscription music' on April 6 of the same year. In spite of opposition and quarrels her rooms became very popular. Bach and Abel directed her concerts in 1765; they appear to have been connected with Carlisle House down to 1773, and perhaps later. In April 1768 Mrs. Cornelys was honoured with the presence of some of the Royal Family, and in August of the same year the King of Denmark visited her rooms. In 1769 she gave a festival and grand concert under the direction of Guadagni. Galas, concerts, and masked balls followed each other in rapid succession, but the proprietors of the Italian Opera House felt that the 'Harmonic meetings' were becoming dangerous rivals to their own attractions. Mrs. Cornelys and Guadagni were fined at Bow Street, and she was indicted before the Grand Jury, Feb. 24, 1771, for keeping 'a common disorderly house.' Goldsmith's 'Threnodia Augustalis' for the death of the Princess of Wales, with music by Vento, was given at the rooms Feb. 20, 1772. Her fashionable supporters began to leave her house for the Pantheon, and in the 'London Gazette' for Nov. 1772 appeared the name of 'Teresa Cornelys, dealer.' In the following month Carlisle House and its contents were sold by auction. On several occasions between 1775 and 1777 Mrs. Cornelys is to be heard of as giving concerts and balls at Carlisle House, but after the latter date she remained in retirement under the name of Mrs. Smith, and

was supported by a son, who pre-deceased her. A short time before her death she sold asses' milk at Knightsbridge and unsuccessfully tried to arrange some public breakfasts. She died in the Fleet Prison Aug. 19, 1797, at the age of 74, leaving a daughter who called herself Miss Williams. The merits of Mrs. Cornelys as a singer were small, but the 'Circe of Soho Square,' as she was styled, organized during twelve years the most fashionable series of entertainments in London. She was an able woman of business and thoroughly understood the art of advertising. Carlisle House passed through various fortunes. In 1780 the ball-room was used by a debating society, and in 1785 the property was sold afresh. Carlisle House was pulled down about 1788 and the present houses, 21A and 21B, built on the site. St. Patrick's (Roman Catholic) Chapel in Sutton Street, consecrated in 1792, was the former banquetting- or ball-room. (See Life in Dict. of Nat. Biog. vol. xii.) [H.R.T.]

CORNET. Line 3 of article, add reference to ZINKE, vol. iv. p. 511.

CORNYSHE, WILLIAM. Lines 3, 4, *for* Gilbert Banestre about the year 1490 *read* William Newark in 1509. Add that he went with the king to the Field of the Cloth of Gold, where he devised the pageants at the banquet. He died before November, 1524. For further information the reader is referred to the Dict. of Nat. Biog.

CORONA. A synonym for Fermata or Pause, of somewhat rare occurrence; a familiar instance of its use is in the 'Virgo virginum' of Dvořák's 'Stabat Mater,' in which *Senza Corona* is placed over the last note of the movement in the vocal parts, to emphasize the fact that the instruments alone hold out the pause. [M.]

CORONACH (*Gaelic*, a funeral cry, from *Co*, 'together'—analogue of the Latin *con*—and *ranach*, 'a shrieking or weeping': root *rān*, 'a shriek or cry'). This was the dirge chanted in former times in Celtic Scotland by the Bard or Seannachie on the death of the chief or other great personage of a clan. In some degree it resembled the song of praise composed and led by special bards: the genealogy, the virtues, and the great deeds of the deceased were recounted in pathetic verse to plaintive wild music, the bard giving vent to his own grief, while the sounds of the harp and the wailings of women excited that of the hearers. However rude, it appears to have been rhythmical, and was chanted in recitative. Although the great funeral ceremonial, of which the dirge was only a part, must have been confined to persons of distinction, yet in all cases the coronach was indispensable, as without it, according to popular belief, the spirit was condemned to wander forlorn, bewailing its miserable fate that this rite had been denied to it. These ceremonies had, however, no religious significance; the virtues, heroism, and achievements of the dead were alone their subject; and the rite continued thus to be observed in Ireland and the Highlands of Scotland long after the conversion of the people to Christianity. Dr. Stewart of Nether Lochaber—perhaps the highest living authority on such matters—writes:—

> Our oldest Gaelic Laments are to this day to be chanted rather than sung; and I can recollect an old seannachie in the Braes of Lochaber, some thirty-five years ago, chanting MacIntosh's Lament to me, in a style of recitative that impressed me greatly; his version of the well-known and beautiful air being in parts very different from that printed in our books; and if ruder and wilder, all the more striking because of its naturalness.

Sir Walter Scott mentions the coronach as a part of the funeral rite when the body of the chief of clan Quhele was borne to an island in Loch Tay (Fair Maid of Perth, chap. xxvii.); and again in 'The Lady of the Lake' (canto iii.) he introduces the coronach in the beautiful verses:—

> He is gone on the mountain,
> He is lost to the forest,
> Like a summer-dried fountain
> When our need was the sorest.

In a note he also gives a translation of a genuine Gaelic coronach. In ordinary cases of death this dirge was simply the expression of the grief of the women of the clan for the loss of a protector or breadwinner, intensified by the genius of a poetic and highly imaginative people.

These funeral customs must have prevailed in Scotland before the advent of the Romans, and been handed down from pre-historic times, for they were confined to the Gaelic-speaking districts, north of the wall of Antoninus, and Mr. W. F. Skene has now proved beyond a doubt that the Picts, the inhabitants of that region, were a Celtic race, their language being Gaelic with traces of Cornish. In Scotland in modern times the rhapsody of the bard and the wail of the women are no longer heard: the name Coronach has been transferred to the Cumhadh or musical lament, a kind of pibroch now played by the pipers who lead the funeral procession. These pibroch laments are in a peculiarly weird, wild style, well suited for the bagpipe, but not capable of being reproduced on any other instrument. They begin with a simple *motivo*, and this is worked up, with ever-increasing intricacy and rapidity of notes, through a number of divisions or variations, till the same simple wild strain reappears as the close. Some of these laments have a high reputation, such as those of MacIntosh, MacLeod, Mac Rimmon (*Cha till mi tuille*—I return no more). The last is often played as the emigrant's farewell to his country.

In Ireland these funeral rites would seem to have been celebrated in early times on a much grander scale than in Scotland. Professor Sullivan, in his excellent Introduction to O'Curry's Lectures on the Manners and Customs of the Ancient Irish, quoting from the Book of Ballimote and other Irish MSS., shows that in many cases a funeral pyre was erected, the favourite dogs and horses of the deceased slain and burned with the body, and that, in one instance at least, there was an extraordinary addition to the ceremonial. This took place at the funeral of Fiachra, the son of Eochad Muidhmeadhan. He had won a great battle in Munster, and was

returning home to Temar (Tara) with the spoil and hostages taken from the enemy:

When he reached Ferud in Meath Fiachra died of his wounds there. His *Leacht* (stones set up to protect the urn) was made; his *Fert* (mound of earth) was raised; his *Cluiche Caintech* (pyre) was ignited; his Ogham name was written; and the hostages which he had brought from the South were buried alive round the *Fert* of Fiachra, that it might be a reproach to the Momonians for ever, and that it might be a trophy over them.

The *Cluiche Caintech* here used for the pyre was properly the whole funeral rite, and included the burning of the body, the enclosing of the ashes in the urn, the recitation of dirges, and the performance of games. When in Christian times burial took the place of cremation, some of these observances survived, in particular the dirge or wail, while the lighted candles are supposed to represent the ignition of the pyre. Much information of a most interesting nature will be found in Professor Sullivan's work, and not altogether confined to matters of antiquity.

These observances seem to be a survival of rites common to the Aryan nations of antiquity. The funerals of Patroclus and of Hector, as related in the Iliad, may be taken as descriptions of a traditionary custom, thousands of years older than Homer, practised by the progenitors of these nations before even the earliest swarm had left its fatherland.

Much interesting matter regarding Celtic customs will be found in O'Curry's Lectures; Walker's Memorials of the Bards; Logan's Gael, edited by Dr. Stewart, and an admirable chapter on the ethnology of the country in W. F. Skene's Celtic Scotland. Mr. George MacDonald is thanked not only for the Gaelic etymology, but also for kind hints on the subject. [J.M.W.]

CORRI, Domenico. Line 1 of article, add day of birth, Oct. 4, and *for* Naples *read* Rome. Line 2, *for* about 1826 *read* May 22, 1825. Add that in 1771 he was invited to Edinburgh to conduct the concerts of the Musical Society, and settled there as a publisher and singing-master. He went to London, as stated in the Dictionary, in 1774, but did not again visit England till 1787, when he joined Mazzinghi and Storace in writing additional music to Paisiello's 'Re Teodoro.' The opera of 'The Travellers' was produced on Jan. 22, 1806. His instruction book, called 'The Singer's Preceptor' was issued in 1810, and contains an autobiographical preface. Last line but two of article, *for* Antonio *read* Philip Antony, and add that he was one of the original promoters of the Philharmonic Society. (Dict. of Nat. Biog.) [M.]

COSI FAN TUTTE. To last line but one add that it was also produced as 'The Retaliation' at the Theatre Royal, English Opera House (Lyceum), April 14, 1841. Add that 'Tit for tat' was produced at the English Opera House, July 29, 1828.

COSTA. Line 22 of article, *for* Psalm, etc. *read* cantata on Is. xii. P. 406 *b*, line 12, *for* in February 1838, *read* Jan. 14, 1837. Add date of death, April 29, 1884.

COSTELEY, William. Line 8 of article, correct the statement that the society founded by him was called 'Puy de Musique, etc.,' that title referring to a musical contest established by the guild in 1575, at which Orlando de Lassus carried off the first prize, a silver harp. Add day of death, Feb. 1. (Dict. of Nat. Biog.) [M.]

COTTA, Johannes, who died at Willerstedt in 1868, is worthy of mention as composer of the spirited music for four male voices to Arndt's patriotic song, which electrified Germany at the time of the rising against Napoleon in 1813, 'Des Deutschen Vaterland,' commencing 'Was ist des Deutschen Vaterland.' The same song was skilfully set, but with undesirable complexity, by G. Reichardt in 1826. But Cotta's tune is the one wedded to the poem from the beginning, and during the period of enthusiasm for the new national idea. [R.M.]

COTTON, John, the author of a treatise on music, dating from the latter part of the eleventh or the beginning of the twelfth century. There exist five copies in MS., at Leipzig, Paris, Antwerp, the Vatican Library, and two at Vienna. A sixth copy, used by Gerbert, who published the treatise in 1784, was destroyed in the fire at St. Blasien in 1768. In the Paris and Antwerp copies the authorship is ascribed to Cotton or Cottonius, two of the others bearing the title 'Joannis Musica.' Gerbert quotes an anonymous work ('De Script. Eccles.'), in which reference is made to a learned English musician known as Joannes; and the dedication of the book, which runs 'Domino et patri suo venerabili Anglorum autistiti Fulgentio,' bears out the assumption that its author was English. It has been variously proposed to ascribe its authorship to Pope John XXII, and to Joannes Scholasticus, a monk of the monastery of St. Matthias at Trèves, but the above theory is probably correct. The treatise is valuable as explaining the harmonic system of the period in which it was written. (Dict. of Nat. Biog.) [W.B.S.]

COUCHED HARP. An obsolete name for Spinet, which see.

COUPPEY, LE. See vol. ii. p. 731 *b*, and add that he died in 1887.

COURTEVILLE, Raphael. Line 16 of article, *for* 1696 *read* 1695. Line 19, etc., The statement that he died and was succeeded by his son in 1735 is without confirmation. The vestry registers of the Church of St. James's, Piccadilly, show no entry of a change of organists between 1691 and 1771, and as several entries imply that Courteville had been for many years before the latter date unable to perform his duties, it is highly probable, if not actually certain, that one person of the name held the post for eighty years. He seems to have married in 1735 a lady of large fortune. (Notes and Queries, ser. II. x. 496.) In 1738 he published 'Memoirs of Lord Burleigh,' signing it only with initials. A pamphlet by him on Insolvency was published in 1761, and a satire on his writings appeared in the 'Westminster Journal' of Dec. 4, 1742, bearing his signature, with the appended titles,

'Organ-blower, Essayist, and Historiographer.' He died early in June, 1772, and was buried on the 10th of the month. [M.]

COUSSEMAKER, C. E. H. DE. Line 20, *for* 10 *read* 12.

COVENT GARDEN THEATRE. P. 413*a*, l. 16, *for* 1862 *read* 1856. (Corrected in late editions.) Line 19, *for* 1862 *read* 1861.

COWARD, JAMES, born in London, Jan. 25, 1824, entered the choir of Westminster Abbey at an early age. He was given the appointment of organist at the parish church, Lambeth; and at the opening of the Crystal Palace at Sydenham he received a similar appointment there, which he retained until his death. He held various church appointments in addition to this, being at one time or another organist of St. George's, Bloomsbury, and St. Magnus the Martyr, London Bridge. He was conductor of the Western Madrigal Society from 1864 to 1872, and directed also the Abbey and City Glee Clubs for some time before his death, which took place at his house in Lupus Street, Jan. 22, 1880. He was for some time organist to the Sacred Harmonic Society, and the Grand Lodge of Freemasons. Although best known by his brilliant transcriptions for the organ of operatic melodies, etc., his published works show him to have possessed considerable musical knowledge and artistic feeling. They include an anthem, 'O Lord, correct me'; 'Sing unto God,' a canon four in two; two other canons; Ten Glees; 'Ten Glees and a madrigal,' published 1871; besides many pieces for pianoforte, organ, etc. He had a remarkable power of improvisation, which however, was often turned to account in order to accompany the performances of acrobats and similar exhibitions. [M.]

COWEN, F. H. To the list of his works add the oratorio of 'St. Ursula' (Norwich, 1881), and the cantata 'The Sleeping Beauty' (Birmingham, 1885); an orchestral suite, 'The Language of Flowers,' and a 'Scandinavian' symphony (No. 3). A 'Welsh' symphony (No. 4) was played at the Philharmonic in 1884, and a fifth, in F, written for the Cambridge University Musical Society, was performed there, and subsequently at a Richter concert, in 1887. An oratorio entitled 'Ruth,' the words by Joseph Bennett, was given at the Worcester Festival of the same year. In 1888 he was appointed conductor of the Philharmonic Society, and was given the post of musical director of the Melbourne Centennial Exhibition. [M.]

CRAMER. P. 413 *b*, l. 20, *omit the words* or the next. Line 26, add that Franz or François Cramer was appointed Master of the King's music on the death of Christian Kramer in 1834. Line 29, *after* Johann Baptist, *add* the eldest son. Add that J. B. Cramer's first appearance took place in 1781. Line 42, *for* 1774 *read* 1784.

CREATION, THE. Line 10 of article, *for* 29 *read* 2.

CREED. Line 12, *omit the words* but in later revisions the word 'sung' has been removed.

CRESCENTINI, GIROLAMO. Line 2 of article, *for* in *read* Feb. 2. Last line but one, *for* in *read* April 24.

CREYGHTON, REV. R. Last two lines, correct date of death to Feb. 17, 1733, and *for* age *read* 94.

CRISTOFORI. Line 13 of article, *for* in 1651 *read* probably May 4, 1655 (the date given by Paloschi). Line 16, *for* Florence *read* Padua. P. 418, paragraph 3, add that a second instrument by Cristofori was exhibited at the Festival of 1876, and at the Trocadéro, Paris, 1878, by the Signori Krauss of Florence. The date of it is 1726; the action is the same as in that belonging to the Signora Martelli, but with the advantage of possessing the original light hammers. The tonch is good and very facile. P. 418*a*, l. 9 from bottom, *for* in *read* Jan. 27. [A.J.H.]

CROCE, GIOVANNI. Line 6 of article, *for* in *read* in August.

CROCIATO IN EGITTO. Line 4 of article, *for* June 30 *read* July 23.

CROFT, WILLIAM, Mus. D. Correct date of birth to 1678; he was baptized on Dec. 30 in that year. P. 419 *b*, l. 15, *for* 1703 *read* 1702, and *for* 1704 *read* 1703. [W.B.S.]

CROSDILL, JOHN. Line 17 of article, *for* In 77 he succeeded Peter Gillier *read* In 78 he succeded Nares.

CROSS, THOMAS. See LONDON VIOLIN MAKERS, vol. ii. p. 164 *b*.

CROSSE, JOHN. Add date of birth, July 7, 1786, and correct date of death to Oct. 20, 1833.

CROTCH, W. P. 420 *b*, l. 16, *for* the spring of 1780 *read* Oct. 1779. Line 19 from bottom, *for* About 1820, etc., *read* He lectured at the Royal Institution in 1804, 5 and 7, and again from 1820 onwards.

CROUCH, MRS. A. M. Line 8, *for* in the winter of *read* on Nov. 11. Line 3 from end of article, *for* About 1800 *read* In 1801, and add that on May 14 of that year she appeared as Celia in 'As You Like It,' for Kelly's benefit.

CRWTH. Line 7 of article should run :— about 609, by Venantius Fortunatus, Bishop, etc. (Corrected in late editions.)

CUDMORE, RICHARD. Correct date of death to Dec. 29, 1840.

CUI, CESAR ANTONOVITCH, born Jan. 6, 1835, at Wilna, was educated at the School of Engineering in St. Petersburg, where he ultimately became Professor of Fortification, and published several books on the art of war. He received a thorough musical education from Moniuszko and Balakirew, and from 1864 to 1868 contributed musical articles to one of the St. Petersburg papers, in which he warmly advocated the cause of modern music, and in particular of Schumann, Berlioz, and Liszt. In 1878–9 he contributed a series of articles entitled 'La Musique en Russie' to the Paris 'Revue et Gazette musicale.' Of his four operas, 'Der Gefangene im Kaukasus,' 'Der Sohn des Mandarins,' 'William Ratcliff,'

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and 'Angelo' (the last on Victor Hugo's play), the two latter have been published with Russian and German words. Two scherzos and a tarantelle for orchestra, a suite for piano and violin, and upwards of fifty songs, are mentioned by Riemann, from whose lexicon the above notice is taken. A very effective Polonaise in C was played by Rubinstein in London in 1886, and has lately been published by Stanley Lucas & Co. [M.]

CUMMINGS, W. H. Add that he is editor of the publications of the Purcell Society, and that he contributed a life of that master to the 'Great Musician' series. He was appointed conductor of the Sacred Harmonic Society in 1882.

CURWEN, JOHN, the founder of the 'Tonic Sol-fa' method of teaching singing, was born Nov. 14, 1816, at Heckmondwike, Yorkshire. For an account of the main work of his life, see TONIC SOL-FA and TONIC SOL-FA COLLEGE. He came from an old Cumberland family, and was educated (at University College, London) for the profession of his father, a Nonconformist minister. It was at a conference of Sunday-school teachers held in Hull in 1841 that he was commissioned to make enquiry as to the best and simplest way of teaching to sing by note, and the investigations thus begun led him to make the spreading of music among the people the great object of his life. In 1843 his 'Grammar of Vocal Music' appeared. In 1853 he founded the 'Tonic Sol-fa Association,' and in 1879 the 'Tonic Sol-fa College.' In 1864 he gave up ministerial work, and devoted his whole time 'to the direction of the large organisation' which had grown up under his care. He died at Manchester June 26, 1880. A biography published in 1882 by his son, John Spencer Curwen (Principal of the Tonic Sol-fa College), under the title of 'Memorials of John Curwen,' gives a picture of a very full and useful life, as well as of a signally fine character. Since the article TONIC SOL-FA was written, the method has been more and more widely adopted, and it is now the most generally accepted means, in England and the Colonies, of teaching the elements of music for sight-singing purposes.

The following is a list of Mr. Curwen's educational works, omitting the large number of smaller instruction-books, etc., prepared for the use of classes of different kinds:—

'The Standard Course of Lessons and Exercises on the Tonic Sol-fa Method.' [First edition, 1861; issued in a new form, 1872, as the 'New Standard Course,' the most complete class book of the method for general use, includes Harmony, Musical Form, Composition, etc.].

'The Teacher's Manual of the Art of Teaching in General, and especially as applied to Music,' 1875. [A book designed for the teaching of teachers, with full explanations and discussions of theoretical points, hints on the management of classes, and on the art of teaching generally. This book superseded an earlier book of a similar character—'Singing for Schools and Congregations,' 1843].

'How to observe Harmony.' First edition 1861; reissued in a new form 1872. [The text book used for teaching Harmony on the T. S. F. method. The musical illustrations are printed in both notations].

'A Tonic Sol-fa Primer' (No. 18 of the series of Primers edited by Dr. Stainer, and published by Messrs. Novello). [Written 'to explain the letter T. S. F. notation and method of teaching to those already familiar with the established mode of writing music by means of the Staff.']

'Musical Theory,' 1879. [Mr. Curwen's latest work. Musical examples given in the two notations. In five main divisions, Common Scale and Time, Minor Mode and Transition, Musical Form, Expression, and Harmony].

'Musical Statics: an attempt to show the bearing of the recent discoveries in Acoustics on Chords, Discords Transitions, Modulations, and Tuning, as used by modern musicians.' 1874.

'Tonic Sol-fa Reporter.' Published monthly (Id.). Begun 1851: nearly 900 numbers since issued: each number gives articles and essays, together with some pages of part music, choruses, part songs, madrigals, etc., by old and living composers. The list of pieces thus published shows about 3000 titles.

Various Hymn and Tune Books, Collections of Part Music, School Songs, etc., including 'Modern Part Songs' in 96 numbers (by contemporary composers, Sullivan, Macfarren, Pinsuti, Smart, Barnby, and others.

Mr. Curwen also edited in Sol-fa a large number of classical works (oratorios and other compositions by Handel, Haydn, Mozart, Rossini, etc.), and works by modern composers (Macfarren, Mendelssohn, and others). [See also vol. ii. 428*a*.] [R.B.L.]

CUSHION-DANCE. *Omit the words* (*i. e.* possibly 'kissing-dance'). The false derivation was probably suggested by some too ingenious German, and rose from the similarity of the words Kissen and Küssen. A full description of the dance is given in the Harmonicon, vol. ix. 191. [M.]

CUSINS, W. G. Line 21 of article, add that he resigned the Philharmonic appointment in 1883.

CUTLER, W. H. Add that he is last heard of as giving a grand concert at the Opera House on July 5, 1824. The date of his death is unknown.

CUZZONI, FRANCESCA, born at Parma,[1] or Modena,[2] about 1700,[3] received her first instruction from Lanzi, a noted master, and became one of the most famous singers of the last century. She made her *début* at Venice with Faustina, 1719, in M. A. Gasparini's 'Lamano,' being described as 'Virtuosa di Camera' of the Grand Duchess of Tuscany; and she appeared again with Faustina and Bernacchi in the 'Pentimento Generoso,' in the same year and at the same place. After singing on most of the principal stages of Italy she came to England. On her first arrival here she married Sandoni, a harpsichord-master and composer of some eminence.[1] Her first appearance in London was on Jan. 12, 1722, as Teofane in Handel's 'Otho.' Her singing of her first air, a slow one, 'Falsa immagine,' fixed her reputation. A story is told about this song which illustrates her character as well as that of Handel. At rehearsal she took a dislike to the air, and refused to sing it; whereupon Handel seized her by the waist, and swore he would throw her out of the window if she persisted. She gave way, and in that very song achieved one of her greatest triumphs. Success followed her in 'Coriolano,' in 'Flavio,' and in 'Farnace'; and she became a popular favourite.

In the following year she sang in 'Vespasiano' and 'Giulio Cesare.' Meanwhile Cuzzoni's popularity had diminished that of Durastanti, who left England, and had eclipsed that of poor Anastasia Robinson, who soon after retired.

[1] Burney. [2] Hawkins. [3] Fétis.

Cuzzoni continued her triumphal career in 'Calfurnia,' 'Tamerlane,' and 'Artaserse;' and in 'Rodelinda' (1725) she created one of her most successful parts, gaining great reputation by her tender singing of the song 'Ho perduto il caro sposo.' Fresh applause met her in 'Dario,' 'Elpidia,' 'Elisa,' 'Scipio,' and finally in 'Alessandro' (Handel), when she first encountered, on the English stage, the redoubtable Faustina. In this opera her style and that of her rival were skilfully contrasted by the composer; but the contest was the first of a series which did the Italian Opera much harm.

In 1727 she created a great effect in the song 'Sen vola' ('Admeto'), which displayed her warbling style; and an enthusiast in the gallery was so far carried away by the charm that he exclaimed, 'D— her! she has a nest of nightingales in her belly!' Her next part was in 'Astyanax.' The violence of party feeling had now become so great that, when the admirers of Cuzzoni applauded, those of Faustina hissed; and *vice versâ*. This culminated during the performance of 'Astyanax,' when shrill and discordant noises were added to the uproar, in spite of the presence of the Princess Caroline. Lady Pembroke headed the Cuzzonists, and was lampooned in the following epigram[1]

UPON LADY PEMBROKE'S PROMOTING THE CAT-CALLS OF FAUSTINA.

Old poets sing that beasts did dance
Whensever Orpheus play'd,
So to Faustina's charming voice
Wise Pembroke's asses bray'd.

Cuzzoni's chief supporters, among the men, are commemorated in the following[1]

EPIGRAM ON THE MIRACLES WROUGHT BY CUZZONI.

Boast not how Orpheus charm'd the rocks,
And set a-dancing stones and stocks,
And tygers rage appeas'd;
All this Cuzzoni has surpass'd,
Sir Wilfred[2] seems to have a taste,
And Smith[3] and Gage[4] are pleas'd.

In 1728 Cuzzoni appeared in 'Siroe'[5] and 'Tolomeo' with unabated success, in spite of the 'Beggar's Opera' and all these heart-burnings. At the close of the season, however,[6] the directors, troubled by the endless disputes of the rivals, decided to offer Faustina one guinea a year more than the salary of Cuzzoni. The latter had been persuaded to take a solemn oath that she would not accept less than her enemy, and so found herself unengaged. About this time[6] she yielded to the invitation of Count Kinsky, and went to Vienna. She sang at court with great *éclat*; but her arrogant demands prevented her from getting an engagement at the theatre.

1 Harl. MSS. 7318, pp. 304, 319.
2 Simon Smith, Esq.
3 Hawkins.
4 Sir W. Lawson.
5 Sir William Gage.
6 Fétis.

At Venice she next sang at one theatre, while Faustina performed at another. In London again, a few years later (1734), she appeared in Porpora's 'Ariadne;' and, with Farinelli, Senesino, and Montagnana, in 'Artaserse' as Mandane, and also in other operas.

Hawkins says that she returned again in 1748, and sang in 'Mitridate;' but this is not recorded by Burney, who puts her third visit in 1750, when she had a benefit concert (May 18). She was now old, poor, and almost voiceless. The concert was a failure, and she disappeared again. She then passed some time in Holland, where she soon fell into debt, and was thrown into prison. Gradually she paid her debts by occasional performances given by the permission of the governor of the prison, and returned to Bologna, where she was obliged to support herself by making buttons. She died there in extreme poverty and squalor in 1770.[7]

It was difficult to decide whether she excelled more in slow or in rapid airs. A 'native warble' enabled her to execute divisions with such facility as to conceal their difficulty. So grateful and touching was her natural tone that she rendered pathetic whatever she sang, when she had the opportunity to unfold the whole volume of her voice. Her power of conducting, sustaining, increasing, and diminishing her notes by minute degrees acquired for her, among professors, the credit of being a complete mistress of her art. Her shake was perfect: she had a creative fancy, and a command of *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonation was so absolutely true that she seemed incapable of singing out of tune.[8] She had a compass of two octaves, C to e in alt. Her style was unaffected, simple, and sympathetic. As an actress she was cold, dressed badly, and her figure was short and ungraceful. Yet the fine ladies imitated the costume (brown silk, embroidered with silver) which she wore in 'Rodelinda,' and it became the rage! She was silly, fantastical, capricious, ungrateful, and extravagant: with all her charms she had many faults, by which she herself was the greatest sufferer, as is usual.

Her face was 'doughy and cross, but her complexion fine.'[9] There are no good portraits of her; but she figures in several of the caricatures of the time, and notably in Hogarth's 'Masquerades and Operas,' where she is the singer to whom the Earl of Peterborough is presenting £1000. Her portrait in Hawkins's 'History' is taken from a print by Vander Gucht after Seeman. [J.M.]

CYCLUS. See LIEDERKREIS.

CZAR UND ZIMMERMANN. Line 2 of article, *for* 1854 *read* 1837.

7 Fétis. 8 Mancini, *Pensieri*, 1774. 9 Walpole.

D.

DA CAPO. P. 427 *a*, l. 8, *for* Tenaglia's opera of 'Clearco' *read* Cavalli's opera of 'Giasone' (1655).

DALAYRAC, NICOLAS. Add days of birth and death, June 13 and Nov. 27.

D'ALBERT, CHARLES LOUIS NAPOLEON, son of François Benoit d'Albert, was born at Menstetten, near Altona, Hamburg, Feb. 25, 1809. His father was a captain of cavalry in the French army. On his death in 1816 the mother and son emigrated to England. She was a good musician, and her son's first musical education—in Mozart and Beethoven—was due to her. He then had lessons in the piano from Kalkbrenner, and in composition from Dr. Wesley, and afterwards learnt dancing at the King's Theatre, London, and the Conservatoire, Paris. On his return to England he became ballet-master at the King's Theatre, and at Covent Garden. He soon relinquished these posts, and devoted himself to teaching dancing and composing dance-music, in which he was very successful, and achieved a wide reputation. He ultimately settled at Newcastle-on-Tyne, married there in 1863, and for many years was a resident in the North of England and in Scotland. He published 'Ball-room Etiquette,' Newcastle, 1835; and a large number of dances, beginning with the 'Bridal Polka,' 1845; all of these were very great favourites, especially the 'Sweetheart's Waltz,' 'Sultan's Polka,' and 'Edinburgh Quadrille.' In the latter years of his life he removed to London, where he died May 26, 1886.

His son, EUGÈNE FRANCIS CHARLES, was born at Glasgow, April 10, 1864. His genius for music showed itself from a very early age, and he was carefully taught by his father. In 1876 he was elected Newcastle scholar in the National Training School, London, where he learnt the piano from Mr. Pauer, and harmony and composition from Dr. Stainer, Mr. Prout, and Sir Arthur Sullivan. Here his progress in piano playing, counterpoint, and composition, was rapid and brilliant, and he also occupied himself much in the study of languages. In 1881 he was elected Mendelssohn Scholar, which gave him a year abroad. An overture of his was performed at a student's concert at St. James's Hall on June 23, 1879. He played a PF. Concerto of his own in A at the Richter concert, Oct. 24, 1881, also Rubinstein's Concerto in D minor, May 3, 1882. In Nov. 1881, at the instance of Richter, he went to Vienna, and very shortly afterwards played the first movement of his own Concerto at the Philharmonic Concert there. He then became a pupil of Liszt's, who called him 'the young Tausig,' in allusion to his extraordinary technique. An Overture of his, styled 'Hyperion,' was played at a Richter concert, June 8, 1885, and a Symphony in F (op. 4) at the same on May 24, 1886. Both these pieces are full of nobility and beauty, though the work of a young composer. A string quartet of his was played at Vienna last winter, and a Dramatic Overture at the Tonkünstlerfest at Cologne, in 1887, and he is understood to be engaged on great works. [G.]

DALLAM. Add to the account of Thomas Dallam that he came to London from Dallam in Lancashire, and was apprenticed to a member of the Blacksmith's company, of which he afterwards became a liveryman. The organs which he built for King's College, Cambridge, and for Worcester Cathedral, were taken down at the time of the civil war; parts of the former are said to be contained in the existing instrument. He was in all probability the same Dallam who in 1615, 1632 and 1637 was employed to repair the organ of Magdalen College, Oxford.

Concerning his son ROBERT, add as follows:—He was, like his father, a member of the Blacksmith's company. Between 1624 and 1627 he built the organ of Durham Cathedral, which remained till 1687, when Father Smith, after putting in four new stops, sold the Choir Organ for £100 to St. Michael's-le-Belfry, York. It remained there until 1885, when it was sold for £4 to an organ builder of York. It is said that Dallam received £1000 for the original organ, but there is no foundation for the statement. In 1634 he built an organ for Jesus College, Cambridge, in the agreement for which he is called 'Robert Dallam of Westminster.' He added pedals in 1635; the organ, after being taken down at the time of the civil war, was replaced at the Restoration. In 1635 he built an organ for Canterbury Cathedral. The Calendar of State Papers for the same year contains a bill of Robert Dallam's, dated Nov. 12, for work done to Laud's organ at Lambeth. An organ which he built for St. Mary Woolnoth's was so much injured in the fire of London, that it was replaced by a new instrument built by Father Smith, who, however, used some of Dallam's stops. (Dict. of Nat. Biog.; Hopkins and Rimbault, 'The Organ,' 3rd ed.) [See vol. ii. pp. 588–591.] [W. B. S.]

DALLERY. The eldest of these organ-builders was CHARLES, born at Amiens about 1710, and was originally a cooper. His nephew PIERRE, born 1735, after working with his uncle, was for a few years in partnership with CLICQUOT (see vol. i. p. 374). To the union of these two clever men are due the organs of Notre-Dame and the Sainte Chapelle in Paris, that of the Palace of Versailles, and many others

now destroyed or mutilated by ignorant workmen.

PIERRE-FRANÇOIS, son of Pierre, born in Paris 1764, worked with his father from 1801 to 1807, when the latter retired from business, and Pierre-François remained alone. He never had an opportunity of undertaking a large work, but was entirely occupied in repairing instruments. He was clever in certain points, but had not studied his art profoundly, and being a needy man, often used inferior materials. He died in Paris in 1833, leaving nothing but his name to his son, LOUIS PAUL, who was born in 1797 and continued the business. [V. de P.]

DAMASCENE, ALEXANDER. Line 3, *for* June 26, *read* July 22. Line 5, *for* Aug. 30, 1691, *read* Dec. 6, 1690.

DAMOREAU, L. C. M. P. 428 *b*, l. 8 from bottom, add date of tour in the United States, 1843.

* DAMROSCH, LEOPOLD, born at Posen, Prussia, Oct. 22, 1832. After a preliminary education at the gymnasium in his native town, he graduated at the Berlin University in 1854, with the degree of Doctor of Medicine. Showing decided musical tastes in early life, he determined, after his graduation, to abandon medicine and devote himself to the study of music, which was pursued by him with such success, at Berlin, that he was permitted to make a public appearance, as solo violinist, at Magdeburg, in 1855. After giving concerts in the principal German cities he was appointed (1857) by Liszt leading violinist in the court orchestra at Weimar, of which Liszt was then director. In 1858 Damrosch was appointed conductor of the Philharmonic Society of Breslau, where he manifested his admiration for Wagner's theories and for the new school of musical art in Germany. His programmes presented, together with the compositions by the older masters, works by Wagner, Liszt, and Berlioz—music not then widely admired or appreciated. In 1860 numerous engagements as solo violinist compelled him to withdraw from the Philharmonic Society. In 1861 he established the Orchester-Verein of Breslau, of which he remained director until 1871, when he went to New York on the invitation of the Arion Society. On the organization of the Oratorio Society (1873) and of the Symphony Society (1878) he was elected conductor of each, positions held by him, with that of conductor of the Arion (male voices) until his death. During the season 1876-77 he officiated as conductor of the Philharmonic Society's concerts.

Dr. Damrosch was mainly instrumental in the establishment of German opera at the Metropolitan Opera House, New York, and was its director-in-chief from Aug. 1884 until his death, Feb. 15, 1885. His last appearance in public was at a performance of 'Lohengrin,' Feb. 9. A son, Walter Damrosch, succeeded him in the direction of the Oratorio Society and Symphony Society, and was continued in the service of the opera company as assistant director. The following compositions have been published in Germany:—

Op.
1. Idylls and Mazurka; Vln. and PF.
2. Stimmungen; 8 pieces, Vln. and PF.
3. Improvisation on theme by Schumann: Vln.
4. Two Romanzas; Vln. and PF.
5. Five Songs.
6. Three Songs.
7. Three Songs.
8. Twelve Songs.
9. Concerto-fick in form of serenade, four movements; Vln. and Orch. or PF.
10a. Romanza; Vln. and PF.
b. Six Songs.
11. Twelve Spanish Songs.
12. Romanza; Vln. and Orch. or PF.
13. Three Songs.
14. Three Songs.
15. Festival Overture; Orch.
16. Five Songs.
17. Five Songs.
18. Six Choruses; male voices.
19. Patriotic Songs.

Without opus number:—

Concerto: Vln. and Orch. or PF.
Nachtgesang; Vln. and Orch. or PF.
Capriciette; Vln. and Orch. or PF.
Brautgesang (Uhland); Tenor and Baritone Solos, Male Chorus, Orchestra.

Published in the United States, without opus number:—

Ruth and Naomi; Oratorio.
Saint Cecilia; collection of Anthems and other Church Music.
'Tell me where is Fancy bred'; Glee, Male voices.
Siegfried a Sword: Tenor Solo and Orchestra or PF.
'Thou, Who art God alone'; Masonic Song, Baritone Solo, Male Chorus and Orchestra.
Lexington Battle-Hymn; mixed chorus.
Two duets; Tenor and Baritone.
The Fisher-Boy (Schiller); Song, Soprano.

[F.H.J.]

DANCE RHYTHM and dance gestures have exerted the most powerful influence on music from prehistoric times till the present day. The analogy of a similar state of things among uncivilised races still existing confirms the inherent probability of the view that definiteness of any kind in music, whether of figure or phrase, was first arrived at through connection with dancing. The beating of some kind of noisy instrument as an accompaniment to gestures in the excitement of actual war or victory, or other such exciting cause, was the first type of rhythmic music, and the telling of national or tribal stories and deeds of heroes, in the indefinite chant consisting of a monotone slightly varied with occasional cadences, which is met with among so many barbarous peoples, was the first type of vocal music. This vague approach to musical recitation must have received its first rhythmic arrangement when it came to be accompanied by rhythmic gestures, and the two processes were thereby combined, while song and dance went on together, as in mediæval times in Europe.

The process in the development of modern music has been similar. The connection between popular songs and dancing led to a state of definiteness in the rhythm and periods of secular music long before the times which are commonly regarded as the dawn of modern music; and in course of time the tunes so produced were not only actually used by the serious composers of choral music, as the inner thread of their works, but they also exerted a modifying influence upon their style, and led them by degrees to change the unrhythmic vagueness of the early state of things to a regular definite rhythmic system. The fact that serious music was more carefully recorded than secular makes the state of the art in the time of Dunstable, Tinctor, De Muris, and the Francos to appear more theoretical than effective. Serious musicians were for the most

* Copyright 1889 by F. H. JENES.

part very shy of the element of rhythm, as if it was not good enough company for their artistic purposes. Consequently the progress of serious art till the 16th century was confined to the development of good part-writing and good progressions of harmony. The result is a finely continuous mass of tone, and expressive effects of harmony, in the works of these old masters up to the early years of the 16th century, but a conspicuous absence of definiteness in both the rhythms and phrases; as may be observed in the 'Chansons mondaines' of Okeghem, Josquin de Prez, and Hobrecht, as well as in their sacred music. But while these composers were proceeding on their dignified way, others whose names are lost to fame were busy with dance tunes which were both sung and played, and may be studied in the 'Orchésographie' of Thoinot Arbeau, and Stafford Smith's 'Musica Antiqua,' the 'Berliner Liederbuch,' the 'Walther'sches Liederbuch,' and elsewhere. And quite suddenly, within the space of less than a generation, the rhythmic impulse of this choral dance music passed into serious music, and transformed the vague old-fashioned 'Chanson mondaine' into a lively rhythmic tune; and at the same time gave the development of the art in the direction of modern harmony a lift such as it never could have got by continuing in its old path. In fact, the first change of the Chanson mondaine into the typical madrigal seems to have been greatly helped by the progress in artistic merit of the forms of the dance tunes, such as were sung in parts by voices, and by the closely allied Frottole and Villanellas. As early as Arcadelt and Festa rhythmic definition of a dance kind is found in works which are universally recognised as madrigals; and as it is possible that composers did not keep steadily in view the particular class to which after ages would refer their works, they wrote things which they intended to be madrigals, but which were in reality pervaded by a dance impulse almost from beginning to end, inasmuch as the harmonies move often together, and form rhythmic groups. But, on the other hand, the most serious masters of the great period of madrigal art evidently resisted the influence of regular dance rhythms, and in the richest and maturest specimens of Marenzio, Palestrina, Vecchi, and our greatest English masters, it would be difficult to point to the distinct rhythmic grouping which implies a connection with dance motions. But nevertheless even these great masters owed something to dance influence. For it was the independence from artistic responsibility of the early dance writers which enabled them to find out the elementary principles of chord management, by modifying the conventional modes as their instincts led them; while their more serious and cautious brethren were being incessantly thwarted in their efforts by their respect for the traditions of these modes. And hence dance music reacted upon serious music in a secondary as well as direct way, since its composers led the way in finding out the method of balancing and grouping chords in the manner which in modern music is familiar in the inevitable treatment of Tonic and Dominant harmonies, and in the simpler branches of modulation of the modern kind. This secondary influence the great madrigal writers were not directly conscious of, however much they profited by it; and the growth and popularity of the independent forms of Frottola, Villanella, Balletto, and so forth, helped to keep their art form free from the more obvious features of dance music. When the madrigal art came to an end, it was not through its submitting openly to the seductive simplicity of dance rhythm, but by passing into part songs with a definite tune, such as were early typified in the best days by Dowland's lovely and finished works; or into the English glee; or through its being corrupted by the introduction of an alien dramatic element, as by Monteverde.

All such music, however, was deposed from the position it occupied prior to the year 1600 by the growth of new influences. Opera, Oratorio, and many other kinds of accompanied song, and, above all, instrumental music, began to occupy most of the attention of composers.

In the first beginnings of Opera and Oratorio the importance of dance rhythm is shown by negative as well as positive evidence. In the parts in which composers aimed at pure declamatory music the result, though often expressive, is hopelessly and inextricably indefinite in form. But in most cases they submitted either openly or covertly to dance rhythm in some part or other of their works. In Cavaliere's one oratorio the connection of the chorus 'Fate festa al Signore' with the 'Laudi spirituali' is as obvious as the connection of the said Laudi with popular dance songs. For in the Italian movement, fostered by Neri, as in the German movement in favour of the Chorale, to which Luther gave the impetus, the dance principle was only two generations off. Both Chorales, and Landi Spirituali, and the similar rhythmic attempts of the early French Protestants were either adaptations of popular songs, or avowedly modelled on them; and, as has been already pointed out, the popular songs attained their definite contour through connection with the dance. But besides this implication, in Cavaliere's work distinct instructions are given for dancing, and the same is the case with Peri's opera 'Euridice,' which came out in the same year (1600). As a matter of fact, Peri seems to have been less susceptible to the fascination of clear dance rhythm than his fellow composers, but the instructions he gives are clear and positive. The last chorus is headed 'Ballo a 3,' 'Tutto il coro insieme cantano *e ballano*.' Similarly Gagliano's 'Dafne' (printed at Florence in 1608) ends with a 'Ballo.' Monteverde's 'Orfeo' (1609) contains a chorus headed 'Questo *balletto* fu cantato al suono di cinque Viole,' etc., and the whole ends with a 'Moresca' which is preceded by a chorus that is to the utmost degree rhythmic in a dance sense. To refer to the works of Lulli for exam-

ples of the influence is almost superfluous, as they are so full of dances and gesticulation that the sum total of his operas is more terpsichorean than dramatic, and this does not only apply to the actual dances so called, but also to vocal pieces. Handel, Rameau, and Gluck used their dance effects with more discretion and refinement, and in the later development of Opera the traces of dance and rhythm fade away in the dramatic portions of the work; though it cannot be said that the influence has ceased even in modern times, and positive independent dance movements persist in making their appearance, with complete irrelevance in many cases, as much to the annoyance of people of sense as to the delight of the fashionable triflers to whom opera-houses are dear because it has been the fashion for a century or so for similar triflers to frequent them.

In Oratorio the dance influence maintained its place, though of course not so prominently as in Opera. Next after Cavaliere, Carissimi submitted to its influence. He was, in fact, one of the first Italians who frequently showed the power of a definite rhythmic figure, derived from the dance, in giving go and incisiveness to both choruses and solos. As instances may be quoted the song of Jephthah's daughter when she comes out to meet him—'Cum tympanis et Choris'—after his victory, and the solo and chorus describing the king's feast at the beginning of 'Balthazar'—'Inter epulas canori, exultantes sonent chori.' In Handel's oratorios the introduction of artistic dance music was common, and the influence of it is to be traced elsewhere as well. But in modern times the traditional connection of dance and religion has ceased, except in the Easter dances in the Cathedral of Seville, and oratorios no longer afford examples of minuets and jigs. But the influence is still apparent. In the first Baal Chorus in 'Elijah' Mendelssohn allowed a rhythm of a solemn dance order to appear, and the same quality is to be discerned in the Pagan Chorus in 'St. Paul,' 'O be gracious, ye immortals'; while he permitted himself to drift into a dancing mood, with less obvious reason, in the middle movement of the symphony to the 'Lobgesang,' and in the chorus 'How lovely are the messengers' in 'St. Paul.'

The obligations of instrumental music to dance rhythm are far greater than that of any respectable form of choral music. Almost all modern instrumental music till the present time may be divided into that in which the *cantabile* or singing element predominates, and that in which the rhythmic dance principle is paramount. In fact, dance rhythm may be securely asserted to have been the immediate origin of all instrumental music. The earliest definite instrumental pieces to be found are naturally short dances. A step in the direction of artistic effect was made when two or more dances, such as a Pavan and a Galliard, were played one after another for the sake of the contrast and balance which was thereby obtained. The result of such experiments was the Suite-form, and in the article on that subject the question of the direct connection of the form of art with the Dance is discussed at length.

When the more mature form of the Sonata began to develop, other forms of art were maturing also, and had been imitated in instrumental music. Madrigals having been 'apt for voices or viols' were imitated for instruments alone. Movements for solo voices with accompaniment were also being imitated in the shape of movements for instruments, and were rapidly developing into a distinct art form; and again the movement, consisting of a succession of chords interspersed with *fioriture*, such as singers used, had been developed by organists such as Claudio Merulo, partly by instinct and partly by imitation. Most of these forms were combined with dance forms in the early stages of the SONATA; and in the articles on that subject, and on FORM and SYMPHONY, the question is discussed in detail. Here it is not necessary to discuss more than the general aspect of the matter. Composers early came to the point of trying to balance movements of a singing order with dance movements. In the early Violin Sonatas, such as those of Biber and Corelli, dance principles predominated, as was natural, since the type of the movements which were sung was not as yet sufficiently developed. But the special fitness of the violin for singing speedily complicated this order of things, and the later representatives of the great Italian violin school modified the types of dance forms with cantabile and highly expressive passages.

The Clavier Sonata, on the other hand, inclined for a time towards a rhythmic style. The harpsichord was not fitted for *cantabile*, and the best composers for the instrument fell back upon a clear rhythmic principle as their surest means of effect. When the harpsichord was displaced by the pianoforte a change naturally followed. The first movement came to occupy a midway position, sometimes tending towards dance rhythms, and sometimes to *cantabile*, and sometimes combining the two. The central slow movement was developed on the principle of the slow operatic aria, and adopted its form and style. The last movement continued for a long time to be a dance movement, often actually a gigue, or a movement based on similarly definite rhythms; and when there were four movements the third was always decisively a dance movement. In the old style of Operatic Overture, also known as a Symphony, there was at least one distinct dance movement. This kind of work developed into the modern Orchestral Symphony, in which at least one decided dance movement has maintained its position till the present day, first as the familiar minuet and trio, and then in the scherzo, which is its offspring, and always implies a dance rhythm. But the fitness of a dance movement to end with is palpable, and composers have constantly recognised the fact. Haydn has given a strong example in the last movement of the fine Symphony in D minor, No. 7 of the Salomon set; and many others of his Rondos are

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absoluta dance movements. Among Mozart's the last movement of the E♭ Symphony may be pointed to; among Beethoven's the wild frenzy of the last movement of the Symphony in A minor, No. 7. In modern times the influence of dance music upon the musical character of composers has become very marked. The dance which has had the greatest influence of all is undoubtedly the Waltz, and its ancestor the Landler. Beethoven, Weber, Schubert, Schumann, and Brahms have not only written dance movements of this kind, but show its influence in movements which are not acknowledged as dance movements. Even Wagner has written one dance of this kind in 'Die Meistersinger.'

Many modern composers have introduced *bond fide* national dance-tunes into their instrumental works, as Beethoven did with Russian tunes in the Rasoumoffsky Quartets. Some go further, as may be seen by the example of Schubert, Brahms, and Dvořák, and others of note. For they accept, as invaluable accessories to their art, rhythmic and characteristic traits drawn from the dances of Hungarians, Scandinavians, Bohemians, Sclavs, and Celts of various ilks; and subjects which appear in movements of sonatas and symphonies by famous composers are sometimes little more than figures taken from national dance-tunes slightly disguised to adapt them to the style of the composer.

The connection of music with gesture is a question too special and intricate to be entered on in detail. But it may be pointed out that a considerable quantity of the expressive material of music is manifestly representative of, or corresponding to, expressive gestures. The branch of dancing which consisted of such expressive gestures was one of the greatest importance, but it has almost entirely ceased to hold place among modern civilised nations. In music the traces of it are still to be met with, both in the finest examples of Sarabandes, and also, more subtly, in some of the most expressive passages of the greatest masters. [C.H.H.P.]

DANZI, Franz. Add days of birth and death, May 15 and April 13.

DARGOMYSKI, A. S. Add day of birth, Feb. 2.

DAVENPORT, Francis William, born 1847 at Wilderslowe, near Derby, was educated at University College, Oxford. He studied music under Sir George Macfarren, whose only daughter he married; was appointed a Professor at the Royal Academy of Music in 1879, and subsequently Examiner for the Local Examinations in connection therewith. In 1882 he was appointed a Professor at the Guildhall School of Music. Mr. Davenport's compositions include Symphonies, No. 1 in D minor (1st prize at the Alexandra Palace Competition, 1876), No. 2 in C; Overtore 'Twelfth Night,' Viard-Louis Concerts, 1878; Prelude and Fugue for Orchestra, Crystal Palace, Nov. 1. 1879; six pieces for piano and 'cello, a selection from which was given at the Popular Concert, Nov. 24, 1879; four pieces for same; a Trio in B♭, Popular Concerts, Jan. 31, 1881, and again in 1882; two Part Songs—'Phyllis is my only joy,' and 'Sweet day, so cool'; three songs and many works in MS. He has written two books on music, *viz.* 'Elements of Music' (1884), and 'Elements of Harmony and Counterpoint' (1886). [A.C.]

DAVID, Felicien. Correct date of birth to April 13. P. 433 *a*, l. 28, add that for seven years before his death he had held the post of librarian to the Conservatoire.

DAVIDE, Giacomo. P. 434 *a*, l. 10 from bottom, add inverted comma after the word 'Festivals.' P. 434 *b*, l. 17, *for* 1814 *read* 1816.

DAVIES, Fanny, a distinguished pianist, comes of a musical stock, her mother's father, John Woodhill, of Birmingham, having been well known in his day as a cello player. She was born in Guernsey. Her early instruction on the piano was given her by Miss Welchman and Charles Flavell, both of Birmingham. Harmony and counterpoint she studied there with Dr. Gaul. In 1882 she went to Leipzig for a year, and took lessons on the piano with Reinecke and Oscar Paul, and in fugue and counterpoint with Jadassohn. In September 1883 she removed to the Hoch Conservatorium at Frankfort, where she studied for two years in close intercourse with Madame Schumann, and where she acquired the accurate technique, the full tone, fine style, and power of phrasing, which encourage the hope that she may eventually become Madame Schumann's successor as a pianoforte player. At Frankfort she added to her musical knowledge by a year's study in fugue and composition under Dr. B. Scholz. Her first appearance in England was at the Crystal Palace, Oct. 17, 1885, in Beethoven's G major Concerto; on Nov. 16 she played at the Monday Popular Concerts (Chromatic Faotasia and Schumann's Quartet in E♭), and on April 15, 1886, Bennett's C minor Concerto at the Philharmonic. These were the beginnings of a series of constant engagements at all the leading concerts in town and country. In Berlin she first played with Joachim, Nov. 15, 1887, and at the Gewandhaus, Leipzig, Jan. 5, 1888. [G.]

DAVIES, the Sisters. Add that Marianne was born in 1744, and first appeared at Hickford's rooms on April 30, 1751, when she played a concerto for the German flute, and a concerto by Handel on the harpsichord, besides singing some songs. There is no evidence to support the statement that the sisters were related to Benjamin Franklin. The date of Cecilia's birth is certainly later than 1740, and probably 1750 is the right date. Her first appearance seems not to have taken place till Aug. 10, 1767, in 'some favourite songs from the opera of Artaxerxes and Caractacus.' The date of the performance of the ode mentioned in lines 13, etc. of article, is June 27, 1769. She first appeared in Italian Opera in England in October, 1773, singing Sacchini's 'Lucio Vero,' on Nov. 20. In the following year she sang at the Hereford

Festival. She sang after her return from Florence at the Professional concert on Feb. 3, 1787, and made her first appearance in oratorio in 1791 at Drury Lane, soon after which she fell into great poverty. About 1817 she published a collection of songs by Hasse and others. During the last years of her life she was assisted by the National Fund, the Royal Society of Musicians, etc. She died July 3, 1836. (Dict. of Nat. Biog.) [W.B.S.]

DAVISON, James William, was born in London, Oct. 5, 1813.[1] He was educated with a view to the Bar, but forsook that career for music, and studied the pianoforte with W. H. Holmes, and composition with G. A. Macfarren. His early friends were W. S. Bennett, H. Smart, G. A. Macfarren, T. M. Mudie, E. T. Loder, and other musicians. He composed a great deal for orchestra, piano, and the voice, and will be remembered by some elegant and thoughtful settings of poetry by Keats, Shelley, and others. He made the acquaintance of Mendelssohn during one of his early visits to England, and deepened it in 1836, when, in company with Sterndale Bennett, he attended the production of 'St. Paul' at Düsseldorf.[2] He gradually forsook composition for criticism.[3] In 1842 he started the 'Musical Examiner,' a weekly magazine which lasted two years; and in 1844 succeeded Mr. G. A. Macfarren, sen., as editor of the 'Musical World,' which continued in his hands down to his death. Mr. Davison contributed to the 'Saturday Review' for ten years, and for long to the 'Pall Mall Gazette' and 'Graphic.' But it was as musical critic of the 'Times' that his influence on music was most widely exercised. He joined the staff of that paper in 1846, and his first articles were those on the production of 'Elijah' at the Birmingham Festival of that year. But Mr. Davison's activity in the cause of good music was not confined to newspaper columns. He induced Jullien in 1844 to give classical pieces in his Promenade Concerts. The Monday Popular Concerts, in their present form (see vol. ii. p. 352), were his suggestion; and the important analyses contained in the programme-books were written by him down to his death. So were those for Charles Hallé's recitals, and it is unnecessary to call attention to the vast range of works which these covered. All these efforts were in support of the best and most classical taste; so was his connexion with Miss Arabella Goddard, whose studies he directed from 1850, and who under his advice first made the English public acquainted with Beethoven's Sonatas, ops. 101 to 111 (excepting op. 106, which had been played by Billet), and many another masterpiece. He married Miss Goddard in the spring of 1859, and they had two sons, Henry and Charles.

Mr. Davison's position naturally brought him into contact with all musicians visiting England, and he was more or less intimate with Mendelssohn, Rossini, Auber, Spohr, Meyerbeer, Halévy, Hiller, Berlioz, Ernst, Joachim, Piatti, L. de Meyer, etc., etc., as well as with Jules Janin, Théophile Gautier, and other prominent members of the French press. Among his friends, too, he was proud to number Dickens, Thackeray, Shirley Brooks, and other English literary men.

While adhering, as we have described, to the classical school up to Mendelssohn and Bennett, his attitude to those who came later was full of suspicion and resistance. Of Schumann, Gounod, Liszt, Wagner, and Brahms, he was an uncompromising opponent. In regard to some of them his hostility greatly changed in time, but he was never cordial to any. This arose partly from dislike to their principles of composition, and partly from jealousy for his early favourites. He even resisted the advent of Schubert to the English public on the latter of these grounds, though he was more than reconciled to him afterwards. Certainly his opposition did not proceed from ignorance, for his knowledge of new music was large and intimate. Whether it be a good trait in a critic or not, it is a fact that a nature more affectionate and loyal to his friends never breathed than Mr. Davison's. His increasing age and infirmities at length made him give up the 'Times,' and his last articles appeared Sept. 9–13, 1879. His knowledge was very great, not only of music, but of literature of all ages and schools, especially of the mystic and humorous class; of Burton's 'Anatomy of Melancholy' he was very fond. Among poets, Shelley was his favourite. His knowledge and his extraordinary memory were as much at the service of his friends as the keen wit and grotesque humour—often Rabelaisian enough—with which he poured them forth. He was very much of a Bohemian. An autobiography from his pen would have been invaluable, but he could never be induced to undertake it. He died at Margate March 24, 1885. [G.]

DAY, Alfred. P. 436, l. 20, add date of death, Feb. 11, 1849. (Added in late editions.) Same column, note 1, *for* Novello & Co. *read* Harrison & Co., Pall Mall.

DEGREES, MUSICAL. Since the publication of the early part of the Dictionary the regulations as to Musical Degrees at Oxford, Cambridge and Dublin have undergone alterations, and these Degrees have been instituted at the University of London. The following rules are now in force:—

At Cambridge no candidate can be admitted to the examination for the Mus. Bac. degree unless he (*a*) have passed Parts I and II of the University 'Previous Examination'; or (*b*) have passed one of the Senior Local Examinations in certain specified subjects; or (*c*) have passed one of the 'Higher Local Examinations' of

1 His mother, *née* Duncan, was an eminent actress, and was chosen by Byron to deliver his monody on Sheridan at Drury Lane theatre.

2 The overture to the Nalads was sketched in going up the Rhine after the performance.

3 This was humorously embodied in an epigram by his friend Charles Kenny:—

'There was a J. W. D.
Who thought a composer to be;
But his muse wouldn't budge,
So he set up as judge
Over better composers than he.'

the University; or (*d*) produce the certificate of the 'Oxford and Cambridge Schools Examination Board.' These conditions are not, however, required of persons holding degrees of any British University other than those in music. The musical examination itself remains as before.

At OXFORD, no candidate can be admitted to the degree for Mus. Bac. unless he produce either his *Testamur* for Responsions (or the 'Previous' Examination at Cambridge); or a higher certificate from the Delegates for the Examination of Schools; or a certificate that as a candidate in the Senior Local Examinations he has shown sufficient merit to be excused from Responsions; or that he has satisfied the Examiners of Senior Candidates in English, Mathematics, Latin, and in one of these four languages—Greek, German, French, Italian. The musical examination remains as before.

At DUBLIN a similar literary or general examination is imposed upon candidates for musical degrees.

LONDON. The candidate for B. Mus. must have passed the intermediate examination in music at least one year previously. He has to send in an exercise, with five-part vocal counterpoint, canon and fugue, and quintet string accompaniment. If this is approved, he will be tested by a further examination in practical harmony and thorough bass, counterpoint, canon, fugue, form, instrumentation and a critical knowledge of some selected classical composition. The candidate may, if he chooses, offer to be examined in playing at sight from a five-part vocal score, and playing an accompaniment from a figured bass.

Every candidate for D. Mus. must have obtained the degree of B. Mus. and pass two subsequent examinations, of which the first is called the Intermediate D. Mus. examination. This includes the phenomena of sound in general, and the nature of aerial sound-waves, the special characteristics of musical sounds, and the more elaborate phenomena of compound sounds, musical scales of various nations, temperament, Greek and church modes, history of measured music, principles of melodial progression, history of harmony and counterpoint, theory of chords and discords and progression in harmony, the general distinction between physical and æsthetical principles, as bearing on musical forms and rules.

The final D. Mus. examination must be preceded by composition of an exercise with eight-part harmony with solo and fugue, and accompaniment for full orchestra. The examination comprises practical harmony of more advanced character, counterpoint, form, instrumentation, general acquaintance with the greatest composers, and critical knowledge of specified works. Candidates may offer playing at sight from full orchestral score and extempore composition on a given subject. [C.A.F.]

DEHN, S. W. Correct date of birth to Feb. 25, 1799, and add day of death, April 12. (Paloschi.)

DE LA BORDE, JEAN BENJAMIN, born in Paris Sept. 5, 1734, became a pupil of D'Auvergne for the violin, and of Rameau for composition, and ultimately attained great eminence as an amateur composer. He wrote nearly fifty operas of a more or less trifling kind, many songs for single voice, and several works on music, among which the 'Essai sur la Musique ancienne et moderne' (1780), is the most important. He was guillotined July 22, 1794. [M.]

DELAIRE, JACQUES AUGUSTE. See vol. iii. p. 99 *a* note 1.

DELIBES, CLÉMENT PHILIBERT LÉO, born at St. Germain du Val (Sarthe), on Feb. 21,[1] 1836, came to Paris in 1848, and was admitted into the Solfège class at the Conservatoire, and at the same time sang in the choirs of the Madeleine and other churches. Having obtained a first prize for solfège in 1850, he studied pianoforte, organ, harmony, and advanced composition under Le Couppey, Benoist, Bazin, and Adolphe Adam respectively. Through the influence of the last-named, he became accompanyist at the Théâtre Lyrique in 1853, and also organist in the church of St. Pierre de Chaillot, and elsewhere, before his final appointment at St. Jean St. François, which he held from 1862 to 1871. He devoted himself from an early period to dramatic composition, and wrote several short comic operas for the Théâtre Lyrique—'Maître Griffard' (1857), 'Le Jardinier et son Seigneur' (1863); and a number of operettas for the Folies Nouvelles, the Bouffes Parisiens, and the Variétés, of which some were very successful—'Deux vieilles Gardes' (1856), 'L'Omelette à la Follembûche' (1859), 'Le Serpent à plumes' (1864), 'L'Écossais de Chatou' (1869), etc. He also wrote a number of choruses for male voices, a mass and some choruses for the school children of St. Denis and Sceaux, where he was inspector. In 1863 Delibes became accompanyist at the Opera, and soon afterwards second chorus master (under Victor Massé): he kept this appointment until 1872, when he gave it up on the occasion of his marriage with the daughter of Mlle. Denain, a former actress at the Comédie Française. By his appointment at the Opera a new career was opened out to him. Having been commissioned to compose the ballet of 'La Source' (Nov. 12, 1866) in collaboration with the Russian musician Minkous, he displayed such a wealth of melody as a composer of ballet music, and so completely eclipsed the composer with whom he had as a favour been associated, that he was at once asked to write a divertissement called 'Le Pas de Fleurs' to be introduced into the ballet of his old master, Adolphe Adam, 'Le Corsaire,' for its revival (Oct. 21, 1867). He was finally entrusted with the setting of an entire ballet, on the pretty comedy 'Coppélia' (May 25, 1870), which is rightly considered his most charming production, and which has gained for him a full recognition. He did not wish however to confine himself to the composition of ballets; in

[1] Date verified by register of birth.

1872 he published a collection of charming melodies, 'Myrto,' 'Les Filles de Cadiz,' 'Bonjour Suzon,' etc., and on May 24, 1873, he produced at the Opéra-Comique a work in three acts, 'Le Roi l'a dit,' which in spite of the charm and grace of the first act has not had a lasting success, in Paris at least, though it has met with considerable favour in Germany. After this Delibes returned to the Opéra, where he produced a grand mythological ballet, 'Sylvia,' (June 14, 1876), which confirmed his superiority in dance music. In spite of this fresh success Delibes was still anxious to write a serious vocal work, and produced a grand scena, 'La Mort d'Orphée,' at the Trocadéro Concerts in 1878. He then composed two dramatic works for the Opéra Comique, 'Jean de Nivelle' (March 8, 1880) and 'Lakmé' (April 14, 1883). His ambition is certainly laudable, but though his musical ability secures him a partial success, these more serious works have not such lasting charm as his lighter productions. In spite of this reservation, Delibes is nevertheless one of the most meritorious composers of the modern French school. In addition to the above works he has composed incidental music for 'Le Roi s'amuse,' on its revival at the Comédie Française, Nov. 22, 1882, and has published several songs, almost all intended for representations at the last-named theatre. Among them are 'Ruy Blas,' 'A quoi rêvent les jeunes filles,' and 'Barberine.' In 1877 Delibes was made Chevalier of the Legion of Honour; in Jan. 1881 he succeeded Reber, who had just died, as professor of advanced composition at the Conservatoire; and in Dec. 1884 he was elected a member of the Institut in the place of Victor Massé. [A.J.]

DEMEUR, Anne Arsène, *née* Charton, was born March 5, 1827, at Saujon (Charente), was taught music by Bizot of Bordeaux, and in 1842 made her début there as Lucia. She sang next at Toulouse, and in 1846 at Brussels. On July 18 in the same year she made a successful début at Drury Lane as Madeleine in 'Le Postillon,' and also played both Isabelle and Alice ('Robert'), Eudoxie, on production of 'La Juive' in England, July 19, and with great success as Angèle ('Domino Noir') with Couderc, the original Horace. On Sept. 4, 1847, she married M. Demeur the flautist.[1] In 1849–50 she was first female singer of Mitchell's French Company at St. James's Theatre, and became highly popular in various light parts, many of which were then new to England, viz. Angèle, Henriette ('L'Ambassadrice'), Isabelle ('Pré aux Clercs'), Zanetta, Feb. 12, 1849; Laurette ('Cœur de Lion'), and Adèle (Auber's 'Concert à la Cour'), both on Feb. 26, 1849; Lucrezia ('Actéon') March 4, 1849; the Queen of Léon (Boisselot's 'Ne touchez pas à la Reine'), May 21, 1849; Countess ('Comte Ory'), June 20, 1849; Anna ('Dame Blanche'), Camille ('Zampa'), Jan. 4, 1850; Rose de Mai ('Val d'Andorre'), Jan. 17; Virginie ('Le Caid'), Feb. 11; Catarina ('Les Diamans'), etc. She sang at the Philharmonic Concert of March 18, 1850; in 1852 she appeared in Italian at Her Majesty's on July 27, as Amina; and on Aug. 5, in the Duke of Saxe-Coburg-Gotha's 'Casilda.' 'She made an impression when singing in French comic opera by her pleasing voice and appearance and by a certain cosiness of manner which was very charming.' (Chorley.) Mme. Charton-Demeur having sung with little success in 1849 and 1853 at the Opéra Comique, adopted the Italian stage, and won both fame and fortune in St. Petersburg, Vienna, in North and South America, and in Paris at the Italiens as Desdemona in 1862. On Aug. 9 of that year she played the heroine on the production of Berlioz's 'Béatrice et Bénédict' so much to the composer's satisfaction that he requested her to play Dido in 'Les Troyens à Carthage,' produced at the Lyrique Nov. 4, 1863. Berlioz has commemorated in his Memoirs her great beauty, her passionate acting and singing as Dido, although she had not sufficient voice wholly to realise his ideal heroine, and last, not least, her generosity in accepting the engagement at a pecuniary loss to herself, a more lucrative offer having been made her for Madrid. On the conclusion of the run of the opera she sang at Madrid, but afterwards returned to the Lyrique, where, on May 1, 1866, she played Donna Anna with Nilsson (Elvira) and Carvalho (Zerlina). For many years past Mme. Charton has been living in retirement, but has occasionally appeared at concerts, viz. at the Berlioz Festival at the Paris Opera, with Nilsson in the Duo Finale to the 1st act of 'Béatrice et Bénédict,' March 22, 1870; at the Pasdeloup concerts with Monjauze in the finale to the 2nd act of Reyer's 'Sigurd,' performed for the first time, March 30, 1873; and made her last appearances at the same concert as Cassandra in the first production of Berlioz's 'Prise de Troie,' Nov. 23 and 30, and Dec. 7, 1879. [A.C.]

DEMONIO, IL. Opera in three acts; the words by Wiskowatoff, after Lermontoff's poem, music by Anton Rubinstein. Produced at St. Petersburg, Jan. 25, 1875, and at Covent Garden, June 21, 1881. [M.]

DE RESZKE, Edouard, born at Warsaw, Dec. 23, 1855, was taught singing by his brother Jean, Ciaffei, Steller, and Coletti, and made his début April 22, 1876, as the King in 'Aïda,' on its production at the Italiens, Paris. He sang there with success for two seasons, and afterwards went to Italy, where, in 1880, at Turin, he made a success in two new parts—the King in Catalani's 'Elda,' Jan. 31, and Charles V. in Marchetti's 'Don Giovanni d'Austria,' Mar. 11, and appeared at Milan on the production of Ponchielli's 'Figliol Prodigo,' Dec. 26. From 1880 to '84 he was engaged with the Royal Italian Opera, until its collapse. He made his début on April 13, 1880, as Indra ('Roi de

[1] Demeur, Jules Antoine, born Sept. 28, 1814, at Hodimont-lez Verviers—studied the flute at the Brussels Conservatoire from Lahore—subsequently learnt the Boehm flute from Dorus at Paris; from '42 to '47 was first flautist at the Brussels Opera, and as such played at Drury Lane in '46; relinquished that post to accompany his wife on all her engagements.

Lahore'), but his success as a foremost lyric artist was established by his admirable performances of St. Bris, the Count in 'Sonnambula,' Basilio, and later as Walter ('Tell'), Peter the Great, Prince Gudal ('Demonio'), June 21, 1881; Séuon (Lenepveu's 'Velleda'), July 4, 1882; Almaviva; Mephistopheles; Alvise, on production of 'La Gioconda,' May 31, 1883; Hagen, on production of Reyer's 'Sigurd,' July 15, 1884; etc. In 1883-84 he reappeared in Paris at the Italian Opera (Théâtre des Nations), with great success, in 'Simone Boccanegra,' in Massenet's 'Herodiade,' on its production in Paris, in Dubois' 'Aben Hamet,' Dec. 16, 1884, and in favourite operas. He is now engaged at the French Opéra, where he first appeared April 13, 1885, as Mephistopheles, which part he played at the 500th performance of 'Faust,' Nov. 4, 1887. He appeared as Leporello in the centenary performance of 'Don Juan,' Oct. 26, 1887, and has played parts in two operas recently produced there, viz. 'Le Cid' and 'Patrie.' He played at the Italian Opera at Drury Lane in 1887, as Basilio, St. Bris, Mephistopheles, and Henry the Fowler ('Lohengrin'), and more than confirmed the reputation previously made as perhaps the best bass singer and actor on the lyric stage.

His elder brother, JEAN, born at Warsaw, Jan. 14, 1852, was taught singing by his mother, a distinguished amateur, and at the age of twelve sang solos in the Cathedral there. He was taught later by Ciaffei, Cotogni, and Sbriglia. Under the name 'De Reschi' he made his début at Venice as Alfonso ('Favorita') in Jan. 1874, according to an eye-witness with success.[1] He made his début at Drury Lane on April 11 of the same year, and in the same part, and played there two seasons as Don Giovanni, Almaviva, De Nevers, and Valentine. A contemporary[2] spoke of him as one of whom the highest expectations might be entertained, having a voice more of a low tenor than a baritone, of delicious quality; he phrased artistically and possessed sensibility, but lacked experience such as would enable him to turn his vocal gifts to greater account and to become an effective actor. The quality of the organ was more of the robust tenor timbre than a baritone. Under his own name he made his début at the 'Italiens' as Fra Melitone ('Forza del Destino'), Oct. 31, 1876, with some success, and as Severo (Donizetti's 'Poliuto') Dec. 5, Figaro ('Barbiere') Dec. 19. He made his tenor début as 'Robert,' at Madrid in 1879 with great success, and as such was engaged at the Théâtre des Nations in 1884. He played there the part of St. John the Baptist on the production of 'Hérodiade' so much to the satisfaction of Massenet, that he procured him an engagement at the Académie to create the title part of 'Le Cid,' in which he made his début on its production, Nov. 30, 1885. He is still engaged there, and has become a great favourite. He has played there also as Radames, Vasco de Gama, and John of Leyden, and as Ottavio and Faust in the celebrations mentioned above, for the first time in Paris. His next part there was that of Bussy d'Amboise in Salvayre's unsuccessful 'Dame de Monsoreau.'

He re-appeared at Drury Lane as Radames, June 13, 1887, and during the season played Lohengrin, Faust, and Raoul with great applause and worthily fulfilled prediction by the marked improvement both in his singing and acting, and for his ease and gentlemanly bearing, such improvement being almost entirely due to his own hard work and exertions. He has been almost unanimously pronounced to be the best stage tenor since Mario.

Their sister, JOSEPHINE, educated at the Conservatorium, St. Petersburg, attracted the notice of M. Halanzier at Venice, and was engaged by him at the Académie, where she made her début as Ophelia, June 21, 1875. She sang there with success for some time, where she was the original Sita ('Roi de Lahore'), April 27, 1877. Later she was very successful at Madrid, Lisbon, etc.; sang at Covent Garden as Aïda, April 18, 1881, and again in Paris at the 'Nations' as Salome ('Hérodiade'), March 13, 1884. She retired from public on her marriage with M. Leopold de Kronenburg of Warsaw. [A.C.]

DERING, RICHARD. Line 9 of article, add the date of his appointment in Brussels, 1617. In that year appeared his second work, 'Cantiones sacrae quinque vocum,' etc. In 1619 another volume of similar composition appeared, and in 1620 two books of canzonets were published at Antwerp. Line 14, *for* about 1658 *read* early in 1630. It should be added that his earliest production is probably the first instance of the use of figured bass. [W.B.S.]

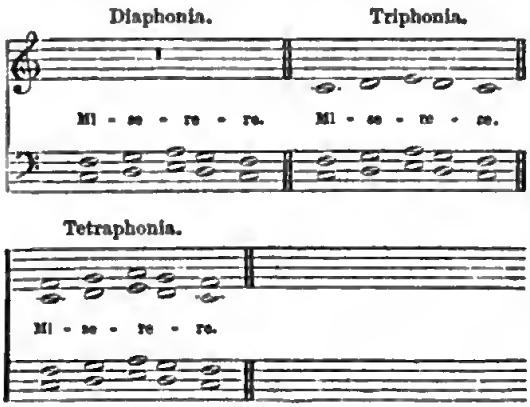
DESMARETS, HENRI, born in Paris 1662, and brought up at the court of Louis XIV. His first opera, 'Didon,' in five acts, was performed June 5, 1693. It was followed by 'Circé' (1694), 'Théagène et Charielée' and 'Les Amours de Momus' (1695), 'Vénus et Adonis' (1697), 'Les Fêtes Galantes' (1698). About this time he got into trouble in consequence of a secret marriage with the daughter of a dignitary at Senlis, and had to escape to Spain, where he became, in 1700, maître de musique to Philip V. In 1704 his 'Iphigénie,' written in collaboration with Campra, was given in Paris, but he does not appear to have returned from Spain until 1714, when he took up his residence at Lunéville, under the patronage of the Duke of Lorraine, with whose help he obtained, in 1722, the ratification of his marriage. In that year his 'Renaud, ou la Suite d'Armide' was performed in Paris, and in 1741 the composer died, in prosperous circumstances, at Lunéville. [M.]

DEUX JOURNÉES, LES. Line 4, add other names of German adaptations, 'Die Tage der Gefahr,' and 'Graf Armand, oder die zwei unvergesslichen Tage.' Refer to WATER CARRIER.

DIAPHONIA (from *δις*, twice; and *φωνέω*, I sound. Lat. *Discantus*; from *dis*, twice, and

[1] Letter of Mr. Michael Williams in Musical World, Jan. 31, 1874.
[2] Athenæum, April 18 and July 25, 1874.

cantus, a song. Inexact synonym, Organum). A term, applied, by Guido d'Arezzo, in his Micrologus, to a form of composition in which a second Part, called Organum, was added below a given Cantus firmus. Writers, of somewhat later date, while generally describing Diaphonia under its Latinized name, Discantus, have treated that word as the exact synonym of Organum. Guido, however, clearly restricts the term, Organum, to the Part added below the Cantus firmus; and not without good reason, since it is only to the union of the two Parts that the terms, Diaphonia, or Discantus, can be logically applied. In its oldest known form, the added Part moved in uninterrupted Fourths below the Cantus firmus. Guido disapproved of this, and recommended, as a more agreeable (*mollis*) method, that the Major Second, and the Major and Minor Third, should be used in alternation with the Fourth. When a third Part was added, by doubling the Organum in the Octave above, the form of composition was called Triphonia. Tetraphonia was produced by doubling both the Organum and the Cantus firmus, in the Octave above. Guido called the third Part, Organum duplicatum. In later times, it was called Triplum (=Treble), and the fourth Part, Quadruplum.



For Hucbald's treatment of Discantus and Organum, see vol. ii. p. 609, and vol. iii. p. 427. [W.S.R.]

DIBDIN, CHARLES. Correct statement as to his being the originator of 'table entertainments' by a reference to vol. iv. p. 51 *a*.

DICTIONARIES OF MUSIC. For amplification of first sentence, see TINCTORIS, vol. iv. p. 128*a*. P. 444 *b*, bottom line, add a reference to BROSSARD, in Appendix. P. 446 *a*, l. 1, add that the supplement to Fétis was published in 1878 by M. Arthur Pougin, in 2 vols. Add to second paragraph that Mendel's Lexicon has been completed in 11 vols., together with a supplementary volume edited by Dr. August Reissmann, in 1883. Mention should also be made of Dr. Hugo Riemann's handy 'Musik-Lexicon' published in Leipzig in 1882 (second edition, 1887). P. 446 *b*, l. 13, add that the musical articles in the Encyc. Brit. have been more recently written by Mr. W. S. Rockstro.

DIES IRÆ (*Prosa de Mortuis. Prosa de Die Judicii. Sequentia in Commemoratione Defunctorum.* Ὦ ὀργῆς ἐκείνη ἡμέρα). The Sequence, or Prose, appointed, in the Roman Missal, to be sung, between the Epistle and Gospel—that is to say, immediately after the Gradual and Tractus—in Masses for the Dead.

The truth of the tradition which ascribes the Poetry to Thomas de Celano, the friend, disciple, and biographer, of S. Francis of Assisi, seems to be established, beyond all controversy. F. Thomas was admitted to the Order of the Friars Minor soon after its formation; enjoyed the privilege of the closest intimacy with its saintly Founder; and is proved, by clear internal evidence, to have written his 'Vita Sancti Francisci' between Oct. 4, 1226, on which day the death of the Saint took place, and May 25, 1230—the date of the translation of his Relics. This well-established fact materially strengthens the tradition that the 'Dies iræ' was written not very many years after the beginning of the 13th century; and effectually disposes of the date given by some modern Hymnologists, who, though attributing the Sequence to Thomas de Celano, assert that it was composed *circa* 1150. F. Bartholomæus Pisanus (ob. 1401) says that it was written by Frater Thomas, who came from Celanum; and that it was sung in Masses for the Dead. But, many years seem to have elapsed before its use became general. It is very rarely found, in early MS. Missals, either in England, France, or Germany; and is wanting in many dating as late as the close of the 15th century, or the beginning of the 16th. It is doubtful, indeed, whether its use was recognized in all countries, until its insertion in the Missale Romanum rendered it a matter of obligation.

As an example of the grandest form of mediæval Latin Poetry—the rhymed prose[1] which here attains its highest point of perfection—the 'Dies Iræ' stands unrivalled. Not even the 'Stabat Mater' of Jacobus de Benedictis, written nearly a century later, can be fairly said to equal it. For, in that, the verses are pervaded, throughout, by one unchanging sentiment of overwhelming sorrow; whereas, in the 'Dies iræ,' wrath, terror, hope, devotion, are each, in turn, used as a natural preparation for the concluding prayer for 'Eternal rest.' The tenderness of expression which has rendered some of its stanzas so deservedly famous, is contrasted, in other verses, with a power of diction, which, whether clothed in epic or dramatic form, is forcible enough to invest its awful subject with an all-absorbing interest, a terrible reality, which the hearer finds it impossible to resist. A great variety of unfamiliar 'readings' is to be found in early copies. The version believed to be the oldest is that known as the Marmor Mantuanum, in which, among other variations from the version contained in the Roman Missal, four stanzas, each consisting of three rhymed verses, precede the authorized text.

[1] See vol. iii. p. 465 *b*.

Sir Walter Scott's rendering of the opening stanzas, at the end of 'The Lay of the Last Minstrel,' is known to every one. A very fine English paraphrase, by the Rev. W. I. Irons, B.D., beginning, 'Day of wrath, O day of mourning!' is inserted, in company with the old Plain Song Melody, in the Rev. T. Helmore's 'Hymnal Noted.' Innumerable German translations are extant, of which the best-known is that beginning, 'Tag des Zorns, dn Tag der Fülle.'

The old Ecclesiastical Melody is a remarkably fine one, in Modes i. and ii. (Mixed Dorian) ranging throughout the entire extent of the combined Scale, with the exception of the Octave to the Final. No record of its origin, or authorship, has been preserved; bnt we can scarcely doubt, that, if not composed by Thomas de Celano himself, it was adapted to his verses at the time of their completion. Fine as this Melody is, it has not been a favonrite with the greatest of the Polypbonic Masters; partly, no doubt, on account of the limited number of Dioceses in which the Sequenco was sung, prior to its incorporation in the Roman Missal; and, partly because it has been a widespread custom, from time immemorial, to dispense with the employment of Polyphonic Harmony, in Masses for the Dead. The 'Dies iræ' is wanting in Palestrina's 'Missa pro Defunctis,' for five-Voices, printed at tho end of the third edition of his First Book of Masses (Rome, 1591); and, in that by Vittoria, sung in 1603 at the Funeral of the Empress Maria, wife of Maximilian II., and printed at Madrid in 1605. It is found, bowever, in not a few Masses by Composers of somewhat lower rank; as, for instance, in a Missa pro Defunctis, for four Voices, by Giovanni Matteo Asola (Venice, 1586); in one for eight Voices, by Orazio Vecchi (Antwerp, 1612); in one for four Voices, by Francesco Anerio; and in one for four Voices, by Pitoni. In all these Masses, the old Ecclesiastical Melody is employed as the basis of the composition; but Pitoni has marred the design of an otherwise great work, by the introduction of alternate verses, written in a style quite unsuited to the solemnity of the text.

With modern Composers the 'Dies iræ' has always been a popular subject; and more than one great master has adapted its verses to Music of a broadly imaginative, if not a distinctly dramatic character. Among the most important settings of this class, we may enumerate those by Colonna and Bassani, copies of which are to be found in the Library of the Royal College of Music; that in Mozart'e Requiem, of which, whether Mozart composed it or not, we may safely say that it was written by the greatest Composer of Chnrch Music that the School of Vienna ever produced: the two great settings by Cherubini; the first, in his Requiem in C Minor, and the second, in that in D Minor; the extraordinarily realistic settings in the Requiems of Berlioz and Verdi; and finally, the setting in Gounod's 'Mors et Vita.' For farther information concerning the poem and other musical compositions on the words, the reader is referred to a series of articles in 'The Musical Review' (Novello) for June, 1883. [W.S.R.]

DIETRICH, Albert Hermann, born Aug. 28, 1829, at Golk near Meissen, and educated at tbe Gymnasium at Dresden, from 1842 onwards. While here he determined to devote himself to music, but in spite of this resolution, he went, not to the Conservatorium, but to the University of Leipzig, in 1847, having previously studied music with Julius Otto. At Leipzig his musical tuition was in the hands of Rietz, Hauptmann and Moscheles. From 1851 he had the advantage of studying under Schumann at Düsseldorf until 1854, when the master's mental condition made further instruction impossible. During this time, in the autumn of 1853, an incident occurred which brought Dietrich into collaboration with his master and Johannes Brahms. Joachim was coming to Düsseldorf to play at a concert on Oct. 27, and Schumann formed tbe plan of writing a joint violin-sonata with the other two, by way of greeting. Dietrich's share was the opening allegro in A minor. [See vol. iii. p. 494 *a*.] In 1854 his first symphony was given at Leipzig, and a year later be was appointed conductor of the snbscription concerts at Bonn, becoming town Musikdirector in 1859. In 1861 he became Hofkapellmeister at Oldenburg. On his frequent visits to Leipzig, Cologne, and elsewhere, he has proved himself an excellent conductor, and an earnest musician. Among his works may be mentioned an opera in three acts, 'Robin Hood'; pieces for pianoforte, op. 2; songs, op. 10; a trio for piano and strings, op. 9; a symphony in D minor, op. 20; a concert overture, 'Normannenfahrt'; 'Morgenhymne'; 'Rheinmorgen'; and 'Altchristlicher Bittgesang'; works for choir and orchestra; concertos for horn (op. 29), violin (op. 30) and violoncello (op. 32); a pianoforte sonata for four hands; etc. [M.]

DIETSCH, Pierre Louis Philippe. See vol. iv. p. 213 *a*, note 1, and add that in 1863 he was dismissed from his post as conductor by M. Perrin, and that he died Feb. 20, 1865.

DIGNUM, Charles. Line 10 from end of article, *for* 96 *read* 90.

DITSON, Oliver, & Co. The oldest music-publishing house in the United States now engaged in business, as well as the largest. Its headquarters are at Boston, where the senior partner has followed the business since 1823, when, at the age of 12, he entered the employ of Samuel H. Parker, a book and music seller. On reaching his majority in 1832, Ditson was taken into partnership by his employer, and the firm, Parker & Ditson, continued until 1845, when, on the retirement of Parker, the business was carried on by Ditson in his own name until 1857, when John C. Haynes was admitted a partner, and the style, Oliver Ditson & Co., was adopted. Ditson's eldest son, Charles H., was admitted in 1867, and was placed in charge of the New York branch, Charles H.

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Ditson & Co. In 1875 another son, J. Edward, became a member of the firm, and the head of the Philadelphia branch, J. Edward Ditson & Co. In 1860 a branch was established in Boston for the importation and sale of band and orchestral instruments and other musical merchandise, under the name of John C. Haynes & Co. A further branch has existed in Chicago since 1864, styled Lyon & Healy, who transact a general business in music and musical merchandise with the growing country that lies to the westward. The catalogue of sheet music published by the house and its four branches embraces over 51,000 titles. Some 2000 other titles—instruction books, operas, oratorios, masses, collections of psalmody and of secular choral music, in fact every variety of music and text book known to the trade—are also included in the list of publications bearing the imprint of the firm. [F.H.J.]

DOCTOR OF MUSIC. Line 20 of article, and following, correct date of Bull's degree to 1592, that of Callcott to 1800, and that of Bishop to 1853. Line 10 from bottom, correct date of Nares' degree to 1756. Refer to OXFORD, vol. ii. 624 *b*, for a further list of names, and see DEGREES in Appendix.

DODECACHORDON (original Greek title, ΔΩΔΕΚΑΧΟΡΔΟΝ, from *δωδέκα* twelve, and *χορδή*, a string). A work, published at Basle, in September, 1547, by the famous mediæval theorist, now best known by his assumed name, Glareanus, though his true patronymic was Heinrich Loris, latinized Henricus Loritus. [See vol. i. p. 598.]

The Dodecachordon owes its existence to a dispute, which, at the time of its publication, involved considerations of great importance to Composers of the Polyphonic School; and the clearness and logical consistency of the line of argument it brings to bear upon the subject render it the most valuable treatise on the Ecclesiastical Modes that has ever been given to the world.

In the time of S. Ambrose, four Modes only were formally acknowledged. S. Gregory increased the number to eight. Later students, finding that fourteen were possible, advocated the use of the entire number. In the opening years of the 9th century, the controversy grew so hot, that the question was referred to the Emperor Charlemagne, who was well known to be one of the most learned Musicians of his age. Charlemagne, after long deliberation, decided that twelve Modes were sufficient for general use: and his dictum was founded on an indisputable theoretical truth; for, though fourteen Modes are possible, two are rendered practically useless, by reason of their dissonant intervals.

The decision of Charlemagne was universally accepted, in practice; but, in process of time, an element of confusion was introduced into the theory of the Modes, by certain superficial students—prototypes of the party which now tells us that 'Plain Song ought always to be sung in unison'—who, unable to penetrate beyond the melodic construction of the scale, imagined that certain Modes were essentially identical, because they corresponded in compass, and in the position of their semitones. It is quite true that every Authentic Mode corresponds, in compass, and in the position of its semitones, with a certain Mode taken from the Plagal Series; just as, in the modern system, every Major Scale corresponds, in signature, with a certain Minor Scale. But, the intervals in the two Modes are referable to, and entirely dependent upon, a different Final; just as, in the Relative Major and Minor Scales, they are referable to a different Tonic. For instance, the Authentic Mixolydian Mode corresponds, exactly, in its compass, and the position of its semitones, with the Plagal Hypoionian Mode. The range of both lies between G and g; and the semitones, in both, fall between the third and fourth, and the sixth and seventh degrees. But, the Final of the Mixolydian Mode is G, and that of the Hypoionian, C; and, though Palestrina's Missa Papæ Marcelli, written in the Hypoiouian Mode, ends every one of its greater sections with a full close on the Chord of C, and bases every one of its most important Cadences on that Chord, there are critics at the present day who gravely tell us that it is in the Mixolydian Mode, simply because the range of its two Tenors lies between G and g. Glareanus devotes pages 73–74 of the Dodecachordon to an unanswerable demonstration of the fallacy of this reasoning; and all the great theorists of the 16th century are in agreement with him, in so far as the main facts of the argument are concerned, though they differ in the numerical arrangement of their 'Tables.' To prevent confusion on this point, it is necessary to consider the system upon which these 'Tables' are constructed.

The most comprehensive and reasonable system of classification is that which presents the complete series of fourteen possible Modes, in their natural order, inserting the impure Locrian and Hypolocrian forms, in their normal position, though rejecting them in practice. The complete arrangement is shown in the following scheme.

I. Dorian.	IX. Æolian.
II. Hypodorian.	X. Hypoæolian.
III. Phrygian.	*XI. Locrian (or Hyperæolian).*
IV. Hypophrygian.	*XII. Hypolocrian (or Hyperphrygian).*
V. Lydian (or Hyperphrygian).	XIII. Ionian (or Iastian).
VI. Hypolydian.	XIV. Hypoionian (or Hypoiastian).
VII. Mixolydian (or Hyperlydian.)	
VIII. Hypomixolydian.	

The system most widely opposed to this recognises the existence of eight Modes only—Nos. I–VIII in the foregoing series; and represents the Æolian, Hypoæolian, Ionian, and Hypoionian forms, as replicates of Modes II, III, VI, and VII—or, still less reasonably, Modes I, II, V, and VI—with the substitution of different Finals.

In all essential points, Glareanus follows the first-named system, though he describes the Ionian, and Hypoionian forms, as Modes XI and

XII, and simply mentions the rejected Locrian and Hypolocrian scales by name, without assigning them any definite numbers.

Zacconi's Table agrees with that of Glareanus. Fux generally describes the Modes by name, and takes but little notice of their numerical order. In later times, the editors of the Mechlin Office-Books have endeavoured to reconcile the two conflicting systems by appending double numbers to the disputed Modes. Dr. Proske, in his 'Musica divina,' follows the first-mentioned system, describing the Ionian and Hypoionian Modes, as Nos. XIII and XIV; and the same plan has been uniformly adopted in the present Dictionary. The want of an unvarying method of nomenclature is much to be [1] regretted; but it no way affects the essence of the question, for, since the publication of the Dodecachordon, no one has ever seriously attempted to dispute the dictum of Glareanus, that twelve Modes, and twelve only, are available for practical purposes; and these twelve have found pretty nearly equal favour among the Great Masters of the Polyphonic School.[2]

The Dodecachordon enters minutely into the peculiar characteristics of each of the twelve Modes; and gives examples of the treatment of each, selected from the works of the best Masters of the early Polyphonic School. The amount of information it contains is so valuable and exhaustive, that it is doubtful whether a student of the present day could ever succeed in thoroughly mastering the subject without its assistance.

The text, comprised in 470 closely printed folio pages, is illustrated by 89 Compositions, for two, three, and four voices, with and without words, printed in separate parts, and accompanied by directions for deciphering the Enigmatical Canons, etc., by the following Composers:—Antonio Brumel (4 compositions); Nicolaus Craen (1); Sixt Dietrich (5); Antonius Fevin (1); Adam de Fulda (1); Damianus à Goes Lusitanus (1); Heinrich Isaac (5); Josquinus Pratensis [Josquin des Près] (25); Listenius (1); Adam Luyr Aquægranensis (1); Gregor Meyer (10); Joannes Mouton (4); Jac. Ohrechth (3); Johannes Okenheim (3); De Orto (1); Petrus Platensis [Pierre de la Rue] (3); Richafort (1); Gerardus à Salice Flandri (1); Lutvichus Senflius (3); Andr. Sylvanus (1); Thomas Tzamen (1); Jo. Vannius [Wannenmacher] (1); Vaqueras (1); Antonius à Vinea (1); Paulus Wuest (1); Anonymous (9).

The first edition of the ΔΩΔΕΚΑΧΟΡΔΟΝ was printed at Basle, in 1547. A second edition, entitled 'De Musices divisione ac definitione,' but with the same headings to the chapters, is believed to have been printed, at the same place, in 1549.[3] A small volume, entitled 'Musicæ Epitome, sive Compendium, ex Glareani Dodecachordo,' by J. Wonnegger, was published at Basle in 1557, and reprinted in 1559. The original work is now very scarce, and costly; though, happily, less so than the 'Syntagma' of Prætorius, or the 'Musica getuscht und ausgezogen' of Sebastian Virdung. Copies of the edition of 1547 will be found at the British Museum, and the Royal College of Music; and the British Museum also possesses the first edition of Wonnegger's 'Epitome.' [W.S.R.]

DÖRFFEL, Alfred, born Jan. 24, 1821, at Waldenburg in Saxony, received his first musical education from the organist Joh. Trube. In 1835 he entered the Leipzig Conservatorium, where he received instruction from Karl Kloss, G. W. Fink, C. G. Müller, Mendelssohn and Schumann. In 1837 he made a successful appearance as a pianist, and soon afterwards attained to a high position as a musical critic. In the 'Neue Zeitschrift für Musik' he wrote some reviews of Schumann's works, which anticipated the verdict of posterity, although they did not correspond with contemporary opinion concerning that master's greatness. His criticism of 'Genoveva' gave the composer great pleasure. From 1865 to 1881 he contributed to the 'Leipzige Nachrichten,' and in 1860 was appointed custodian of the musical department of the town library. In the following year he established a music lending library together with a music-selling business, in both of which he was succeeded in 1885 by his son, Balduin Dörffel. He has undertaken much work for the firm of Breitkopf & Härtel, whose critical editions of the classics, and especially that of Beethoven, have been chiefly corrected by him. For the edition of Peters he has edited the pianoforte works of Schumann, and other compositions, and several of the Bach-Gesellschaft volumes have been issued under his direction. In 1887 he edited the 'St. Luke Passion' for the first-named firm. To the literature of music he has contributed an edition of Berlioz's treatise on instrumentation, the second edition of Schumann's 'Gesammelte Schriften,' and has published an invaluable history of the Gewandhaus concerts from 1781 to 1881 ('Festschrift zur hundertjahrigen Jubelfeier, etc. Leipzig, 1884), in recognition of which the University of Leipzig conferred upon him the degree of Doctor. [H.B.]

DOLES, Johann Friedrich, born in 1716 at Steinbach in Saxe-Meiningen, was educated at the Schleusingen Gymnasium, where he availed himself of instruction in singing and in playing on the violin, clavier, and organ. In 1738 he went to Leipzig for a course of theology at the University, and while there pursued his musical studies under J. S. Bach. His compositions, however, bear little trace of Bach's influence; though fluent and correct, they have none of that great master's depth and grandeur. Doles

[1] It will be noticed that the variations affect the later Modes only. The first eight Modes—the only Modes that can consistently be called 'Gregorian'—are distinguished by the same numbers in all systems but one. This exception is to be found in the Table given by Zarlino, who numbers the Modes thus:—I. Ionian; II. Hypoionian; III. Dorian; IV. Hypodorian; V. Phrygian; VI. Hypophrygian; VII. Lydian; VIII. Hypolydian; IX. Mixolydian; X. Hypomixolydian; XI. Æolian; XII. Hypoæolian. This method is exceptionally confusing, since not one of its numbers corresponds with those of any other system.

[2] Consult, on this point, Baini's 'Life of Palestrina' ('Memorie,' etc.) Tom. ii. p. 61.

[3] See vol. i. p. 598 a.

would seem to have been more affected by the Italian Opera, with which he became familiar by constant attendance at performances given for the Saxon court at Hubertsburg. His light, pleasing, and melodious compositions, together with the charm of his manners, rapidly brought him popularity at Leipzig. In 1743 he was appointed conductor of the first GEWANDHAUS CONCERTS;[1] and on March 9, 1744, he was commissioned to write a Festival Cantata in celebration of the anniversary of their foundation. In that same year he was appointed Cantor at Freiburg, where he wrote, in 1748, on the occasion of the hundredth anniversary of the Peace of Westphalia, the Singspiel, out of which arose the famous dispute between Biedermann, Mattheson, and Bach.[2] In 1755 he succeeded Gottlob Hasser as Cantor of the Thomasschule and also as director of the two principal churches, which posts he held until 1789, when old age and failing health compelled him to resign them. In the spring of 1789 Mozart visited Leipzig, and on April 22 he played on the organ at St. Thomas's Church, and made his well-known remark to Doles about Bach's music. [See MOZART, vol. ii. p. 392 *b*.] It was probably on the same occasion that J. C. Barthel played before Mozart at Doles's house. [See BARTHEL, J. C.] And in the following year Doles published his cantata to Gellert's words, 'Ich komme vor dein Angesicht' (Leipzig, 1790), dedicated to his friends Mozart and Naumann. Special interest attaches to this work, because its preface records Doles's opinions as to the way in which sacred music should be treated, and those opinions have little in common with the traditions of J. S. Bach. It is plain, indeed, that although Doles was proud of having been Bach's pupil, and therefore unwilling to depreciate him openly, he took no pains whatever, during his directorship at Leipzig, to encourage and extend the taste for his great master's works. Bach's church-music was almost entirely neglected both by him and his successor, J. A. Hiller. Doles died at Leipzig on Feb. 8, 1797.

His compositions consist principally of cantatas, motets, psalms, sacred odes and songs, and chorales, many of which have been printed, including some sonatas for the clavicembalo. His 'Elementary Instruction in Singing' had, in its day, considerable reputation as a useful practical method. Among his many unprinted works may be mentioned two oratorios (the Passion-music according to St. Mark and St. Luke), two masses, a Kyrie, a Gloria, a Salve, and a German Magnificat. [A.H.W.]

DOMMER, ARREY VON, born Feb. 9, 1828, at Dantzig, was brought up to theology, but in 1851 went to Leipzig and learnt composition from Richter and Lobe. After some time passed as a teacher of music, he forsook Leipzig for Hamburg, where he spent seven years as a musical critic and correspondent, and in 1873 was made secretary to the Hamburg city library, a post which he still holds (1887). In 1865 he published an enlarged edition of H. C. Koch's Musikalisches Lexicon of 1802, which is a sterling work, perhaps a little too sternly condensed. Besides this his Handbook of Musical History (1867, 2nd ed. 1878) is highly spoken of by Riemann, from whom the above is chiefly obtained. [G.]

DON CARLOS. Line 4 of article, *for* Demery *read* Mery. Line 7, *for* Her Majesty's *read* Covent Garden.

DONIZETTI. For date of birth *read* Nov. 25, 1797. (Partially corrected in late editions.) P. 453 *a*, l. 10 from bottom, *for* 1834 *read* 1833. Page 454 *a*, l. 38, add day of death, April 8. In lines 39 and 40, *read* he was disinterred on April 26, and reburied on Sept. 12, 1875, in Santa Maria Maggiore, Bergamo. The following corrections are to be made in the list of works:—The title of No. 4 is 'Zoraide di Granata.' That of No. 13 is 'Alahor in Granata.' The date of 'Otto mese in due ore' is 1827; the works of 1828 begin with No. 20. The date of 'L'Esule di Roma' is 1828; the works of 1829, omitting 'L'Elisire d'amore,' which belongs to 1832, begin with No. 25, 'Il Paria.' The title of No. 30 is 'Isnelda di Lambertazzi.' The date of 'Anna Bolena' is 1830, and that of 'Fausta' 1832, among the works of which year 'L'Elisire d'amore' is to be included. No. 40, 'L'Assedio di Calais' is identical with No. 22, 'Gianni di Calais'; the date here given is that of its production in Paris. The date of 'Lucrezia Borgia' is 1833, and the works of 1834 begin with 'Rosamonda.' The date of 'Gemma di Vergy' is 1834, the works of 1835 beginning with 'Marino Faliero.' 'Roberto Devereux' belongs to 1837. The title of No. 51 is 'Pia di Tolomei.' The works of 1843 begin with 'Maria di Rohan,' not with 'Don Pasquale.'

DORN, HEINRICH. L. E. Line 20 from bottom of page, *for* 47 *read* 49.

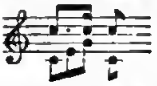
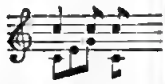
DORSET GARDEN THEATRE. This house was erected upon the garden of a mansion belonging to the Earl of Dorset, situate upon the bank of the Thames at the bottom of Salisbury Court, Fleet Street. Sir William (then Mr.) Davenant had obtained a patent for its erection in 1639 and another in 1662, but from various causes the building was not erected in his lifetime. His widow, however, built the theatre, from the designs of Sir Christopher Wren; and the Duke's company, removing from Lincoln's Inn Fields, opened it Nov. 19, 1671. It became celebrated for the production of pieces of which music and spectacle were the most prominent features, amongst which the most conspicuous were Davenant's adaptation of Shakspere's 'Macbeth,' with Lock's music, 1672; Shadwell's adaptation of Shakspere's 'Tempest,' with music by Lock, Humfrey, and others, 1673; Shadwell's 'Psyche,' with music by Lock and

[1] They were then called 'das grosse Concert' and were held in a private house; but almost immediately after their commencement they were interrupted by the outbreak of the Seven Years War. [See vol. i. p. 502, b.]

[2] See Bitter's J. S. Bach, iii. 229, and Spitta's J. S. Bach, iii. 255 f. (Engl. ed.)

Draghi, Feb. 1673–4; Shadwell's 'Libertine,' with Purcell's music, 1676; Dr. Davenant's 'Circe,' with Banister's music, 1677; Shadwell's alteration of Shakspere's 'Timon of Athens,' with Purcell's music, 1678; and Lee's 'Œdipus' and 'Theodosius,' both with Purcell's music, in 1679 and 1680 respectively. In 1682 the King's and Duke's companies were united, and generally performed at Drury Lane; but operas and other pieces requiring a large space for stage effects were still occasionally brought out at Dorset Garden, amongst them Dryden's 'Albion and Albanius,' with Grabu's music, 1685; and Powell and Verbruggen's 'Brutus and Alba,' with Daniel Purcell's music, in 1697. In 1699 the house was let to William Joy, a strong Kentish man styled 'The English Samson,' and for exhibitions of conjuring, fencing, and even prize-fighting. It was again opened for the performance of plays in 1703, and finally closed in Oct. 1706. After the demolition of the theatre the site was successively occupied as a timber yard, by the New River Company's offices, and the City Gas Works. An engraving showing the river front of the theatre was prefixed to Elkanah Settle's 'Empress of Morocco,' 1673, another, by Sutton Nicholls, was published in 1710, and a third in the Gentleman's Magazine, July, 1814. [W.H.H.]

DOT. It should be added that Handel and Bach, and other composers of the early part of the 18th century, were accustomed to use a convention which often misleads modern students. In 6-8 or 12-8 time, where groups of dotted quavers followed by semiquavers occur in combination with triplets, they are to be regarded as equivalent to crotchets and quavers. Thus the passage

 is played 

not with the semiquaver sounded after the third note of the triplet, as it would be if the phrase occurred in more modern music. [M.]

DOTZAUER, J. J. F. Line 3 of article, *for* Jan. *read* June. Line 6 from bottom *for* 9 *read* 6.

DOUBLE BASS. Line 14, add that the notes sound an octave lower than they are written. In the musical example, the first note of (*b*) should be E. (Corrected in late editions.) Omit foot-note 1.

DOWLAND, JOHN. Line 5 from bottom of page, *for* 1602 *read* 1603. The following anagram on his name is given by Camden at the end of his 'Remaines':—

Joannes Doulandus.
Annos ludendo haust.

DRAGHI, G. B. P. 461 *b*, l. 15, *for* composed *read* published; the opera was performed in 1673.

DRAGONETTI, DOMENICO. The date of birth should probably be altered to April 7, 1763.

DREAM OF ST. JEROME. A piece of pianoforte music attributed to Beethoven, and published by Cramer & Beale. It consists of the third of Beethoven's six sacred songs (op. 48) transcribed for the PF., and followed by an arrangement of the Welch air 'Merch Megan,' also for the piano. The piece derived its existence from the demand created by the mention of 'Beethoven's Dream of St. Jerome' in Thackeray's 'Philip,' that again being a mistake for 'St. Jerome's Love,' a poem adapted by Thomas Moore, in his 'Sacred Songs,' to the melody of the theme of the opening movement of Beethoven's Sonata, op. 26. The story is told in *The Times* of June 16 and 28, 1886. [G.]

DRECHSLER, KARL. Add date of death, Dec. 1, 1873.

DROUET, L. F. P. Add day of death, Sept. 30.

DRUM. P. 464 *b*, for second line after first musical example *read* Meyerbeer uses four drums, G, C, D, and E. P. 465 *b*, l. 5 from bottom, add that Pieranzovini wrote a concerto for the drums.

DRURY LANE. Line 12 from end of article, *for* 1869 *read* 1870.

DUBOIS, CLÉMENT FRANÇOIS THÉODORE, born at Rosney (Marne), Aug. 24, 1837, came to Paris at an early age, and entered upon a brilliant course of study at the Conservatoire, where he gained successively first prizes for harmony, fugue, and organ, and finally, in 1861, under Ambroise Thomas, the Prix de Rome. On his return from Italy in 1866 he devoted himself to teaching, and was appointed *maître de chapelle* of Ste. Clotilde, where, on Good Friday, 1867, he produced an important and carefully written work, 'Les Sept Paroles du Christ,' afterwards performed at the Concerts Populaires in 1870. It has since been given in other churches on Good Friday, and parts of it have been performed at the Concerts du Conservatoire. Being unable to force an entrance into the great musical theatres, he contented himself with producing, at the Athénée, a pleasing little work, 'La Guzla de l'Émir' (April 30, 1873). In 1878 he carried off, together with B. Godard, the prize at the Concours Musical instituted by the city of Paris, and his 'Paradis perdu' was performed, first at the public expense (Nov. 27, 1878), and again on the two following Sundays at the Concerts du Châtelet. His other dramatic works for the stage are, 'Le Pain bis' (Opéra-Comique, Feb. 26, 1879); 'La Farandole,' ballet (Opéra, Dec. 14, 1883); and 'Aben-Hamet,' a grand opera (Théâtre Italien de la place du Châtelet, Dec. 16, 1884). The above are his chief works, but Dubois is a fertile composer, and has produced many important compositions at various concerts, not to mention his numerous pieces for piano, his single songs, and his church and chamber music. We may refer to his 'Divertissement' and 'Pièces d'Orchestre' (Concert national, April 6 and Dec. 14, 1873), a 'Suite d'Orchestre' (Do. Feb. 8, 1874), 'Scènes Sym-

phoniques' (Concerts du Châtelet, Nov. 25, 1877), and his Overture 'Fritiof' (Do. Feb. 13, 1881). The last of these, a work full of life and accent, ranks, together with his two small operas, among his best compositions. He possesses a full knowledge of all the resources of his art, but little originality or independence of style. For some time he was *maître de chapelle* at the Madeleine, and is now organist there, having replaced Saint-Saens in 1877. He succeeded Elwart as professor of harmony at the Conservatoire, in 1871, and in 1883 was decorated with the Legion of Honour. [A.J.]

DUBOURG, G. Add that he died at Maidenhead, April 17, 1882.

DULCIMER. P. 468 *b*. Add that English dulcimers have ten long notes of brass wire in unison strings, four or five in number, and ten shorter notes of the same. The first series, struck with hammers to the left of the right-hand bridge, is tuned

the F being natural. The second series, struck to the right of the left-hand bridge, is

the F being again natural. The remainder of the latter series, struck to the left of the left-hand bridge, gives

This tuning has prevailed in other countries and is old. Chromatic tunings are modern and apparently arbitrary. [A.J.H.]

DULCKEN, Mme. Line 3, correct date of birth to March 29.

DUN, Finlay, born in Aberdeen, Feb. 24, 1795, viola player, teacher of singing, musical editor and composer, in Edinburgh; studied abroad under Baillot, Crescentini, and others. He wrote, besides two symphonies (not published) Solfeggi, and Scale Exercises for the voice (1829), edited, with Professor John Thomson, Paterson's Collection of Scottish Songs, and took part also with G. F. Graham and others in writing the pianoforte accompaniments and symphonies for Wood's Songs of Scotland; he was editor also of other Scotch and Gaelic Collections. Dun was a master of several living and dead languages, and seems altogether to have been a very accomplished man. He died Nov. 28, 1853. [W.He.]

DUNSTABLE,[1] John, musician, mathematician, and astrologer, was a native of Dunstable, in Bedfordshire. Of his life absolutely nothing is known, but he has long enjoyed a shadowy celebrity as a musician, mainly owing to a passage in the Prohemium to the 'Proportionale' of Johannes Tinctoris (1445–1511). The author, after mentioning how the institution of Royal choirs or chapels encouraged the study of music, proceeds: 'Quo fit ut hac tempestate, facultas nostræ musices tam mirabile susceperit incrementum quod ars novn esse videatur, cujus, ut ita dicam, novæ artis fons et origo, apud Anglicos quorum caput Dunstaple exstitit, fuisse perhibetur, et huic contemporanei fuerunt in Gallia Dufay et Binchois quibus immediate successerunt moderni Okeghem, Busnois, Regis et Caron, omnium quos audiverim in compositione præstantissimi. Hæc eie Anglici nuno (licet vulgariter jubilare, Gallici vero cantare dicuntur) veniunt conferendi. Illi etenim in dies novos cantus novissime invenlunt, ac isti (quod miserrimi signum est ingenii) nna semper et eadem compositione utuntur.' (Coussemaker, 'Scriptores,' vol. iv. p. 154.) Ambros ('Geschichte der Musik,' ii. pp. 470–1) has shown conclusively how this passage has been gradually misconstrued by subsequent writers, beginning with Sebald Heyden in his 'De Arte Canendi' (1540), until it was boldly affirmed that Dunstable was the inventor of Counterpoint! Ambros also traces a still more absurd mistake, by which Dunstable was changed into S. Dunstan; this was the invention of Franz Lustig, who was followed by Printz, Marpurg, and other writers. It might have been considered that the claim of any individual to be the 'inventor' of Counterpoint would need no refutation. Counterpoint, like most other branches of musical science, can have been the invention of no single man, but the gradual result of the experiments of many. Tinctoris himself does not claim for Dunstable the position which later writers wrongly gave him. It will be noticed that the 'fons et origo' of the art is said to have been in England, where Dunstable was the chief musician; and though Tinctoris is speaking merely from hearsay, yet there is nothing in his statement so incredible as some foreign writers seem to think. So long as the evidence of the Rota 'Sumer is y-cumen in' is unimpeached, it must be acknowledged that there was in England, in the early 13th century, a school of musicians which was in advance of anything possessed by the Netherlands at the same period. Fortunately the evidence for the date of the 'Rota' is so strong that it cannot be damaged by statements of historians who either ascribe it to the 15th century or ignore it altogether. Within the last few years an important light has been thrown upon the relation of Dunstable to the Netherlands musicians Dufay and Binchois, by the discovery (Monatshefte für Musikgeschichte, 1884, p. 26) that Dufay died in 1474, and not, as had been hitherto supposed, some twenty years before Dunstable. Binchois did not die until 1460, so it is clear that, though the three musicians were for a time contemporaries, yet Tinctoris was right in classing the Englishman as the head of a school which actually preceded the Netherlanders and Burgundians.

Dunstable's fame was certainly great, though short-lived. He is mentioned in a manuscript preserved in the Escurial (c. iii. 23),

[1] The name is spelt by early authors Dunstaple.

written at Seville in 1480 (J. F. Riano, 'Notes on Early Spanish Music,' p. 65), in two other passages in the Treatises of Tinctoris, in the 'Dialogus in Arte Musica' of John Hothby (Coussemaker, 'Scriptores,' iii. xxxi.), in 'Le Champion des Dames' of Martin Le Franc (d. 1460), and more than once by Franchinus Gaforius, who in Book ii. cap. 7 of his 'Practica Musicae' (Milan, 1496) gives the tenor of a setting of 'Veni Sancte Spiritus' by the English composer.[1] Yet he was—in his own country at least—so soon forgotten, that his name does not occur in Bale's 'Scriptores Britanniæ' (1550), and Morley ('Introduction,' ed. 1597, p. 178) quotes a passage from his motet 'Nesciens virgo mater virum,' in which he has divided the middle of the word 'Angelorum' by a pause two Long rests in length, as an exmaple of 'one of the greatest absurdities which I have seene committed in the dittying of musick.' The passage is doubtless absurd to modern ideas: but Dunstable's fault was not considered such at the time he wrote. Similar passages occur so late as Josquin's days.

The main difficulty of determining what ground there was for Dunstable's fame lies in the fact that so little of his work is now extant. Gaforius evidently was acquainted with a treatise by him, and the same work is quoted by Ravenscroft, from a marginal note in whose 'Briefe Discourse' (1614) we learn that Dunstable's treatise was on 'Mensurabilis Musice.' Until comparatively recent days it was thought that the fragments printed by Gaforius and Morley were all that remained of his works. But a little more than this has been preserved. A three-part song, 'O Rosa bella,' was discovered in a MS. at the Vatican by MM. Danjon and Morelot ('Revue de la Musique Religieuse,' 1847, p. 244, and another copy was subsequently found in a MS. collection of motets, etc., at Dijon. This composition has been scored by M. Morelot, and printed in his monograph 'De la Musique au XVe Siècle.' It may also be found in the appendix to the 2nd volume of Ambros' 'Geschichte der Musik.' Its effect in performance, considering the period when it was written, is really extraordinary, and quite equal to anything of Dufay's. Besides these compositions the British Museum possesses two specimens of Dunstable's work. The first is an enigma which has not yet been deciphered. It occurs in a MS. collection of Treatises on Music (Add. MS. 10,336), transcribed by John Tuck at the beginning of the 16th century. Owing to its being written at the end of fol. 18, and signed 'Qd. Dunstable,' an idea has arisen that it forms part of the preceding treatise, which has therefore been sometimes alleged to be the lost treatise; but this is not the case, for the treatise, as Coussemaker has shown, is that which is nearly always ascribed to John de Muris, and Dunstable's enigma is evidently written in to fill up the page. In a similar and almost identical MS. at Lambeth, transcribed by William Chelle of Hereford, the treatise of de Muris and enigma of Dunstable occur in the same juxtaposition. The other composition of Dunstable's in the British Museum is to be found in a magnificent volume which formerly belonged to Henry VIII. (Add. MS. 31,922). It is a three-part composition of some length, without words: the tenor consists of a short phrase which is repeated in accordance with the Latin couplet written over the part. In addition to these may be mentioned a MS. collection of 15th-century Astronomical Treatises in the Bodleian at Oxford, which contains at p. 74, 'Longitudo et latitudo locorum præcipue in Anglia, secundum aliam antiquam scripturam de manu Dustapli.' At the bottom of the margin of the page the date occurs: 'Anno Gratiæ 1438 die mensis Aprilis.'

The Liceo Filarmonico de Bologna also possesses an early 15th-century MS., which contains four of Dunstable's compositions, viz. a 'Patrem,' a 'Regina cœli lætare,' and two motets —'Sub tua protectione,' and 'Quam pulchra es.' (Ambros, vol. iii. p. 441.)

This, then, is probably all that remains of the work of this remarkable man. It is hardly sufficient to enable us to judge how well founded his reputation was, but it is enough to show that for his time he was a man of remarkable power. He forms the one link between the early English school which produced the 'Rota,' and the school of the early 16th century which produced such men as Cornysshe, Pigot, and Fayrfax. But between the two there is a distinct break. The men of the later generation are far inferior to their Netherlandish contemporaries, while Dunstable was equal, if not superior, to Dufay and Binchois. This singular fact can only be accounted for by other than purely musical reasons. The death of Dunstable took place in 1453, at the very time when the Wars of the Roses broke out, and for years England was thrown into a state of hopeless confusion and disorganization, which must have stopped the progress of all the arts of civilization.[2] During this period, music, like everything else, must have suffered, and it is doubtless for this reason that we possess so little of Dunstable's work. On the re-establishment of order under Henry VII. the old English school—probably consisting of only a small knot of men—was dispersed or forgotten, and the inspiration of the Court composers of Henry VII. and of the early years of Henry VIII. was distinctly derived from Burgundy and the Netherlands, which had been making rapid progress under Dufay's successors —Okeghem, Hobrecht, and Josquin—while England, plunged in the miseries of civil war, had forgotten the art in which she had made so good a beginning. Thus it was that Dunstable was forgotten. Fuller, when he came across his

[1] See also Book III, cap. 4 of the same work.

[2] It has been the misfortune of English music to suffer more than once from political events. The violent interruptions caused by the Reformation and the Great Rebellion were as disastrous in their effects upon later schools of English music as were the Wars of the Roses upon the school of Dunstable. More peaceably, but no less unfortunately, the advent of the Hanoverian dynasty, with its German court and Italian opera, crushed the school of English opera which Purcell founded.

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epitaphs, made merry that a 'person of such perfection' should be so unknown. The epitaphs are worth reprinting. The first was on his tombstone in St. Stephen's, Walbrook. Stow[1] says it was inscribed on 'two faire plated stones in the Chancell, each by other.' It runs as follows:—

Claudit hoc tumulo, qui Cœlum pectore clausit
Dunstaple I. juris, astrorum conscius illo[2]
Judice uovli hiramis abscondita pandere cœli.
Hic vir erat tua laus, tua lux, tua musica princeps,
Quique tuas dulces[3] per mundum sperserat[4] onus,
Anno Mil. Equater, semel L. trias jungito Christi.
Pridie natale sidus transmigrat ad astra,
Suscipiant proprium civem cœli sibi cives.

The other epitaph is preserved in Weever's 'Funerall Monuments' (1631), where it is quoted from a MS. in the Cottonian Library, containing a number of poetical epitaphs written by John of Whethamstede, Abbot of St. Alban's:—

Upon John Dunstable, an astrologian, a mathematician, a musitian, and what not.

Musicus hic Michulus alter, novusque Ptholomeus,
Junior ac Athlas supportans robore celos,
Pausat sub cluere; melior vir de muliere
Nunquam natus erat; vicli quia labe carebat,
Et virtutibus opes possedit vincus omnes.
Cur exopletur, sic optandoque precetur
Perpetuis annis celebretur fama Johannis
Dunstapil; in pace requiescat et hic sine fine.

[W.B.S.]

DUPONT, Auguste, born at Ensival near Liège, Feb. 9, 1828, was educated at the Liège Conservatoire, and after several years spent in successful travel as a pianist was appointed a professor of the Brussels Conservatoire. His works for the pianoforte are numerous, and show a thorough knowledge of the instrument. They are cast in a popular mould, and may be said to belong to the class of drawing-room music, but they are free from all that is meretricious. A 'Concertstück' (op. 42) and a Concerto in F minor (op. 49) both with orchestral accompaniment, are his most ambitious works. Among his solo pieces the best are 'Roman en dix pages' (op. 48), a set of short pieces showing the influence of Schumann in their structure, and 'Contes du Foyer' (op. 12). A set of songs called 'Poème d'amour,' contains much that is pleasing and original. His younger brother,

Joseph, born at Ensival, Jan. 3, 1838, educated at Liège and Brussels, has attained great distinction as an operatic conductor. He has held posts of this kind successively at Warsaw, Moscow, and Brussels, where he has been professor of harmony at the Conservatoire, and conductor at the Théâtre de la Monnaie, and at the Association des Artistes Musiciens since 1872. In the following year he succeeded Vieuxtemps as director of the Concerts Populaires. During the final seasons of Mr. Gye's management of Italian Opera, M. Dupont conducted many of the most important performances given at Covent Garden. [M.]

DUPORT, Jean Pierre. Add date of death, Dec. 31. Add that Jean Louis Duport made his début at the Concert Spirituel in 1768, and died Sept. 7, 1819.

DUPUIS, Dr. Correct date of birth to 1730, and add day of death, July 17.

DURANTE, Francesco. Line 17, *for* not £20 *read* about £55.

DUSSEK, J. L. P. 477 *b*, in catalogue of works, add that 'The Captive of Spilburg' was written in collaboration with Michael Kelly. It should of course be spelt Spielberg.

DUSSEK, Sophia. Line 11, *for* 1810 *read* 1812.

DVOŘÁK,[5] Antonín, born Sept. 8, 1841, at Mühlhausen (Nelahozeves) near Kralup in Bohemia. His father, Franz Dvořák, the butcher and innkeeper of the place, destined him for the first of these trades. The bands of itinerant musicians who used to come round on great occasions and play in the inn, roused his musical ambition, and he got the village schoolmaster to teach him to sing and play the violin. His progress was so remarkable that before long he was promoted to singing occasional solos in church, and to playing the violin on holidays. During one such performance, in Passion tide, he broke down from nervousness. In 1853 his father sent him to a better school at Zlonitz, putting him under the care of an uncle. Here his musical studies were superintended by the organist, A. Liehmann, who taught him the organ and pianoforte, as well as a certain amount of theory, such as would enable him to play from a figured bass, modulate, or extemporize with moderate success. Two years afterwards he was sent to learn German, and so to finish his education, at Kamnitz, where the organist Hancke taught him for a year, after which he returned to Zlonitz, his father having in the meanwhile removed there. He prepared a surprise for his relations in the shape of an original composition, a polka, which he arranged to have performed on some festive occasion. The musicians started, but a series of the most frightful discords arose, and the poor composer realised too late the fact that he had written the parts for the transposing instruments as they were to sound, instead of writing them as they were to be played! By this time his intense desire to devote himself to music rather than to the modest career marked out for him by his father, could no longer be disguised, but it was not until many months had been spent in discussions, in which the cause of art was materially helped by the organist, who foresaw a brilliant future for his pupil, that the father's objections were overcome, and permission given for Anton to go to Prague and study music, in the hope of getting an organist's appointment. In Oct. 1857 he went to the capital and entered the organ school supported by the 'Gesellschaft der Kirchenmusik in Böhmen.' At the beginning of the three years' course he received a modest allowance from his father, but even this ceased after a short time, and the boy—for he was little more—was thrown on his own resources. His violin-playing came in most usefully at this time, and indeed without it it is difficult to see how

[1] Stow's Survey, 1633, p. 215.
[2] 'fulces' (Fuller).
[3] Fuller reads 'ille.'
[4] 'sparserat artes' (Fuller).
[5] The accent over the Ř indicates the presence of a letter pronounced as the French J.

he could have kept himself alive. He joined one of the town-bands as viola-player, and for some three years lived upon the meagre earnings obtained in cafés and other places of the same kind. When a Bohemian theatre was opened in Prague in 1862, the band to which he belonged was employed to provide the occasional music, and when that institution was established on a firm basis, as the National Theatre, Dvořák, with some others of his companions, was chosen a member of the orchestra. While here he benefited by his intercourse with SMETANA, who held the post of conductor from 1866 to 1874. A kind friend was found in Carl Bendl, a native of Prague, who after holding important musical posts at Brussels and Amsterdam, had returned in 1866 to Prague as conductor of a choral society, and who gave Dvořák every opportunity in his power of becoming acquainted with the masterpieces of art. His own resources were of course not sufficient to allow him to buy scores, and the possession of a piano of his own was not to be thought of. In spite of these drawbacks, he worked on steadily at composition, experimenting in almost every form of music. As early as 1862 he had written a string quintet; by 1865 two symphonies were completed; about this time a grand opera on the subject of Alfred was composed to a German libretto, and many songs were written. The most ambitious of these efforts were afterwards committed to the flames by their author. In 1873 he was appointed organist of St. Adalbert's church in Prague, a stroke of good fortune which allowed him not only to give up his orchestral engagement, but to take to himself a wife. He increased his scanty salary by taking private pupils, but as yet his circumstances were exceedingly humble.

It was in this, his 32nd year, that he first came before the public as a composer, with the patriotic cantata or hymn, written to words by Hálek, 'Die Erben des weissen Berges' (The heirs of the white mountain). The subject was happily chosen, and the spontaneous and thoroughly national character of the music ensured its success. In the same year one of two Notturnos for orchestra was performed, and in 1874 an entire symphony in E♭, and a scherzo from a symphony in D minor were given. Neither of these symphonies appear in his list of works; they were not the same as the two earlier compositions, which were in B♭ and E minor respectively. By this time the composer had begun to make a name for himself, and the authorities of the National Theatre resolved to produce an opera by him. When 'Der König und der Köhler' ('The King and the Collier') was put into rehearsal, however, it turned out to be quite impracticable, owing to the wildly unconventional style of the music, and the composer actually had the courage to rewrite it altogether, preserving scarcely a note of the original score. In this form it was successfully produced, and, the rumour of his powers and of the scantiness of his resources reaching Vienna, he received in the following year a pension of about £50 per annum from the Kultusministerium. This stipend, increased in the following year, was the indirect means of procuring him the friendship and encouragement of Johannes Brahms, who, on Herbeck's death in 1877, was appointed to succeed him on a commission formed for examining the compositions of the recipients of this grant. In this way the delightful collection of duets, called 'Klänge aus Mähren,' came before the Viennese composer, and it is not to be wondered at that he discerned in them all the possibilities that lay before their author. A wonderfully happy use of national characteristics is the most attractive feature of these duets, and a good opportunity for again displaying his knowledge of these peculiarities was soon given him; he received a commission from Simrock the publisher to write a series of 'Slavische Tänze' for pianoforte duet. The work, completed in 1878, had almost as great a success as the Hungarian dances of Brahms, published several years before. The wide popularity which the dances rapidly attained in all parts of Germany led, as was only natural, to the publication of compositions of every form, which the composer had almost despaired of ever seeing in print. It was now evident to all musicians that a new and fully developed composer had arisen, not a mere student whose progress from lighter to more elaborate forms could be watched and discussed, but a master whose style was completely formed, and whose individuality had, in its development, escaped all the trammels of convention. His long experience of orchestras had served him well, and had given him a feeling for instrumental colouring such as has been acquired by very few even of those composers whose education has been most complete. But though musical culture and the constant intercourse with artists and critics undoubtedly tend to crush distinctive originality, they have their advantages too, and a composer who wishes to employ the classical forms with ease and certainty will hardly be able to dispense with these necessary evils. In judging of Dvořák's works, it must always be remembered that a large amount of his chamber music was written without any immediate prospect of a public performance, and without receiving any alterations such as judicious criticism might have suggested.

Since the publication of the 'Slavische Tänze,' the composer has been in the happy position of the country which has no history, or rather his history is to be read in his works, not in any biography. Of late years England has played an important part in his career. Since the dances above referred to were arranged for orchestra, and played at the Crystal Palace (on Feb. 15, 1879) his name has become gradually more and more prominent, and it cannot be said that the English musical world has been remiss in regard to this composer, whatever may be our shortcomings in some other respects. An especial meed of praise is due to an amateur

association, the London Musical Society, which on March 10, 1883, introduced to the metropolis his setting of the 'Stabat Mater,' composed as early as 1876, though not published till 1881. Public attention was at once aroused by the extraordinary beauty and individuality of the music, and the composer was invited to conduct a performance of the work at the Albert Hall, which took place on March 13. In the autumn of 1884 he was again asked to conduct it at the Worcester Festival, and at the same time received a commission from the authorities to write a short cantata for the next year's Birmingham Festival. This resulted in the composition of 'The Spectre's Bride,' to a Bohemian version by K. J. Erben of the familiar 'Lenore' legend, which, although it was presented in a very inadequate translation of a German version, obtained a success as remarkable as it was well-deserved, carrying off the chief honours of the festival. This, as well as an oratorio on the subject of St. Ludmila, written for the Leeds Festival of 1886, were conducted by the composer himself.

This is not the place for a detailed criticism of Dvořák's works, nor can we attempt to foretell what position his name will ultimately occupy among the composers of our time; it may however be permitted to draw attention to the more striking characteristics of his music. An inexhaustible wealth of melodic invention and a rich variety of colouring are the qualities which most attract us, together with a certain unexpectedness, from which none of his works are wholly free. The imaginative faculty is very strongly developed, so that he is at his best when treating subjects in which the romantic element is prominent. It must be admitted that his works in the regular classical forms are the least favourable specimens of his powers. When we consider the bent of his nature and the circumstances of his early life, this is not to be wondered at; the only wonder is that his concerted compositions should be as numerous and as successful as they are. As a rule, the interest of those movements in which an adherence to strict form is necessary, is kept up, not so much by ingenious developments and new presentments of the themes, as by the copious employment of new episodes, the relationship of which to the principal subjects of the movement is of the slightest. But in spite of these technical departures from time-honoured custom, the most stern purist cannot refuse to yield to the influence of the fresh charm with which the composer invests his ideas, and in most of his slow movements and scherzos there is no room for cavil. These two important sections of the sonata or symphony form have been materially enriched by Dvořák in the introduction and employment of two Bohemian musical forms, that of the 'Dumka' or elegy, and the 'Furiant,' a kind of wild scherzo. Both these forms, altogether new to classical music, have been used by him in chamber music and symphonies, and also separately, as in op. 12, op. 35, and op. 42.

To his orchestral works the slight censure passed upon his chamber compositions does not apply. In his symphonies and other works in this class, the continual variety and ingenuity of his instrumentation more than make up for any such deficiencies as we have referred to in the treatment of the themes themselves, while his mastery of effect compels our admiration at every turn. Beside the three symphonies, op. 24,[1] 60, and 70, and the overtures which belong to his operas, we may mention a set of 'Symphonic Variations' (op. 40), a 'Scherzo capriccioso' (op. 66), and the overtures 'Mein Heim' (op. 62) and 'Husitska' (op. 67), both written on themes from Bohemian volkslieder.

Although in such works as the concerto op. 33, the pianoforte quartet in D, op. 23, and the three trios, op. 21, 26, and 65, Dvořák has given evidence of a thorough knowledge of pianoforte effect, his works for that instrument alone form the smallest and least important class of his compositions, and it cannot be denied that though the waltzes and mazurkas contain much that is piquant and exceedingly original, his contributions to pianoforte music are by no means representative.

His songs belong for the most part to the earlier period of his career, but considering the extraordinary success attained by the 'Zigeunerlieder' on their publication, it is surprising that the other songs are not more frequently heard. These 'gipsy songs' show the composer at his best, uniting as they do great effectiveness with tender and irresistible pathos. His use of gipsy rhythms and intervals is also most happy.

In his operas, if we may judge from those of which the vocal scores are published, his lighter mood is most prominent. 'Der Baner ein Schelm' ('The Peasant a Rogue') is full of vivacity and charm, and contains many excellent ensembles. Both in this and in 'Die Dickschädel' ('The obstinate daughter,' literally 'The Thickhead') his love for piquant rhythm is constantly perceptible, and both bear a strong affinity in style to the 'Klänge aus Mähren' duets.

None of his earlier works for chorus gave promise of what was to come in the 'Stabat Mater.' The 'Heirs of the White Mountain' is melodious, and contains passages of great vigour, and the 'local colour,' though by no means prominent, is skilfully used; but even those musicians who knew his previous compositions can scarcely have expected his setting of the Latin hymn to be full of the highest qualities which can be brought into requisition. Perhaps the most striking feature of his work is the perfect sympathy of its character with that of the words. The Bohemian composer has not only thrown off all trace of his own nationality, but has adopted a style which makes it difficult to believe him not to have studied the best Italian models for a lifetime before setting pen to paper. We do not mean for a moment to

[1] The Symphony in F, written in 1875, to which the above number should have been affixed, has just been published as op. 76. The first performance took place at the Crystal Palace, April 7, 1888.

hint at any want of originality, for here, as elsewhere, the composer is indebted to no one for any part of his ideas. But in such numbers as the 'Inflammatus' and others the Italian influence is quite unmistakable. It has been well remarked that he treats the hymn from the point of view of 'absolute music'; that is to say, that he dwells, not so much upon the meaning or dramatic force of each verse or idea, as upon the general emotion of the whole. It is this, no doubt, which leads him into an apparent disregard of the order and connection of the words of the hymn, though a more commonplace reason, must, we fear, be assigned for the not infrequent false quantities in the setting of the Latin verse. These errors in detail serve to remind us of the deficiencies in Dvořák's early training, and to increase our admiration for the genius of a composer, who, in spite of so many drawbacks, has succeeded, more perfectly than any other modern writer, in reflecting the spirit of the ancient hymn.

In 'The Spectre's Bride' the composer has reached an even higher point, and given the world a masterpiece which is not unworthy to stand beside those most weird of musical creations, the Erlkönig and the Fliegende Holländer. The sustained interest of the narrator's part, more especially after the climax of the story has been reached, the ingenuity with which the difficulty of the thrice recurring dialogue between the lovers has been overcome, the moderation in the use of those national characteristics which we have mentioned above, so that their full beauty and force are brought into the most striking prominence; these are some of the features which make it one of the most remarkable compositions of our time, to say nothing of the beauty and power of the music itself, or of the richness of the orchestral colouring. It must be felt that the man who could create such a work as this has everything within his grasp, and the assertion that no subsequent composition is likely to equal 'The Spectre's Bride' in beauty or originality would be premature, though it is difficult to refrain from making it.

In the longest and most recent of his works, the oratorio of 'St. Ludmila,' it is evident that the tastes and prejudices of the English public were kept too constantly in mind by the composer. A large proportion of the numbers produce the effect of having been written immediately after a diligent study of the oratorios of Handel and Mendelssohn. We do not mean to accuse Dvořák of conscious or direct plagiarism, but it cannot be denied that the freedom and originality which give so great a charm to all his other works are here, if not wholly absent, at least not nearly as conspicuous as they are elsewhere. In the heathen choruses of the first part the individuality of the composer is felt, and at intervals in the later divisions of the work his hand can be traced, but on the whole, it must be confessed that 'St. Ludmila,' even as it was presented at Leeds, by executants all of whom were absolutely perfect in their various offices, and under the composer's own direction, proved extremely monotonous.

There is no reasonable cause for doubting that the composer will soon again give us a work worthy of ranking with the 'Stabat Mater' or 'The Spectre's Bride.' Meanwhile, it seems somewhat strange that none of his operas should have seen the light in England, where the vogue of his compositions has been so remarkable. Of his five operas, only 'Der Bauer ein Schelm' has as yet been heard elsewhere than in Prague, having been given at Dresden and Hamburg.

The following is as complete a list of Dvořák's works as can be made at the present time; the *lacunæ* in the series of opus-numbers will possibly be filled up in the future by some of the earlier compositions which have not yet been published:—

1.
2. Four Songs.
3. Four Songs.
4. Die Erben des weissen Berges.[1] Patriotic Hymn for mixed chorus, to words by Hálek.
5. Das Waisenkind. Ballad for Voice and PF.
6. Four Serbian Songs.
7. Four Bohemian Songs.
8. Silhouettes for PF.
9. Four Songs.
10.
11. Romance for Violin and Orchestra.
12. Furiant and Dumka for PF.
13.
14.
15. Ballade for Violin and PF.
16. String Quartet in A minor.
17. Six Songs.
18. String Quintet in G.
19. Three Latin Hymns for Voice and Organ.
20. Four vocal Duets.
21. Trio in B♭ for PF. and Strings.
22. Serenade in E for Stringed Orchestra.
23. Quartet in D for PF. and Strings.
24. Symphony in F (also called op. 76).
25. Overture to 'Wanda.'
26. Trio in G minor for PF. and Strings.
27. String Quartet in E major.
28. Hymne der Böhmische Landleute, for mixed Chorus with 4-hand accompaniment.
29. Six Choruses for mixed Voices.
30. Die Erben des weissen Berges.[1]
31. Five Songs.
32. 'Klänge aus Mähren.' Vocal Duets.
33. PF. Concerto.
34. String Quartet in D minor.
35. Dumka for PF.
36. Variations in A♭ for PF.
37. Overture to 'Der Bauer ein Schelm.'
38. Four vocal Duets.
39. Suite for small Orchestra.
40. Symphonic Variations for Orchestra.
41. Scotch Dances for PF. Duet.
42. Two Furiants for PF.
43. Three Choruses with 4-hand accompaniment.
44. Serenade for Wind, Violoncello, and Double Bass.
45. Three Slavische Rhapsodien for Orchestra.
46. Slovische Tänze for PF. Duet.
47. Four Bagatellen for Harmonium (or PF.), two Violins, and Violoncello.
48. String Sextet in A.
49. Mazurek for Violin and Orchestra.
50. Three Neugriechische Gedichte.
51. String Quartet in E♭.
52. Impromptu, Intermezzo, Gigue and Scherzo for PF.
53. Violin Concerto.
54. Walzer for PF.
55. Zigeunerlieder for Tenor voice.
56. Mazurkas for PF.
57. Sonate in F for Violin and PF.
58. Stabat Mater for Solos, Chorus and Orchestra.
59. Legenden, for PF. Duet, arranged for Orchestra.
60. Symphony in D.
61. String Quartet in C.
62. Overture, 'Mein Heim.'
63. 'In der Natur.' Five choruses.
64. Opera, 'Dimitri' (see below).
65. Trio in F minor for PF. and Strings.
66. Scherzo capriccioso for Orchestra.
67. Overture, 'Husitzka.'
68. 'Aus der Böhmer Wälde.' PF. Duets.
69. 'The Spectre's Bride.' Cantata for Soli, Chorus, and Orchestra.
70. Symphony in D minor.
71. Oratorio, 'St. Ludmila.'
72. New Slavische Tänze for Orchestra (books 3 and 4).
73. 'Im Volkston.' Four Songs.
74. Terzetto for two Violins and Viola.
75. Romantische Stücke. Violin and PF.
76. See op. 24.
77. String Quintet in G.
78. Symphonic Variations for Orchestra.
79. Ps. 149 for Chorus and Orchestra.
80. String Quartet in E.
81. Quintet for PF. and Strings.

OPERAS.

'Der König und der Köhler,' comic opera; produced at Prague, 1874.
'Die Dickschädel,' comic opera in one act; words by Dr. Josef Stolba; produced at Prague 1882 (written in 1874).
'Wanda,' grand tragic opera in five acts, words by Sumawsky, from the Polish of Sagunsky produced at Prague, 1876.
'Der Bauer ein Schelm,' comic opera in two acts; words by J. O. Vessely; produced at Prague 1877.
'Dimitrij,' tragic opera (on the same subject as Joncières' 'Dimitri'); produced at Prague 1882.

[M.]

[1] By the composer's desire, 'Die Erben des weissen Berges' (The Heirs of the White Mountain), originally published as op. 4, has been reissued as op. 30 by Messrs. Novello & Co. to whom the thanks of the writer are due for help in the compilation of the foregoing catalogue.

DYGON, JOHN, the composer of the three-part motet 'Ad lapidis positionem,' printed in Hawkins's History, is described there as Prior of St. Austin's (*i. e.* St. Augustine's Abbey), Canterbury. The identity of the name with that of an abbot of this monastery (1497–1509) has led to several ingenious conjectures. The only other authenticated circumstance in the composer's life, which has been hitherto published, is that he took the degree of Bachelor of Music at Oxford in April 1512, being the only Mus. B. of his year. The abbot John Dygon was succeeded in 1509 by John Hampton, and no doubt died in that year; a second John Dygon was Master of the Chantry of Milton in Kent, in which post he is said to have died in 1524. An examination of the deed of surrender of St. Augustine's Abbey, dated July 30, 30 Henry VIII (1538), shows that at that time John Essex was abbot and John Dygon principal of the four priors, being, as appears from his position in the list, only inferior in rank to the abbot. Unfortunately, in the list of pensions granted to the officers of this monastery on Sept. 2 following the dissolution, almost all the monks had, apparently by way of precaution, assumed new surnames, or rather, more probably, resumed their original names, so that it is impossible to state with certainty which of the nine Johns was the composer. There are, however, strong grounds for believing that he is to be identified with John Wyldebere; and for this reason, that the pension of £13 6*s.* 8*d.* (20 marks) granted to the latter was very much larger than any of the other pensions, except the abbot's. The same difficulty meets us in tracing the history of John Wyldebere as we found in the case of John Dygon, namely the existence of two or more persons of the same name. A John Wyldebore was Master of the Hospital of St. Mary's at Strood, in Kent, up to the time of its surrender in 1531, and could not well be the late prior of St. Augustine's; there is, however, good reason for believing that he was the John Wylbore who was appointed prebendary of Rochester Cathedral in 1541, and who died there in 1553; and apart from this the claims of the head of a monastic establishment like St. Mary's Hospital would naturally be considered before those of one in a comparatively subordinate position, such as our prior's. John Dygon may perhaps be recognised in the John Wyldebore who was vicar of Willesborough in 1542. In 1556, when Cardinal Pole was appointed by Philip and Mary head of the commission to inquire into the state of the pensions due to the monks of the dissolved monasteries, we find John Wilborne, into which form the name has been corrupted, still in receipt of his full pension; if the terms of the original grant had been strictly adhered to, this circumstance would preclude the possibility of his identity with the John Wilbore, who was vicar of Minster in Thanet from 1550 till his resignation in 1557. After this time we lose all trace of the real or supposed John Dygon. The composition by which his name has been handed down to posterity is the work of a very skilful musician, and though there may be some resemblance in style to the music of Okeghem, as was very natural, considering how nearly contemporary the two composers were, we can hardly coincide with Ambros' opinion that it was 'altfränkisch,' at least when we compare it with other writings of a similar nature and about the same period; indeed some passages bear a comparatively modern stamp, and one can detect a foreshadowing of Giovanni Croce, and even of a still later style in several places. [A.H.H.]

DYKES, REV. J. B. P. 478 *a*, l. 3 from end of article, *for* was joint editor *read* took an active part in the compilation.

E.

EBERS, C. F. Line 2 of article, *for* 20 *read* 25.

EBERWEIN, T. M. Add day of birth, Oct. 27.

ECCLES. P. 481 *b*, l. 15, add the productions of 'Loves of Mars and Venus' (with Finger), 1696, and 'Macbeth,' 1696. Correct lines 17–19 by a reference to MACBETH MUSIC, vol. ii. 185 *a*. Line 20, *for* 1698 *read* 1705.

ECKERT, C. A. F. Add date of death, Oct. 14, 1879.

* EDDY, CLARENCE, an excellent and well-known American organist, teacher and composer, was born at Greenfield, Massachusetts, June 23, 1851. His musical leanings were manifested during his childhood, when he showed also a notable skill in improvisation. Such instruction as was procurable in his native town was given to him until he had reached the age of sixteen, when he was sent to Hartford, Connecticut, and placed under the care of Mr. Dudley Buck. Within a year he was appointed organist of the Bethany Congregationalist Church, Montpelier, Vermont. In 1871 Eddy went to Berlin, where for two years and a half he studied under August Haupt and A. Loeschhorn. His progress was rapid and thorough, and he afterwards undertook a successful concert tour through Germany, Austria, Switzerland and Holland. On his return to the United States in 1875 he was appointed organist of the First Congregational Church, Chicago. He soon took a prominent position in the

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musical life of the young city, and has ever since held it. While organist at the church last named he gave his first series of organ concerts, twenty-five in number, the programmes of which included examples of organ music in all reputable schools. In 1877 he became general director of the Hershey School of Musical Art, and soon after married its founder, Mrs. Sara B. Hershey. The institution has been peculiarly successful in the training of organists and singers. A series of one hundred weekly concerts was given by Eddy on the organ belonging to the school. In all, some 500 works were played. No composition was repeated and no important composer or style was omitted from representation. Several famous composers wrote pieces for the 100th concert, June 23, 1879. Eddy has since given organ concerts in many other cities of the Union. He translated and published, in 1876, Haopt's 'Theory of Counterpoint and Fugue.' He has also published two collections, 'The Church and Concert Organist' (1882 and 1885). Eddy's compositions for the organ are in the classic forms, embracing preludes, canons and fugues. Since 1879 he has been organist of the First Presbyterian Church, Chicago. [F.H.J.]

EDWARDS, H. SUTHERLAND, historian and litterateur; born at Hendon, Middlesex, Sept. 5, 1829. His musical works comprise 'History of the Opera . . . from Monteverde to Verdi . . .' 2 vols. (1862); 'Life of Rossini' (1869); 'The Lyric Drama . . .' 2 vols. (1881); 'Rossini,' a smaller work, for 'Great Musicians' series (1881); 'Famous First Representations' (1887); 'The Prima Donna' 2 vols. (1888). Mr. Edwards has passed much time abroad as special correspondent, and his book 'The Russians at Home' (1861) contains many notes on Russian music. Other works of his are beyond the scope of this Dictionary. His farce 'The Goose that lays the Golden Eggs' may however be mentioned as the most successful of his writings for the stage. [G.]

EHLERT, LUDWIG. Add date of death, Jan. 4, 1884.

•EICHBERG, JULIUS, born at Düsseldorf, Germany, June 13, 1824, came of a musical family, and received his first instruction from his father. When but seven years old he played the violin acceptably. Regular teachers were employed for him after he had reached his eighth year, among them Julius Rietz, from whom he received lessons in harmony. In 1843 Eichberg entered the Conservatoire at Brussels, then under the direction of Fétis, and graduated in 1845 with first prizes for violin-playing and composition. He was then appointed a professor in the Conservatoire at Geneva, where he remained eleven years. In 1857 he went to New York, and two years later to Boston, where he has lived ever since. He was director of the orchestra at the Boston Museum for seven years, beginning in 1859, and in 1867 established the Boston Conservatory of Music, of which he is still the head (1887), and which enjoys in the United States a high reputation, especially for the excellence of its violin school. Mr. Eichberg's compositions are many and in various forms, for solo voices, chorus, violin, string quartet, pianoforte, etc. He has also prepared several text-books and collections of studies for the violin, and collections of vocal exercises and studies for the use of youths in the higher classes of the public schools. [See vol. iv. p. 203 *a*.] Mr. Eichberg's operettas have been very successful. He has produced four—'The Doctor of Alcantara,' 'The Rose of Tyrol,' 'The Two Cadis,' and 'A Night in Rome.' [See vol. ii. p. 530 *b*.] [F.H.J.]

EISTEDDFOD. Add that a grand Eisteddfod was held in London at the Albert Hall, in Aug., 1887, the preparatory ceremony of the Gorsedd, or proclamation, having been gone through one year before in the Temple Gardens.

EITNER, ROBERT. Add that he has edited Sweelinck's organ works and other things for the Maatschappij tot bevordering der Toonkunst. [See VEREENIGING, vol. iv. p. 255 *a*.]

ELI. See under NAAMAN, vol. ii. p. 440 *a*.

ELIJAH. Line 14, *for* full ones *read* band rehearsals.

ELLA, JOHN. Line 13 of article, *for* 184[illegible] *read* 1827. For lines 18–19 *read* He directed the Musical Union uninterruptedly for thirty-five years. The concerts came to an end in 188[illegible]. [See ANALYSIS in Appendix, vol. iv. p. 521 *b*.]

ELLIS (formerly SHARPE), ALEXANDER JOHN, born at Hoxton in 1814, educated at Shrewsbury, Eton, and Cambridge; Scholar of Trinity College, Cambridge, 1835; B.A. and 6th Wrangler 1837; F.R.S. 1864; F.S.A. 1870; President of the Philological Society 1873–4, and again 1880–1. Mr. Ellis has turned his attention to Phonetics from 1843; his chief work on Early English Pronunciation, begun in 1865, is still (1887) in progress. He studied music under Professor Donaldson of Edinburgh. After vainly endeavouring to get a satisfactory account of the musical scale and nature of chords from Chladni, Gottfried Weber, and other writers, Mr. Ellis, following a suggestion of Professor Max Müller, began in 1863 to study Helmholtz's 'Tonempfindungen,' with special bearing on the physiology of vowels. In that work he found the explanation of his musical difficulties, and became ultimately the English translator of the 3rd German ed. 1870, under the title of 'On the Sensations of Tone, as a physiological basis for the Theory of Music' (London 1875). To Helmholtz's work, with the author's consent, Mr. Ellis added many explanatory notes and a new appendix, in which were rearranged four papers published in the Proceedings of the Royal Society, 'On the Conditions, Extent and Realisation of a Perfect Musical Scale on Instruments with Fixed Tones' (read Jan. 21, 1864); 'On the Physical Constitution and Relations of Musical Chords' and 'On the Temperament of Instruments with Fixed Tones' (June 16, 1864); and 'On Musical Duodanes, or the Theory of Constructing Instruments with Fixed Tones in

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Just or Practically Just Intonation' (Nov. 19, 1874); also several new theories, tables, etc. Mr. Ellis has since published, in the Proceedings of the Musical Association, 1876–7, pp. 1–32, a paper 'On the sensitiveness of the ear to pitch and change of pitch in Music,' being an exposition and re-arrangement of the interesting experiments of Professor Preyer of Jena; and some original works, 'The Basis of Music,' 1877; 'Pronunciation for Singers,' 1877; and 'Speech in Song,' 1878. Mr. Ellis's devotion to the scientific aspect of music has led him into searching enquiries concerning the history of Musical Pitch, the varieties and uncertainty of which are so productive in the present day of disturbance of the musical ear and vexation to musical instrument makers. The results of those enquiries have been read before the Society of Arts, May 23, 1877, and March 3, 1880, and printed in their journals May 25, 1877, March 5, 1880, with subsequent appendix and corrections (ibid. April 2, 1880; Jan. 7, 1881) also reprinted by the author for private issue. Silver medals were awarded by the Society of Arts for each paper: the second essay may be appropriately described as exhaustive. Mr. Ellis subsequently turned his attention to the determination of extra-European musical scales. His method was by means of a series of tuning-forks of accurately determined pitches, and with the assistance of the present writer, to determine the pitch of the actual notes produced on native instruments, and then to calculate the intervals between those notes in terms of hundredths of an equal semitone. The results are given in his paper on 'Tonometrical Observations on some existing non-harmonic scales' (Proceedings of Royal Society for Nov. 20, 1884), and, more at length, in his paper 'On the Musical Scales of Various Nations,' read before the Society of Arts, Mar. 25, 1885, and printed with an Appendix in their Journals for Mar. 27 and Oct. 30, 1885. For this paper a silver medal was awarded. A full abstract of his History of Musical Pitch and Musical Scales is given in his Appendix to the 2nd enlarged and corrected ed. of his Translation of Helmholtz (1885), which also contains his latest views upon most of the subjects which form the scientific basis of Music. [PITCH; SCHEIBLER.] [A.J.H.]

ELSNER, JOSEPH. Add that he was Chopin's master.

EMPEROR CONCERTO. Line 4 of article, *for* op. 75 *read* op. 73.

EMPEROR'S HYMN. Last line of article, *for* Venice *read* Vienna.

ENCORE. Line 5 of article *for* Italian *read* Latin. An anonymous ballad, circa 1740, entitled 'Encore,' and beginning 'When at my nymph's devoted feet,' shows the term to have been in use much earlier than is implied in the article.

ENFANT PRODIGUE, L'. Add that it was given in English as 'Azael the Prodigal' at Drury Lane, on Feb. 19, 1851. [See PRODIGAL SON.]

ENGEL, CARL, an eminent writer on musical instruments, was born at Thiedenwiese, near Hanover, July 6, 1818. His attainments as a musician, his clear insight into books in many languages, his indefatigable perseverance in research, and the exercise of a rare power of judicious discrimination, made him one of the first authorities on his subject in Europe. When a student he received piano lessons from Hummel, and after adopting music as a profession, he for some time remained in the family of Herr von Schlaberndorf, a nobleman in Pomerania. About 1844–5 Engel came to England and resided at first at Manchester, where he gave lessons on the piano. He removed soon after to London, and settled in Kensington. He began by reading in the British Museum to prepare himself for those studies in musical history on which his reputation is founded, and became a collector when opportunities were more frequent than they are now for acquiring rare instruments and books. He thus formed a private museum and library that could hardly be rivalled except by a few public institutions. The change in the direction of his musical activity did not however divert him from pianoforte-playing; he became as familiar with the works of Schumann, Brahms, and other modern composers, as he was with those of the older masters. He wrote and published a Pianoforte Sonata (Wessel, 1852), the 'Pianist's Handbook' (Hope, 1853), and a 'Pianoforte School for Young Beginners' (Augener, 1855). He also wrote 'Reflections on Church Music' (Scheuermann, 1856). The first fruits of his archæological studies were shown in the publication of 'The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians and Hebrews' (Murray, 1864), which was followed by 'An Introduction to the Study of National Music' (Longmans, 1866). About this time his connection with the South Kensington Museum began, to which he gave valuable advice respecting the formation of the rich collection of rare musical instruments which is an important branch of that institution. His first public essay in connection with it was the compilation in 1869 of a folio volume entitled 'Musical Instruments of all countries,' illustrated by twenty photographs; a work now rarely to be met with. He compiled the catalogue of the Loan Collection of ancient musical instruments shown there in 1872; and followed it by a 'Descriptive Catalogue of the Musical Instruments in the South Kensington Museum,' published in 1874, a masterpiece of erudition and arrangement, and the model for the subsequently written catalogues of the Paris and Brussels Conservatoires, and of the Krans Collection at Florence. He resolved to complete this important work by an account of the musical instruments of the whole world, and wrote a book which, in manuscript, fills four thick quarto volumes, and is illustrated by upwards of 800 drawings. It remains in the hands of his

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executors and is still (1888) unpublished. While however this, his *magnum opus*, was in progress, he wrote a contribution to 'Notes and Queries' on Anthropology, pp. 110–114 (Stanford, 1874), 'Musical Myths and Facts' (Novello, 1876), and articles in the 'Musical Times,' from which 'The Literature of National Music' (Novello, 1879) is a reprint. Among these articles the descriptions of his four Clavichords possess an unusually lasting interest and value. They were published in July—Sept. 1879, and were followed by 'Music of the Gipsies,' May—Aug. 1880, and 'Æolian Music,' Aug. and Sept. 1882. A posthumous publication of considerable importance is 'Researches into the Early History of the Violin Family' (Novello, 1883). There remain in manuscript, besides the great work already mentioned, 'The Musical Opinions of Confucius' and 'Vox Populi' (a collection of National Airs). After the death of his wife in 1881, he thought of living again in Germany, and sold his library by public auction, while the more valuable part of the musical instruments (excepting his favourite harpsichords, clavichord and lute, now in the possession of Mr. Herbert Bowman and the present writer) was acquired by South Kensington Museum. But, after a short visit to Hanover he returned to England, and died at his house in Addison Road, Kensington, Nov. 17, 1882. [A.J.H.]

ENGLISH OPERA. P. 488 *b*, l. 24 from bottom, add the name of Christopher Gibbons as collaborating with Lock in the music to 'Cupid and Death.' P. 489 *a*, lines 25–29 to be corrected by a reference to MACBETH MUSIC, vol. ii. p. 184, and PURCELL in Appendix. Line 30, *for* 1677 *read* 1676. Line 40, add the date of 'King Arthur,' 1691. Line 50, *for* 1760 *read* 1743.

ENHARMONIC. See CHANGE I. 3, DIESIS, MODULATION, TEMPERAMENT.

ENTFÜHRUNG AUS DEM SERAIL. Line 5 of article, *for* July 12 *read* July 16.

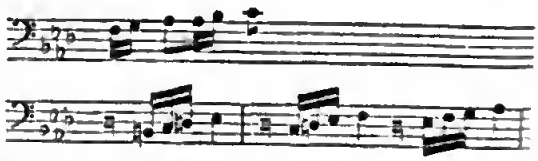
ENTR'ACTE. See DIVERTISSEMENT, INTERMEZZO, NOCTURNE, TUNE (ACT-).

EPINE, FRANCESCA MARGHERITA DE L'. Line 5 from end of article, *for* appears *read* is said. Add that she frequently signed herself Françoise Marguérite. In May, 1703, she received '20 ggs for one day's singing in ye play call'd the Fickle Shepherdess.' (MS. in the writer's collection.) At end of article add 'It appears from a MS. diary (in the writer's possession) kept by B. Cooke (i.e. Dr. Cooke), a pupil of Dr. Pepusch, that Mme. Pepusch began to be ill on July 19, 1746, and that, on the 10th August following, in the afternoon he (B. Cooke) went to Vaux-Hall with the Doctor, *Mrs. Pepusch* being dead. She was "extremely sick" the day before.' [J.M.]

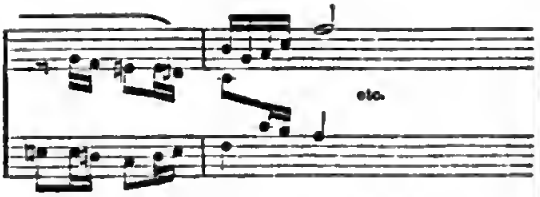
EPISODES are secondary portions of musical works, which stand in contrast to the more conspicuous and definite portions in which the principal subjects appear in their complete form, through the appearance in them of subordinate subjects, or short fragments only of the principal subjects.

Their function as an element of form is most easily distinguishable in the fugal type of movement. In the development of that form of art composers soon found that constant reiteration of the principal subject had a tendency to become wearisome, however ingenious the treatment might be; and consequently they often interspersed exposition and counter-exposition with independent passages, in which sometimes new ideas, and more often portions of a counter-subject, or of the principal subject, were used in a free and fanciful way. By this means they obtained change of character, and relief from the stricter aspect of those portions in which the complete subject and answer followed one another, in conformity with certain definite principles. In connection with fugue therefore, episode may be defined as any portion in which the principal subject does not appear in a complete form.

There are a certain number of fugues in which there are scarcely any traces of episode, but in the most musical and maturest kind episodes are an important feature. It is most common to find one beginning as soon as the last part which has to enter has concluded the principal subject, and therewith the exposition. Occasionally a codetta in the course of the exposition is developed to such dimensions as to have all the appearance of an episode, but the more familiar place for the first one is at the end of the exposition. As an example of the manner in which it is contrived and introduced, the Fugue in F minor, No. 12 of the first book of J. S. Bach's Wohltemperirte Clavier may be taken. Here the subject is clearly distinguishable at all times from the rest of the musical material by its slow and steadily moving crotchets. The counter-subject which at once follows the first statement of the subject, as an accompaniment to the first answer, introduces two new rhythmic figures which afford a marked contrast to the principal subject



and out of these the various episodes of the movement are contrived. The manner in which it is done may be seen in the beginning of the first episode, which begins at bar 16, and into which the former of the two figures is closely woven.



The adoption of this little figure is especially happy, as the mind is led on from the successive expositions to the episodes by the same process as in the first statement of subject and counter-subject, and thereby the continuity becomes so much the closer.

As further examples in which the episodes are noticeable and distinct enough to be studied with ease, may be quoted the 2nd, 3rd, 5th, 10th, and 24th of the first book of the Wohltemperirte Clavier, and the 1st, 3rd, 12th, and 20th of the second book. They are generally most noticeable and important in instrumental fugues which have a definite and characteristic or rhythmically marked subject.

It follows from the laws by which expositions are regulated, that episodes should be frequently used for modulation. While the exposition is going on, modulation is restricted; but directly it is over, the mind inclines to look for a change from the regular alternation of prescribed centres. Moreover, it is often desirable to introduce the principal subject in a new key, and the episode is happily situated and contrived for the process of getting there; in the same way that after transitions to foreign keys another episode is serviceable to get home again. In this light, moreover, episodes are very frequently characterized by sequences, which serve as a means of systematizing the steps of the progressions. Bach occasionally makes a very happy use of them, by repeating near the end a characteristic episode which made its appearance near the beginning, thereby adding a very effective element of form to the movement.

In a looser sense the term Episode may be applied to portions of fugues which stand out noticeably from the rest of the movement by reason of any striking peculiarity; as for instance the instrumental portion near the beginning of the Amen Chorus in the Messiah, or the central portions of certain very extensive fugues of J. S. Bach, in which totally new subjects are developed and worked, to be afterwards interwoven with the principal subjects.

In the purely harmonic forms of art the word is more loosely used than in the fugal order. It is sometimes used of portions of a binary movement in which subordinate or accessory subjects appear, and sometimes of the subordinate portions between one principal subject and another, in which modulation frequently takes place. It serves more usefully in relation to a movement in Aria or Rondo form; as the central portion in the former, and the alternative subjects or passages between each entry of the subject in the latter cannot conveniently be called 'second subjects.' In the old form of Rondo, such as Couperin's, the intermediate divisions were so very definite and so clearly marked off from the principal subject that they were conveniently described as Couplets. But in the mature form of Rondo to be met with in modern Sonatas and Symphonies the continuity is so much closer that it is more convenient to define the form as a regular alternation of principal subject with episodes. It sometimes happens in the most highly artistic Rondos that the first episode presents a regular second subject in a new key; that the second episode (following the first return of the principal subject) is a regular development or 'working out' portion, and the third episode is a recapitulation of the first transposed to the principal key. By this means a closer approximation to Binary form is arrived at. In operas and oratorios, and kindred forms of vocal art, the word is used in the same sense as it would be used in connection with literature. [C.H.H.P.]

EQUAL VOICES. See UNEQUAL, and VOICES.

ERARD. P. 491 *a*, par. 3. The establishment of the London house was not due to the French Revolution; Sebastian Erard had already begun business in London in 1786. [A.J.H.]

ERK, L. C. Add date of death, Nov. 25, 1883.

ERNST, H. W. Line 9 from end of article, *for* Ferdinand Hiller *read* Stephen Heller. (Corrected in later editions.)

ESCHMANN, J. C. See vol. ii. p. 733 *b*, and add that he died at Zurich, Oct. 25, 1882.

ESCUDIER. Add dates of death of Marie, April 17, 1880, and of Léon, June 22, 1881.

ESMERALDA. Opera in four acts; words by Theo Marzials and Albert Randegger, arranged from Victor Hugo's libretto 'La Esmeralda'; music by A. Goring Thomas. Produced by the Carl Rosa company, Drury Lane, March 26, 1883. [M.]

ESSIPOFF, ANNETTE, Russian pianist, born 1850, and educated at the Conservatorium of St. Petersburg, principally under the care of Theodor Leschetitzky. After attaining considerable reputation in her own country she undertook a concert tour in 1874, appearing in London at the New Philharmonic concert of May 16 in Chopin's E minor Concerto, at recitals of her own, and elsewhere. She made her début in the same concerto in 1875 at one of the Concerts Populaires, and afterwards at a chamber concert given by Wieniawski and Davidoff. In 1876 she went to America, where her success was very marked. In 1880 she married Leschetitzky, and since that time has not been heard again in England. Her playing combines extraordinary skill and technical facility with poetic feeling, though the artistic ardour of her temperament leads her at times to interpretations that are liable to be called exaggerated. [M.]

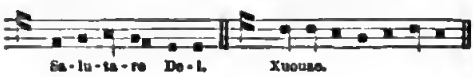
ESTE, THOMAS. Line 7, add that he was engaged in printing as early as 1576. P. 496 *a*, for ll. 10-18 *read* He died shortly before 1609, in which year a large number of his 'copyrights,' as they would now be called, were transferred to T. Snodham. [Dict. of Nat. Biog.] [M.]

EVERS, Carl. Line 8 from end of article, add that he died in Vienna, Dec. 31, 1875.

EVACUATIO (Ital. *Evacuazione*; Germ. *Ausleerung*; Eng. *Evacuation*). A term used in the 15th and 16th centuries, to denote the substitution of a 'void' or open-headed note for a 'full,' or closed one; *e. g.* of a Minim for a Crotchet. The process was employed, both with black and red notes, and continued for some time after the invention of printing; but, its effect upon the duration of the notes concerned differed considerably at different epochs. Morley,[1] writing in 1597, says 'If a white note, w^h they called blacke voyd, happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet, and a semibriefe a minime,' etc. But, in many cases, the diminution was one-third, marking the difference between 'perfection' and 'imperfection'; or one-fourth, superseding the action of the 'point of augmentation.' For the explanation of some of these cases, see vol. ii. p. 471. [W.S.R.]

EVOVAE (Euouae *vel* Euouæ). A technical word, formed from the vowels of the last clause of the 'Gloria Patri'—*seculorum. Amen*; and used, in mediæval Office-Books, as an abbreviation, when, at the close of an Antiphon, it is necessary to indicate the Ending of the Tone adapted to the following Psalm, or Canticle.

The following example, indicating the Second Ending of the First Tone, is taken from an Office-Book printed at Magdeburg in 1613. An



amusingly erroneous account of the origin of this word is noticed in vol. ii. 462 *a*, note. [W.S.R.]

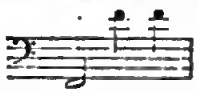
EWER & Co. A firm of music publishers and importers, originally established by John J. Ewer about seventy years ago in small premises in Bow Churchyard. Ewer & Co. were for many years almost the only importers of foreign music in this country. Their publications were chiefly by German composers, and it was their editions of vocal quartets with English words, brought out in score and parts under the title of 'Orpheus,' and also 'Gems of German Song,' that first brought the firm into notice. On the retirement of Ewer, the business passed by purchase into the hands of E. Buxton, who removed it, first to Nowgate Street, and afterwards to No. 390 Oxford Street. The business, under Buxton's direction, gained a great importance owing to the acquisition of the copyright for England of all subsequent works to be composed by Mendelssohn. The incident that determined Mendelssohn thus to accept Ewer & Co. is noteworthy. He had offered Addison & Co., through the mediation of Benedict, the copyright of his Scotch Symphony and the fourth Book of the Lieder ohne Worte, with some smaller pieces. Addison & Co. were willing to take the pianoforte compositions, but were not disposed to give the amount asked, £25, for the Symphony, intimating that the first Symphony had not sold well, and that they had unsaleable copies on hand. They eventually offered £20. Mendelssohn, who disliked bargaining, felt hurt, and at the suggestion of Benedict offered the new works to Buxton, who gladly accepted them, and agreed to publish all Mendelssohn's future compositions. Buxton, who had a large business of another kind, and had only taken to music publishing from his attachment to the art, in 1860 sold his property of Ewer & Co. to Mr. William Witt, who had been the manager of the firm from 1852. Mr. Witt removed the business premises to No. 87 Regent Street, where he added a Musical Library that offered for circulation every branch of musical composition. By sparing neither trouble nor expense his library became one of the most valuable and extensive in existence. Cheap and complete editions of Mendelssohn's works were brought out by him before the like could be done in the composer's own country. Mr. Witt retired in 1867, when the firm of Ewer & Co. went by purchase to Messrs. Novello & Co. [See Novello, Ewer & Co.] [A.J.H.]

EXPOSITION is the putting out or statement of the musical subjects upon which any movement is founded, and is regulated by various rules in different forms of the art. In fugue the process of introducing the several parts or voices is the exposition, and it ends and passes into episode or counter-exposition when the last part that enters has concluded with the last note of the subject. The rules for fugal exposition are given in the article Fugue. Counter-exposition is the reappearance of the principal subject or subjects, after complete exposition, or such digressions as episodes. In forms of the harmonic order the term Exposition is commonly used of the first half of a movement in Binary form, because that part contains the statement of the two principal subjects. This use of the word is evidently derived from the incomplete and superficial view which was the legacy of theorists of some generations back, that a Binary movement was based on two tunes which for the sake of variety are put into two different keys. Hence it is not so apt in this sense as it is in connection with fugue. But it may be defended as less open to objection when it is used as the obverse to Recapitulation, so as to divide Binary movements into three main portions, the Exposition, Development, and Recapitulation; and though it leaves out of count the vital importance of the contrast and balance of key, it is likely to be commonly accepted in default of a better. See also Form. [C.H.H.P.]

EYBLER, Joseph von. Correct the last statement by adding that Dr. Stainer has edited one movement by Eybler.

[1] 'A Plaine and Easie Introduction.' Annotation at the end of the volume, referring to p. 9.

F.

F Line 8 of article, *for* Æolian *read* Lydian. Add that one of Beethoven's notes to Steiner is signed 

FACCIO, Franco, born March 8, 1840,[1] at Verona, of parents in humble circumstances, who deprived themselves almost of the necessaries of life in order to give their son a musical education. In Nov. 1855 he entered the Conservatorio of Milan, where he made remarkable progress in composition under Ronchetti. An overture by him was played at one of the students' concerts in 1860. In the following year he left the institution, and on Nov. 10, 1863, he had the good fortune to have a three-act opera, 'I Profughi Fiamminghi,' performed at La Scala. Before this a remarkable work, written in collaboration with his friend Boito, and entitled 'Le Sorelle d'Italia,' had been performed at the Conservatorio. [See vol. iv. p. 550.] The same friend, for whom he had formed a warm attachment during the time of their studentship, wrote him the libretto of 'Amleto,' which was given with success at the Teatro Carlo Fenice, at Genoa, on May 30, 1865 (not at Florence, as Pougin states), but which was unfavourably received at the Scala in Feb. 1871. In 1866 he fought, together with Boito, in the Garibaldian army, and in 1867-8 undertook a tour in Scandinavia. A symphony in F dates from about this time. In July 1868 he succeeded Croff as professor of harmony in the Conservatorio, and after acquiring great experience as a conductor at the Teatro Carcano, was made conductor at La Scala. A Cantata d'inaugurazione was performed in 1884, and two sets of songs by him have been published by Ricordi. Faccio holds an important position among the advanced musicians of Italy, and as a composer his works command attention by their originality. It is, however, as a conductor that he is most successful, and he may be considered as the greatest living Italian conductor. He directed the first European performance of Verdi's 'Aïda' in 1872, and the production of his 'Otello' in 1887, both at Milan. [M.]

FA FICTUM. In the system of Guido d'Arezzo, B ♮, the third sound in the *Hexachordum naturale* was called B mi; and B♭, the fourth sound in the *Hexachordum molle*, B fa. And, because B fa could not be expressed without the accidental sign (*B rotundum*) it was called Fa fictum. [See Hexachord.] For this reason, the Polyphonic Composers applied the term Fa fictum to the note B♭, whenever it was introduced, by means of the accidental sign, into a Mode sung at its natural pitch; and, by analogy, to the E♭ which represented the same interval in the transposed Modes. The Fa fictum is introduced, with characteristic effect, in the 'Gloria Patri' of Tallis's five-part Responses, at the second syllable of the word 'without'; and a fine example of its employment in the form of the transposed E♭ will be found in Giaches Archadelt's Madrigal, 'Il bianco e dolce cigno,' at the second and third syllables of the word 'piangendo,' as shown in the example in vol. ii. p. 188 *b*. [W.S.R.]

FAISST, Emmanuel Gottlob Friedrich, born Oct. 13, 1823, at Esslingen in Würtemberg, was sent to the seminary at Schönthal in 1836, and in 1840 to Tübingen, in order to study theology; but his musical talents, which had previously shown themselves in the direction of great proficiency on the organ, were too strong, and, although he received no direct musical instruction worth mentioning, he had made such progress in composition by 1844 that when he went to Berlin and shewed his productions to Mendelssohn, that master advised him to work by himself rather than attach himself to any teacher. In 1846 he appeared in public as an organ-player in many German towns, and finally took up his abode in Stuttgart. Here in 1847 he founded an organ school and a society for the study of church music. He undertook the direction of several choral societies, and in 1857 took a prominent part in the foundation of the Conservatorium, to the management of which he was appointed two years later. Some time before this the University of Tübingen bestowed upon him the degree of Doctor of Philosophy, in recognition of the value of his 'Beiträge zum Geschichte der Claviersonate,' an important contribution to the musical periodical 'Cäcilia,' and the title of Professor was given him a few years afterwards. In 1865 he was appointed organist of the Stiftskirche, and received a prize for his choral work 'Gesang im Grünen,' at the choral festival in Dresden. His setting of Schiller's 'Macht des Gesanges' was equally successful in the following year with the Schlesische Sängerhund. His compositions are almost entirely confined to church music and choral compositions. A cantata 'Des Sängers Wiederkehr' was recently performed. Several quartets for male voices, and organ pieces have been published collectively, and the Lebert and Stark 'Pianoforteschule' contains a double fugue by him. With the latter he published in 1880 an 'Elementar-und-Chorgesangschule,' which has considerable value. [M.]

[1] Paloschi. Pougin gives the date as 1841. Various articles in the 'Gazetta musicale di Milano' support either date indifferently.

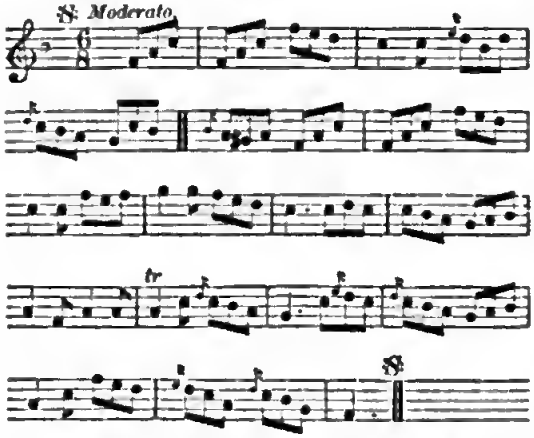
FALCON, Marie Cornélie, born Jan. 28, 1812, at Paris, received vocal instruction at the Conservatoire from Henri, Pellegrini, Bordogni, and Nourrit, and gained in 1830–31 first prizes for vocalization and singing. On July 20, 1832, she made her début at the Opéra as Alice in 'Robert,' with brilliant success. 'Her acting, intelligence, and self-possession give us promise of an excellent actress. In stature tall enough to suit all the operatic heroines, a pretty face, great play of feature. . . . Her voice is a well-defined soprano, more than 2 octaves in compass, and resounding equally with the same power' (Castil-Blaze). She remained there until 1838, when ill-health and loss of voice compelled her to leave for Italy. Her parts included Donna Anna on the production of 'Don Juan,' March 10, 1834, Julie in 'La Vestale' at Nourrit's benefit May 3, 1834, the heroines in 'Moïse' and 'Siège de Corinthe.' She also created the parts of Mrs. Ankarstroem ('Gustave III.'), Rachel ('La Juive'), Valentine ('Huguenots'), her best part, the heroine in Louise Bertin's 'Esmeralda,' and in Niedermeyer's 'Stradella.' 'Richly endowed by nature, beautiful, possessing a splendid voice, great intelligence, and profound dramatic feeling, she made every year remarkable by her progress and by the development of her talent.' (Fétis.) [See vol. iii. p. 357 *b*, note 3.] After an absence of two years, and under the impression that her voice was restored, on March 14, 1840, she re-appeared at a benefit given on her behalf in the first two acts of 'La Juive,' and in the fourth act of the 'Huguenots.' But her voice had completely gone, and it was with difficulty she could get through the first part—indeed she fainted in the arms of Duprez. (Clément, Histoire de Musique, p. 749.) After this she retired altogether from the Opera, where her name still survives to designate dramatic soprano parts. Mme. Falcon afterwards married M. Malançon, and we believe that she is still living in Paris. [A.C.]

FANCIES, or FANTASIES, the old English name for Fantasia, which see. In the various collections catalogued under the head of Virginal Music all three words occur. The name seems to have been confined to original compositions as opposed to those which were written upon a given subject or upon a ground. [M.]

FANING, Eaton, the son of a professor of music, was born at Helston in Cornwall, May 20, 1850. He received his first instruction on the pianoforte and violin from his parents, and performed at local concerts before he was five years old. In April, 1870, he entered the Royal Academy of Music, where he studied under Sir Sterndale Bennett, Dr. Steggall, Signor Ciabatta, and Messrs. Sullivan, Jewson, Aylward, and Pettitt, and carried off successively the bronze medal (1871), silver medal for the Pianoforte (1872), Mendelssohn Scholarship (1873), bronze medal for Harmony (1874), and the Lucas silver medal for Composition (1876). In 1874 Mr. Faning was appointed Sub-Professor of Harmony, in 1877 Assistant-Professor of the Pianoforte, and Associate, and in 1878 Professor of the Pianoforte. He also played the violoncello and drums in the orchestra. On July 18, 1877, Mr. Faning's operetta, 'The Two Majors,' was performed at the Royal Academy, which event led to the establishment of the Operatic Class at the Institution. An operetta, 'The Head of the Poll,' was successfully produced at the German Reeds' Entertainment in 1882. At the same date Mr. Faning occupied the posts of Professor and Conductor of the Choral Class at the National Training School, and Professor of the Pianoforte at the Guildhall School of Music; the latter post he resigned in July 1885, when he was appointed Director of the Music at Harrow School. From the opening of the Royal College of Music until July 1885 he taught the Pianoforte and Harmony, and until Easter 1887 also conducted the Choral Class at that institution. Mr. Faning is also conductor of the Madrigal Society. His compositions include two operettas, a symphony in C minor, two quartets, an overture, a Magnificat and Nunc Dimittis for full orchestra (performed at St. Paul's at the Festival of the Sons of the Clergy), besides anthems, songs, duets, and part-songs, among which the 'Song of the Vikings,' for four-part chorus with pianoforte duet accompaniment, has attained wide popularity. [W.B.S.]

FARANDOLE. A national Provençal dance. No satisfactory derivation has been given of the name. Diez ('Etymologisches Wörterbuch der Romanischen Sprachen') connects it with the Spanish Farandula, a company of strolling players, which he derives from the German *fahrende*. A still more unlikely derivation has been suggested from the Greek *φάλαγξ* and *δοῦλος*, because the dancers in the Farandole are linked together in a long chain. The dance is very probably of Greek origin, and seems to be a direct descendant of the Cranes' Dance, the invention of which was ascribed to Theseus, who instituted it to celebrate his escape from the Labyrinth. This dance is alluded to at the end of the hymn to Delos of Callimachus: it is still danced in Greece and the islands of the Ægean, and may well have been introduced into the South of France from Marseilles. The Farandole consists of a long string of young men and women, sometimes as many as a hundred in number, holding one another by the hands, or by ribbons or handkerchiefs. The leader is always a bachelor, and he is preceded by one or more musicians playing the *galoubet*, i.e. a small wooden flute-à-bec, and the *tambourin*. [See vol. iv. p. 55.] With his left hand the leader holds the hand of his partner, in his right he waves a flag, handkerchief, or ribbon, which serves as a signal for his followers. As the Farandole proceeds through the streets of the town the string of dancers is constantly recruited by fresh additions. The leader (to quote the poet Mistral) 'makes it come and go, turn backwards and forwards . . . sometimes he forms it into a ring, sometimes winds it in a spiral, then he breaks off from his followers and dances in

front, then he joins on again, and makes it pass rapidly under the uplifted arms of the last couple.'[1] The Farandole is usually danced at all the great feasts in the towns of Provence, such as the feast of Corpus Domini, or the 'Coursos de la Tarasquo,' which were founded by King Réné on April 14, 1474, and take place at Tarascon annually on July 29. In the latter the Farandole is preceded by the huge effigy of a legendary monster—the Tarasque—borne by several men and attended by the gaily dressed 'chevaliers de la Tarasque.' The music of the Farandole is in 6-8 time, with a strongly accentuated rhythm. The following is the traditional 'Farandoulo dei Tarascaire' of Tarascon :—



The Farandole has occasionally been used for less innocent purposes than that of a mere dance: in 1815 General Ramel was murdered at Toulouse by the infuriated populace, who made use of their national dance to surround and butcher him.

The Farandole has been introduced on the stage in Gounod's 'Mireille,' and in Daudet's 'L'Arlésienne' (with Bizet's music), but the dance is not suited for the purposes of a ballet. Further information concerning it will be found *sub voce* in Larousse's Dictionary, in Vidal's 'Lou Tambourin,' Désanat's 'Coursos de la Tarasquo,' Mistral's 'Mireille,' 'Fêtes de la Tarasque,' and introduction to Mathieu's 'La Farandoulo,' and in the works of Hyacinthe Morel. A good description of the dance occurs in Daudet's 'Numa Roumestan.' [W.B.S.]

FARINELLI (second article under that heading). Line 2, omit the words 'either a brother or.'

FARMER, John, born Aug. 16, 1836, at Nottingham, received his musical education at the Leipzig Conservatorium, and subsequently under Andrae Spaeth at Saxe-Coburg. He was a teacher of music at Zürich, and subsequently music master at Harrow School from 1862 to 1885, where he obtained great popularity. He has been organist at Balliol College since 1885, where he has recently instituted in the College Hall a series of Sunday and Monday Evening Concerts for the performance of glees, part-songs, etc., as well as the 'Balliol College Musical Society.' His compositions include 'Christ and his Soldiers,' oratorio, 1878; a 'Requiem in memory of departed Harrow friends'; 'Cinderella,' a fairy opera 1882; 'Nursery Rhymes Quadrilles,' for chorus and orchestra, four sets; 'Hunting Songs Quadrilles,' for same; songs, etc. He has edited 'Hymns and Tunes for High Schools'; the 'Harrow Glee Book,' 'Harrow School Marches,' 'Harrow School Songs,' etc., as well as two volumes of Bach for the use of High Schools. [A.C.]

FARNABY, Giles. Add that he graduated at Christ Church as Mus. Bac. on July 7, 1592; stating in his *supplicat* that he had studied music for 12 years. (Wood's 'Fasti,' ed. Bliss, i. 257.) There are a number of pieces by him in the Fitzwilliam Virginal Book (see vol. iv. pp. 308–310), among which is a curious composition for two virginals. The same volume contains four pieces by his son, Richard Farnaby, of whom nothing is known. Giles Farnaby contributed harmonies to some of the tunes in Ravenscroft's Psalter (1621). Wood's statement that he was a native of Truro is probably correct, though the name does not occur in the Visitation of Cornwall of 1620. Thomas Farnaby's wife came from Launceston; he lived most of his life in London and Sevenoaks, and his descendants remained in Kent, but the early history of the family is obscure, and the connection between Giles and Thomas Farnaby cannot be traced. [W.B.S.]

FARRENC, Aristide. Line 2 of article, *for* Feb. 12, 1869, *read* Jan. 31, 1865.

FAURÉ, Gabriel Urbain, born May 13, 1845, at Pamiers (Ariège), studied at Paris with Niedermeyer, the founder of the École de Musique religieuse; also under Dietsch and Saint-Saëns, of whom he has remained the devoted friend. His first appointment on leaving the school in 1866 was that of organist at St. Sauveur, Rennes; in 1870 he returned to Paris, and after holding the posts of accompanying organist at St. Sulpice and principal organist at St. Honoré, became maître de chapelle at the Madeleine, where he still remains. He became known as a composer by his touching and original songs, many of which are very remarkable. A selection of twenty has been published by Hamelle, and 'Le Poème d'Amour' by Durand and Schoenewerk, but his compositions in this class are very numerous. He has also published many pianoforte pieces, among which are some delightful nocturnes; at the Société Nationale de Musique, where all his most important compositions have been successively given, he produced a Cantique de Racine, duets for female voices, and a violin sonata, afterwards played at the Trocadéro, on July 5, 1878, which last has become popular in Germany. Among his most remarkable works, besides a Berceuse and Romance for violin and orchestra, a beautiful Elégie for violoncello, two Quartets for piano and strings (1882 and '87), and a Violin Concerto, we may mention an Orches-

[1] Anselme Mathieu. La Farandoulo, published with a translation and notes by F. Mistral, Avignon, 1862.

tral Suite (Salle Herz, Feb. 13, 1874), a pretty 'Chœur des Djinns' (Trocadéro, June 27, 1878), a symphony in D minor (Châtelet, March 15, 1885), a Requiem (Madeleine, Jan. 16, 1888), and his great choral work, 'La Naissance de Vénus.' M. Fauré, who is one of the most distinguished and steadfast of French composers, confines himself chiefly to vocal and chamber music, in which his remarkable purity and sincerity of sentiment, and his penetration of feeling seem to hind him to Chopin and Schumann. In 1885 the Prix Chartier, given hy the Académie des Beaux Arts for the best chamber composition, was with excellent judgment awarded to him. [A.J.]

FAURE, J. B. See vol. i. p. 571.

FAY, Guillermus du (Guilielmus, Gnglielmus, or Wilhelmus Dufay, Dufais, or Dnffai).

Until within the last few years, the personal identity of the great leader of the First Flemish School was surrounded hy doubts, little less obscure than those which still perplex the hiographer of Franco of Cologne. Neither Burney nor Hawkins seem to have tronhled themselves, either to learn the details of hls life, or to ascertaln his true place in the History of Art. Since their day, the anthority most frequently consulted has been Baini, who speaks of Dufay as having suog in the Pontifical Choir from 1380 to 1432. Fétis and Amhros were content to accept Baini's dates without verification; and most later writers—ourselves among the number[1]—have followed their example, to the extent of assuming the learned Ahbé's words to mean even more than he intended; for, though he tells ns that Guil. Dufay's connection with the Pontifical Choir ceased in 1432, he does not say that the Master died in that year—and it is now known that he lived many years later.

One of the first historians of credit who ventnred to throw any serious donht npon Baini's dates was Robert Eitner, whose discoveries led him to suggest—as Kiesewetter had previously done, in the case of Franco—the exietence of two Masters of the same oame, flourishing nearly a century apart. This extravagant conclusion he based npon the evidence afforded hy three tumulary inscriptions, lately discovered at Camhrai. The first of these, from the tomh of Dufay's mother, in the Cathedral at Camhrai, runs thus—

Chi devant ghist demisells Marie Dufay, mère de me Guillaume Dufay, conone (*sic*) de cóena,[2] laquelle trepassa l'an mil IIIIe et XLIIII le jour de St George. Pries Dieu pour l'âme.

The second mentions Dufay, in connection with a Priest named Alexandre Bouillart of Beauvais—

Chi gist sire Alexandre Bouillart, pretre, natif de Beauvais, chapelain de léglise, et de me Guillaume Dufay, canone de Cambrai, et trepassa l'an mil CCCC.LXXIIII le XXe jour d'aoust. Dieu en ait les âmes.

The third is the epitaph of Dufay himself, and gives his titles, thus—

Hic inferius jacet venerabilis vir magr. guillermus dufay music. baccalareus in decretis olim hu' ecclesie cborialis deinde canonic' et sce. waldetrudis montem. qui obiit anno dni. millesimo quadrin ... IIo die XXVIIe mensis novembris.

The hiatus in the date is supplied by an old MS. in the Library at Cambrai, which estahlishes the 28th of November, 1474, as the exact date of Dufay's death. It is npon the difference between this and the date given hy Baini that the argument in favour of the existence of two Dufays is based. The details of the controversy are too complicated for insertion here; we therefore propose to content ourselves with a brief summary of its results, as influenced hy the recent critlcisms and discoveries of Jules Houdoy,[3] Vander Straeten,[4] Eitner,[5] Otto Kade,[6] and Fr. Xav. Haberl.[7]

Until the labonrs of these writers were given to the world, the general belief was, that Gnilielmus Dufay was a native of Chimay, in Hennegau; that he first sang in the Pontifical Choir, at Avignon; that he migrated thence to Rome in 1377, when Pope Gregory XI restored the Papal Court to that city; and that he died in Rome, at a very advanced age, in 1432.

That he sang at Avignon is in the highest degree improbable; and neither Baini nor any other writer has attempted to verify the supposition. Bnt the rest of the account seems plausihle enough, if we can only hring ourselves to believe that the Master attained the age of 104. Haberl rejects this theory, on the ground that Dufay quite certainly learned to sing, as a Choir-boy, in the Cathedral at Camhrai; and there formed an intimate and lasting friendship with another young Chorister—Egidius Binchois. But it is well-known that Flemish children, with good voices, were taken to Rome at a very early age: and there is nothing nnreasonable in the supposition that Dufay, having heen born at Chimay in 1370, and taught to sing in the Maîtrise at Camhrai, formed there his youthful friendship with Binchois, and was removed at ten years old to Rome, where, as Baini tells na,[8] on the authority of the Archives of the Cappella Sistina, he was received into the Pontifical Choir in 1380. This last-named date we have had no opportunity of verifying; and it must be confessed that it assumes both Dufay and hie mother to have lived to a very advanced age indeed. Haberl unhesitatingly rejects it; and assnmes on this very ground, that Dufay cannot possibly have been horn before the year 1400. Baini's assertion that Dufay quitted the Choir in 1432, is open to less objection. The Archives conclusively provo that he sang in it, as a Laic, in 1428; and again in 1431, 1433, 1435, and even 1436, in which year his name occupies the first

[1] See vol. ii. p. 226 *b*; and iii. p. 260 *a*. Also, 'A General History of Music,' p. 53. (London, 1886.)

[2] Another reprint has *cóena*. The word stands, of course, for the modern French word, *céans*, signifying here, or of this place. But a learned German critic has mistaken it for the name ofsome unknown town. In the neighbourhood of Cambrai; and gravely tells us no such place as Cóena is mentioned in any atlas or guide-book with which he is acquainted.

[3] Histoire artistique de la Cathedrale de Cambrai. (Paris, 1880.)

[4] La Musique aux l'ays-Bas.

[5] Monatsbefte für Musik-Geschichte. (Leipzig, 1884. Nro. 2.)

[6] Ibid. (Leipzig, 1886. Nro. 2.)

[7] Bausteine für Musik-geschichte. Nro. I. Wilhelm du Fay. (Leipzig, 1886.)

[8] Memorie storico-critiche della vita di Giov. Pierluigi da Palestrina. (Roma, 1828.)

place on the list of the twelve Singers. In 1437 his name is omitted, eleven Singers only being mentioned, without him; and after this he disappears from the records. A document has, however, been discovered, in which mention is made of his release from his engagements, in 1437; and M. Hondoy's researches at Cambrai prove, beyond all doubt, that between that year and 1450 he spent seven years in Savoy; that he took his degree of Magister in artibus, and Baccalareus in decretis, in Paris, at the Sorbonne, before 1442; that he entered the service of Philippe le Bon, Duke of Burgundy, as music-tutor to his son Charles, Comte de Charolais; that he obtained a Canonry in the Cathedral of Cambrai, in 1450; and that he died there in 1474.

In his will, which is still in existence at Cambrai, Dufay bequeaths to one of his friends six books which had been given to him by the Comte de Charolais; to another, a portrait of Louis XI, who, when Dauphin, spent some time at the Court of Burgundy; to a third, a portrait of René of Anjou, who was Philippe's prisoner for a long time; and to a certain Pierre de Wez 30 livres, in return for seven years' use of his house in Savoy. He also desires that, when he has received the Last Sacraments, and is *in articulo mortis*, eight Choristers of the Cathedral shall sing, very softly, by his bedside, the hymn 'Magno salutis gaudio'; after which, the altar-boys, with their master, and two choristers, shall sing his motet, 'Ave Regina coelorum.' This pious duty was, however, performed, not at his bedside, but in the chapel, after his death, 'corpore presente.'

The will is printed entire by Haberl, who also gives a woodcut of the tombstone, with the inscription given above, and a representation in bold relief of the master, kneeling, with folded hands, in the dexter corner, in front of S. Waltrudis and her two daughters, the remainder of the stone being occupied with a representation of the Resurrection of Our Lord, while the four corners are ornamented with a medallion, or rebus, in which the name, Dufay, is encircled by a Gothic G. The stone is now in the collection formed by M. Victor de Lattre, of Cambrai.

The archives of the Cathedral of Cambrai contain a record of 60 scuta, given to Dufay as a 'gratification,' in 1451. And the text of a letter, written to Guil. Dufay by Antonio Squarcialupi, a Florentine Organist, and dated 1 Maggio, 1467, is given, by Otto Kade, in the Monatshefte for 1885.

Guil. Dufay is mentioned, by Adam de Fulda, as the first Composer who wrote in regular form (magnum initium formalitatis). This statement, however, can only be accepted as correct, in so far as it concerns the Continental Schools, since the Reading MS. proves regular form to have been known and used in England as early as the year 1226. Nevertheless, though he was not, as has so long been supposed, the eldest, but the youngest of the three great Contrapuntists of his age—Dunstable, Founder of the Second English School having died in London in 1458, and Binchois at Lille in 1460—his title to rank as the Founder of the First Flemish School is rather strengthened, than invalidated, by the recent discussion to which we have alluded: for, his contributions towards the advancement of Art were of inestimable value. If not actually the first, he was one of the first Composers in whose works we find examples of the Second, Fourth, and Ninth, suspended in Ligature: and he was also one of the first of those who availed themselves of the increased facilities of contrapuntal evolution afforded by the then newly-invented system of white notation—the 'blacke voyd' of the English theorists. So highly was his learning esteemed by his contemporaries, that, when on a visit to Besançon, in 1458, he was asked to decide a controversy concerning the Mode of the Antiphon 'O quanta exultatio angelicis turmis,' his decision that it was not, as commonly supposed, in Mode IV, but in Mode II, and that the mistake had arisen through a clerical error in the transcription of the Final, was accepted by the assembled *savants* as an authoritative settlement of the question.

Besides the collection of Dufay's MS. Compositions among the Archives of the Cappella Sistina, and the Vatican Library, Haberl has identified 62 in the Library of the Liceo filarmonico, at Bologna; 25 in the university of the same city; and more than 30 in other collections. Many will also be found in the rare Part-Books printed, at the beginning of the 16th century, by Petrucci, and in the Dodecachordon of Glareanus.[1] The 'Ave Regina cœlorum' is given, by Haberl, in the original notation of the old Part-Books, and also in the form of a modernized Score; together with a Score of a 'Pange lingua, a 3'; and some important examples are given among the posthumous Noten-Beilagen at the end of Ambros's 'Geschichte der Musik.' A short quotation from his 'Missa l'omme armé' will be found in vol. iii. p. 260 *a*. [W.S.R.]

FELIX MERITIS. Add that the society ceased to exist in 1888.

FERNAND CORTEZ. Line 5 of article, *for* 1808 *read* 1809.

FESTIVALS. Line 28 of article, *for* 1767 *read* 1764. Same column, line 17–18 from bottom, *for* Thuringian Musical Festival, etc., *read* a Festival at Frankenhausen in 1804, and refer to Spohr's Autobiography, i. 151. P. 516 *b*, l. 2, *for* 1709 *read* 1698. For other festivals, consult, beside the articles referred to, BEAULIEU and CECILIA, ST.

FÉTIS, FRANÇOIS JOSEPH. Add that in 1829 he came to England for the purpose of giving a course of lectures on musical history. The season was too far advanced to allow of his doing so, and the plan was abandoned, a single lecture being given at Sir George Warrender's, on May 29, when illustrations were given by Camporese, Malibran, Mme. Stockhausen, Don-

[1] A German translation of this work is now in course of publication, under the editorship of Robert Eitner.

zelli, Begrez, Labarre, De Bériot, etc. In 1828 he had been for three months in England. See the Harmonicon for July, 1829. [M.]

FIBICH, ZDENKO, born Dec. 21, 1850, at Seborschitz, near Tschaslau in Bohemia, received his musical education at Prague from 1865 onwards, at the Leipzig Conservatorium, and from Vincenz Lachner. In 1876 he was appointed second conductor at the National Theatre at Prague, and in 1878 director of the choir at the Russian church. Riemann's Lexicon, from which the above is taken, gives the names of the following compositions:—Symphonic poems, 'Othello,' 'Zaboj und Slavoj,' 'Toman und die Nymphe,' two symphonies, several overtures, two string quartets, a ballad for chorus ('Die Windsbraut'), a three-act opera ('Blaník,' given at Prague Nov. 26, 1881), besides songs, pianoforte pieces, etc. The only work of his that has yet been heard in England is an exceedingly beautiful and original quartet in E minor for pianoforte and strings (op. 11), given by Mr. Charles Hallé on June 8, 1883, and repeated several times since. [M.]

FIDELIO. Line 20, *add* (3.) After the death of Guardasoni, the Italian Director of the Prague opera in 1806, and the appointment of Liebich, and the adoption of the German opera there, Beethoven, with the view to a probable performance of 'Fidelio,' wrote the overture known as 'Leonora, no. 1,' as an 'easier work than either of the two preceding. The performance, however, did not come off, and the overture remained in MS. and unknown till after Beethoven's death, when it was sold in the Sale of his effects and published in 1832 (Haslinger) as 'Overture in C, op. 138' (*Aut.* 'Characteristische Ouverture'). See Seyfried, p. 9; Thayer, lii. 25.

Subsequent numbers (3.) (4.) (5.) to be altered to (4.) (5.) (6.). [G.]

FIERRABRAS. Add that the full score has lately been printed by Breitkupf & Härtel, as one of the earliest volumes of their complete edition of Schubert's works.

FILTSCH, CHARLES. Add date of birth, July 8, 1830. Omit the parenthesis in lines 7–8, as several of the artists there mentioned had either been in London before, or came later.

FINGER, GOTTFRIED. P. 525 *a*, l. 8, *for* same *read* previous.

FINK, CHRISTIAN, born Aug. 9, 1831, at Dettingen in Würtemberg, studied music until his fifteenth year with his father, who combined the offices of schoolmaster and organist. In 1846 he was sent to the Waisenhaus-Seminar nt Stuttgart, where he remained for three years, his musical education being in the hands of Dr. Kocher. Appointed in 1849 assistant music teacher in the seminary at Esslingen, he pursued his studies with such success that he was able in 1853 to pass the examination for the upper class of the Leipzig Conservatorium. After a year and a half he went to Dresden to study the organ under Schneider. From 1856 to 1860 he appeared as organist at many concerts and oratorio performances in Leipzig, and in 1863 was appointed head of the seminary at Esslingen and organist of the principal church of that place. Two years afterwards he was given the title of Professor. He has published many excellent works for organ, some of which have appeared in the Organist's Quarterly Journal (Novello), besides psalms for chorus and orchestra, songs, choruses, etc. (Mendel's Lexicon). [M.]

FIORAVANTI, VALENTINO. Line 8 of article, *for* 1806 *read* 1803. Add the production of 'Adelaida' at Naples in 1817. Last two lines of article, *for* born 1810 *read* born April 5, 1799, died March 28, 1877.

FISHER, J. A. Add to the list of his writings for the stage, the music to Cradock's tragedy 'Zobeide' (Covent Garden, 1771).

FLAUTO MAGICO. See ZAUBERFLÖTE, vol. iv. p. 503 *b*, in the last line but one of which *for* 1883 *read* 1833.

FLEMMING, FRIEDRICH FERDINAND, born Feb. 28, 1778, at Neuhausen in Saxony, studied medicine at Wittenberg from 1796 to 1800, and subsequently at Jena, Vienna and Triest. He practised in Berlin, where he took a keen interest in all musical matters, composing many part-songs, especially for male voices, for the society founded by Zelter. His claim to notice in this Dictionary is based upon his excellent setting of Horace's ode beginning 'Integer vitae,' which is still universally popular in English schools and universities, as well as in Germany. The curious resemblance in style and structure between this and Webbe's 'Glorious Apollo' is certainly fortuitous, since the latter was written in 1787, and Flemming can hardly have become acquainted with the Englishman's work. [M.]

FLIGHT, BENJAMIN. Add that Messrs. Gray & Davison bought Robson's share of the business after the dissolution of the partnership.

FLORIMO, FRANCESCO, born Oct. 12, 1800, at San Giorgio Morgeto, Calabria, was taught music at the Royal College of Music at Naples, where he learnt counterpoint and composition from Zingarelli. He was appointed in 1826 Librarian of the College of Music (afterwards incorporated with that of San Pietro di Majella), where finding the archives in a state of chaos and disorder, by his energy and perseverance he gradually made the Library one of the most interesting and valuable in Europe. He added a number of important works, besides a collection of autographs and manuscripts, of all the masters of the Neapolitan School. Florimo's compositions include a Cantata, op. 1, in honour of the Duke of Noja, Director of the College of San Sebastiano; a Dixit; a Credo; a Te Deum; Funeral Symphony composed on the death of Bellini, afterwards performed at Zingarelli's funeral; a Chorus and Fugal Overture on the unveiling of Zingarelli's portrait at the College; 'Ore musicali,' a setting of 10 songs, vocal duet and

quartet (Girard, Naples) 1835; 12 songs published under the same title by Boosey (London, 1845) six of which were included in the first collection; 3 popular Neapolitan songs in a collection published by Lonsdale, 1846; 24 Songs (Ricordi, Milan) etc. He has written a Method of singing (Ricordi), 3rd edition 1866; a 'History of the Neapolitan School of Music,' Naples, 2 vols, 1869–71; a 'History of the College San Pietro,' Naples, 1873; a second edition of the above with the History of Music in Italy, Naples, 4 vols. 1880–82; 'Wagner and the Wagnerites,' Ancona, 1883, with a supplement containing letters from Verdi and Bülow, from Frau Wagner 'to the most amiable of librarians, and the juvenile octogenarian,' expressing the satisfaction of herself and her husband at a performance of a Miserere of Leo by the students of the College on the occasion of their visit there in 1880; also a lithograph copy of a letter from Wagner himself to the Duke of Bagnara the President, from the Villa d'Angri, Naples, dated April 22, 1880. [A.C.]

FLOTOW. P. 535 *a*, line 12, *for* 1869 *read* 1870. Line 13, *for* Flor *read* Fiore. Add that he died at Wiesbaden, Jan. 24, 1883.

FLUD, or FLUDD, Robert, the son of Sir Thomas Flud, treasurer of war to Queen Elizabeth in France and the Low Countries, born at Milgate, in the parish of Bearsted in Kent, 1574. At the age of 17 he became a student of St. John's College, Oxford, where he studied physics. After a short time of residence he went abroad for six years, at the end of which time he returned and took the accumulated degrees of Bachelor and Doctor of Physics. In 1605 he was made a Fellow of the College of Physicians. From 1616 until his death he was engaged in the composition of various philosophical treaties, in which he refuted the theories of Kepler and Mersennus, and advocated those of the Rosicrucian and other mystics. In the history of philosophy his name is of some importance, since his writing exercised a powerful influence over Jacob Behmen. In musical literature he holds a far less prominent position, his chief connection with the art being found in a treatise printed at Oppenheim in 1617, entitled 'Utriusque cosmi majoris scilicet et minoris metaphysica, physica atque technica historia.' The following sections treat of musical phenomena: Tract I. Book iii. and Tract II. Part i. Book vi. and Part ii. Book iv. His 'Monochordum mundi symphoniacum,' written in reply to Kepler (Frankfort, 1622) contains a curious diagram of the universe, based on the divisions of a string. He died at his house in Coleman Street, Sept. 8, 1637, and was buried at Bearsted. [M.]

FOLI, Signor, whose real name is Allan James Foley, was born at Cahir, Tipperary, and in early life went to America. He was taught singing at Naples by the elder Bisaccia (father of Gennaro Bisaccia the pianist), and in Dec. 1862 he made his début at Catania as Elmiro in 'Otello.' He played successively at Turin, Modena, Milan, and in 1864 at the Italiens, Paris. On June 17, 1865, Signor Foli made a successful début at Her Majesty's as St. Bris ('Huguenots'); on July 6 as the Second Priest on the revival of 'Zauberflöte,' and on Oct. 28 as the Hermit in 'Der Freischütz.' From that time he has sung frequently in Italian at the three 'patent' theatres in upwards of 60 operas, viz. as Sarastro, Commendatore, Marcel, Caspar, Mephistopheles, Sparafucile, Basilio, Assur and Oroe ('Semiramide'), Rodolfo ('Sonnambula'), Bide the Bent ('Lucia'), Bertram, and Daland on the production of 'Der Fliegende Holländer,' at Drury Lane, July 23, 1870, etc., in addition to the parts previously named in which his fine voice—a rich powerful bass of more than two octaves from E below the line to F—has been heard to full advantage.

Signor Foli is equally well known as an oratorio and concert singer at all the important festivals. He made his first appearance in the former on April 25, 1866, in 'Israel' at the National Choral Society, but his first success was on Feb. 22, 1867, in 'The Creation' at the Sacred Harmonic. His new parts in this class include Jacob, on the production of Macfarren's 'Joseph' at the Leeds Festival, Sept. 21, 1877, and Herod, on production of Berlioz's L'Enfance du Christ under Hallé at Manchester, Dec. 30, 1880, and in London Feb. 26, 1881. He has played in America, at St. Petersburg, Moscow, Vienna, etc. In Russia he made a conspicuous success as Caspar, Moses (which part he has sung with success at the Sacred Harmonic), and as Pietro in 'Masaniello.' [A.C.]

FORM. P. 543 *b*, l. 7 from ottom, *for* the former *read* they. P. 544 *a*, l. 11 from bottom, *for* 1688 *read* 1715. P. 545 *a*, l. 19 from bottom, *for* 1703–85 *read* 1706–85.

FORMES, Karl. Add that he visited England again in 1888, appearing at Mr. Manns's benefit concert, April 21, and elsewhere.

FORSYTH BROTHERS, a firm founded at Manchester for the sale of pianos, by the brothers Henry and James Forsyth in 1857. They had been brought up, and represented the third generation of the name, in the establishment of John Broadwood & Sons. Forsyth Brothers began engraving music in 1872, with Mr. Charles Hallé's 'Practical Pianoforte School,' the first numbers of which were published by them in Jan. 1873, and at the same time they opened a London branch of their business in Oxford Circus. An appendix to the School, entitled the 'Musical Library' was commenced some time after, and a catalogue was formed which includes several compositions by Stephen Heller as well as important works by other composers. They have also added to the instrumental part of their business an agency for American organs, from the manufactory of the Dominion Organ Company, Ontario, Canada. Mr. Henry Forsyth died in July, 1885. Mr. James Forsyth has, in connection with the business in Manchester, maintained an important share in the management of the leading concerts of that city. [A.J.H.]

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* FOSTER, STEPHEN COLLINS, an American composer, of Irish descent, born near Pittsburg, Pennsylvania, July 4, 1826, entered, in 1840, the Academy at Athens, Pennsylvania, and, in 1841, Jefferson College near Pittsburg. Though not noted for studious qualities he taught himself French and German, painted fairly well, and exhibited a pronounced liking for the works of Mozart, Beethoven, and Weber. Before this he had shown his musical inclinations by teaching himself the flageolet when seven years old. His first composition, produced while at Athens, was a waltz for four flutes. His first published song, 'Open thy lattice, love,' appeared in 1842. This song is one of the very few set by him, the words of which are not his own. In 1845-46 there were published 'The Louisiana Belle,' 'Old Uncle Ned,' and 'O, Susanna.' The following are the titles of his ballads:—'My old Kentucky Home,' 'Old Dog Tray,' 'Massa's in de cold ground,' 'Gentle Annie,' 'Willie, we have missed you,' 'I would not die in spring-time,' 'Come where my Love lies dreaming,' 'I see her still in my dreams,' 'Old Black Joe,' 'Ellen Bayne' (which, it has been claimed, provided the theme of 'John Brown's Body,' the war-song of the Federal troops 1861-65), 'Laura Lee,' and 'Swanee River' (more generally known as 'The Old Folks at Home' and sung all the world over).

Altogether some 175 songs are credited to him. 'Beautiful Dreamer' is the title of his last ballad. In style they are all completely melodic, with the most elementary harmonies for the accompaniments or in the choral portions. But there is a pleasing manner in them, and they reflect a gentle, refined spirit. It will be seen that some of the titles betray the influence of the African race in the country near Foster's home, and it has even been said that he was indebted for some of his themes to the untutored plantation-negroes. But it is more probable that the negro dialect was adopted in order to meet the demands of the market which happened to be open to him—the entertainments by minstrel companies of the Christy type. The appearance of the name Christy as author of 'Swanee River' on some publications of that song is explained by the fact that Foster consented thereto for a stipulated sum—not the first time that genius has had to sacrifice principle—though for the first edition only. Foster died in New York on Jan. 13, 1864, at the American Hotel, where he had been attacked with fever and ague. While yet too weak he attempted to dress himself, and swooning, fell against a pitcher which cut a small artery in his face. He died within three days from the consequent loss of blood, and was buried in the Alleghany Cemetery at Pittsburg, beside his parents, and within sight of his birthplace. Probably there is no song-writer whose works show a larger circulation than is recorded for Foster's pretty and sometimes pathetic ballads. The following information concerning the sales of some of these homely lyrics was published in December, 1880:—'Old Folks at Home,' 300,000; 'My old Kentucky Home,' 200,000; 'Willie, we have missed you,' 150,000; 'Massa's in de cold ground,' 100,000; 'Ellen Bayne,' 100,000; 'Old Dog Tray,' 75,000. 'O, Susanna' and 'Old Uncle Ned' have been sold in immense numbers, but not being copyrighted the sales cannot be estimated. The copyrights of many of Foster's songs are still valuable. There have been numerous imitators of his style, but none have shown his freshness and taste, and he still stands as the people's composer in America, as well as the only American musician whose works, simple as they are, have a distinctive individuality.

The greater part of the material for this sketch was taken from 'Music in America,' F. L. Ritter, New York, 1883. [F.H.J.]

FOUGT. See MUSIC-PRINTING in Appendix.

FRANC, or LE FRANC, GUILLAUME, the son of Pierre Franc of Rouen, was probably one of the French Protestants who fled to Geneva as an asylum from the persecution to which those who embraced the doctrines of the reformation were then exposed. He settled in that city in 1541, shortly before the return of Calvin from Strasburg, and obtained a licence to establish a school of music. In 1542 he became master of the children and a singer at St. Peter's at a salary of 10 florins. In 1543 the Council of Geneva resolved that 'whereas the Psalms of David are being completed,[1] and whereas it is very necessary to compose a pleasing melody to them, and Master Guillaume the singer is very fit to teach the children, he shall give them instruction for an hour daily.' His pay was increased from 10 to 50 florins, and afterwards raised to 100, with the use of part of a house, but on the refusal of the Council to grant a further addition to his salary Franc left Geneva in 1545 and joined the choir of the Cathedral of Lausanne, where he remained until his death about the beginning of June, 1570.

Franc's name is chiefly known in connection with the Psalter published at Geneva by Calvin for the use of the Reformed Churches. The first edition of this celebrated work appeared in 1542, containing 35 psalms, and was enlarged from time to time until its completion in 1562. Of this Psalter Franc has been generally believed to be the musical editor; but recent researches, especially those of M. O. Douen, show the claim set up for him to be devoid of foundation. [See BOURGEOIS, vol. iv. p. 557.] He certainly had nothing to do with the Psalter after leaving Geneva in 1545, and although the resolution of the Council quoted above may appear to indicate an intention of employing him to adapt melodies to some of the psalms then newly translated by Marot, there is no evidence that this intention was ever carried into effect.

Franc, however, did edit a Psalter. The church of Lausanne had on several occasions shown a spirit of independence of that of Geneva, and at the time of Franc's arrival sang the

[1] This refers to the additional versions then being written by Marot.

* Copyright 1889 by F. H. JENKS.

psalms to melodies by Gindron, a canon of the cathedral, which differed from those in use at Geneva. As early as 1552 Franc appears to have been engaged on a new Psalter, for in that year he obtained a licence to print one at Geneva, there being then no press at Lausanne. No copy of this book, if it was ever published, is known to exist, but the terms of the licence[1] show that it consisted of the psalms of Marot with their original melodies, and the 34 psalms translated by Beza the year before, to which Franc, probably in rivalry with Bourgeois, had adapted melodies of his own. At any rate, in 1565, three years after the completion of the Genevan Psalter, that of Lausanne appeared, under the following title:—'Les Pseaumes mis en rime françoise par Clement Marot et Theodore de Bèze, auec le chant de l'eglise de Lausane [*sic*] 1565. Auec privilege, tant du Roy, que de Messieurs de Geneue.'

In the preface Franc disclaims any idea of competition with those 'who had executed their work with great fidelity,' or even of correcting 'what had been so well done by them.' He gives no intimation that he had himself taken any part in that work, and states, with respect to his own book, that in addition to a selection of the best tunes then in use in the church of Lausanne as well as in other Reformed Churches, he had supplied new ones to such of the psalms, then recently translated, as had not yet been set to music, and were consequently sung to the melodies of psalms in the older editions of the Psalter. He adds that his object was that each psalm should have its proper tune and confusion be thereby avoided.

Stress has been laid by some writers who attributed the Genevan melodies to Franc, on a letter written to Bayle by David Constant, professor of theology at Lausanne at the end of the 17th century, in which he states that he had seen a certificate bearing date Nov. 2, 1552, and given by Beza to Franc, in which Beza testifies that it was Franc who had first set the psalms to music. Constant adds that he himself possessed a copy of the psalms in which the name of Franc appeared and which was printed at Geneva under the licence of the magistrates of that city. Baulacre, however, writing in 1745 in the Journal Helvétique, after investigating the accuracy of Constant's statement, shows that the account he sent to Bayle of Beza's letter was erroneous, as that letter contained no reference to the authorship of the melodies. Even had it done so, we have seen above that in that very year Franc had obtained a licence to print a collection of psalms for Lausanne, and the psalter to which Constant refers is that of 1565, also compiled for local use.

In this latter collection 27 melodies are composed or adapted by Franc to the psalms left without them in the Geneva Psalter of 1562, (51[2], 53, 62, 63, 64, 65, 66, 67, 68, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 111, 116, 127[2], 139, 140, 142, and 144), nineteen are selected from the tunes previously in use at Lausanne, and the rest are taken from the Genevan Psalter.

Before long, however, Lausanne followed the example of the other Reformed Churches, and the Psalter of Franc was superseded by that of Bourgeois.

Franc's tunes are of small merit. Some specimens of them are given by Douen in his 'Clement Marot et le Psautier Huguenot,' 2 vols. Paris 1878–79, from which the materials for this article are chiefly derived. See also Bovet, 'Histoire du Psautier des églises reformées,' Neuchatel et Paris, 1872; G. Becker, 'La Musique en Suisse,' Genève et Paris, 1874; Riggenbach, 'Der Kirchengesang in Basel'; and six articles by the present writer in the Musical Times, June–November, 1881. [G.A.C.]

FRANCHOMME. For Christian names read Auguste-Joseph, and add that he died in Paris Jan. 22, 1884.

FRANCK, César Auguste Jean Guillaume Hubert, pianist, organist, and composer, became a naturalized Frenchman in 1873, having been born at Liège, Dec. 10, 1822. He began his musical studies at the Conservatoire at his native place, and at the age of fifteen was admitted to the Conservatoire at Paris, where in 1838 he gained a first prize for piano under Zimmermann, in 1839 and 1840 a second and first prize for counterpoint and fugue under Leborne, and in 1841 a second prize for organ under Benoist. He did not compete for the Prix de Rome, owing to his father's wish that he should devote himself to the organ and piano. Having completed his musical education, Franck settled in Paris, devoting himself entirely to teaching and composition; in 1846 he produced at the Conservatoire his oratorio 'Ruth,' which passed unnoticed at the time, but which, twenty-five years later, served to bring his name before the public. The career of this modest and enthusiastic artist has been one of assiduous work and of attention to his profession of organist, first at St. Jean St. François and afterwards at Ste. Clotilde, where he was appointed maître de chapelle in 1858 and organist in 1860, and where he has since remained. In 1872 his nomination as professor of the organ at the Conservatoire in place of his master Benoist, who had retired after fifty years' service, gave him naturally more importance and enabled him to exercise considerable influence over music in France. He became the centre of a group of young composers who

[1] This important document, which has only lately been discovered in the registers of the Council of Geneva, deserves to be quoted in full.—

Jeudi 28 iuilliet 1552.

... Sur ce qui le dit maistre Jacques, ministre de Lausanne, a proposé que à Lausanne ilz ne se sont peult estre d'accord de chanter les pseaulmes changés icy par maistre Loys Bourgois, ny ceulx qu'il a myst en chans du sieur de Beze, ilz sont en propos de faire imprimer les pseaulmes translatez par Marot en leur premier chant, et aussy ceulx qu'a translaté le sieur de Beze en vng chant que y a mis le chantre de Lausanne pour les chanter, ce qu'ilz n'hont aussé faire sans licence. Pourquoy il a requis permettre les imprimer icy. Arresté que, attendu que c'est chose raisonable, il leur soit permys.

[2] Both these psalms had proper tunes in the Genevan Psalter, to which Bera's versions of 60 and 117 were respectively sung. Franc retained the Genevan melodies for the later psalms, and adapted distinct tunes to the older ones. Of these tunes, that which Franc set to 51 was its original melody, to which Bourgeois adapted it in 1542, but which he had replaced by another in 1551.

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were anxious to study orchestral composition without passing through the Conservatoire, where no attention was paid to the symphonic style, care being only given to operatic composition. By his serious character both as a man and an artist, and by the weight of his learning and the lofty style of his works, Franck seemed especially fitted to hold a position then little sought after, and thus by degrees he acquired great influence over his disciples, initiating them into the musical life, and encouraging them by example and advice. This position has greatly enlarged Franck's sphere of influence during the last fifteen years, and the French government has recognized his services and his merits by conferring upon him in August 1885, the title of Chevalier of the Légion d'honneur.

Franck's compositions, none of which have been produced on the stage, are too many to enumerate. His chief works are the four oratorios: 'Ruth,' composed 1845, produced 1846, recast and edited 1868, and revived at the Cirque d'été in 1871, and at the Concerts du Conservatoire in Feb. 1872; 'Rédemption,' composed 1872, produced at the Concert Spirituel at the Odéon, on Holy Thursday, 1873; 'Rébecca' and 'Les Béatitudes,' both written in 1879, fragments of which have been executed at various concerts. He has also composed two operas, 'Le Valet de Ferme,' written in 1848 for the Opéra National, then under the direction of Adolphe Adam, and 'Hulda,' finished in 1885, selections from which have been heard at concerts in Paris and Antwerp. The following are also worthy of mention: 'Les Éolides' and 'Le Chasseur maudit' (after Bürger's legend), both for orchestra; 'Les Djinns' and 'Variations Symphoniques,' both for piano and orchestra; an important collection of organ pieces, offertoires and chants d'église; trios and a quintet for piano and strings, a prelude, chorale, and fugue for piano solo, a mass and several motets, various songs, and recently a sonata for piano and violin. Loftiness of thought, great regard to purity of form, and natural richness of development, characterize his works; unfortunately his creative power is not equal to his scientific knowledge, and he is often wanting in the freshness of inspiration which is found in 'Ruth,' his most poetical and pleasing composition. His works are nevertheless those of one who may be depended upon for elegance and for interesting combinations, and who has more than once, by force of will and learning, succeeded in attaining the high ideal which he has always had in view. [A.J.]

FRANCO, Magister (Franco de Colonia; Franco Leodiensis; Franco Parisiensis; Franco of Cologne; Franco of Liège; Franco of Paris.)

Though the claim of Magister Franco to the honour of having written the earliest known dissertation upon Measured Music has been very generally admitted, the confusion which prevails with regard to his personal identity has been increased rather than diminished by the endeavours of successive historians to set the question at rest. If we are to accept the contradictory theories that have been handed down to us, since the times of Burney and Hawkins, we shall find it impossible to avoid the conclusion; either, that three distinct Francos flourished at different epochs, in Cologne, Liège, and Paris; or, that a certain Magister Franco held scholastic appointments in those three cities, at impossibly distant dates.

The chief source of uncertainty is, the very grave doubt as to whether the writer of the famous musical tracts is, or is not, identical with a certain philosopher, named Franco, who was equally celebrated, in the 11th century, for his knowledge of Mathematics, Alchemy, Judicial Astrology, and Magic.

Sigebertus Gemblacensis,[1] who died in 1113, tells us that this learned writer dedicated a tract, 'De Quadratura Circuli,' to Herimanus, Archbishop of Cologne; and, as this Prelate died in February, 1055, the work must have been completed before that date. Trithemius[2] attributes this same tract, 'De Quadratora Circuli,' together with another, 'De Computo Ecclesiastico, et alia plura,' to Franco, Scholasticus Leodiensis Ecclesiae; who, he says, flourished under the Emperor, Henry III, about the year 1060, though there is evidence, of another kind, to prove that Franco continued in office at Liege, at least until the year of 1083.

The authors of the 'Histoire Littéraire de la France'[4] assure us that this Scholastic of Liège was the author of the tract 'De Musica Mensurabili.'

But, in direct opposition to this, Kiesewetter[5] brings forward evidence enough to satisfy himself, at least, that the tracts on Measured Music were neither written by the Alchemist and Magician of Cologne, nor, by the Scholastic of Liege, but, by some other Franco, who flourished not less than 130 or 150 years later—i. e. towards the close of the 12th century. This opinion—in which it is only fair to say that he is followed by De Coussemaker, Von Winterfeld, and Perne—rests, however, upon no stronger ground than the supposition that the period interposed between the writings of Guido d'Arezzo and Franco was insufficient for the development of the improved system described by the last-named master. Fétis, reasonably enough, protests against a conclusion unsupported by any sort of historical, or even traditional evidence. Kiesewetter first stated his views in the Leipziger allgem. mus. Zeitung, for 1828, Nos. 48, 49, 50. Fétis, in his Dictionary, opposed this new theory. Kiesewetter replied to the objections of Fétis, in Leipziger allgem. mus. Zeitung, for 1838, Nos. 24, 25. And, in the meantime, De Coussemaker, in his Histoire de l'Harmonie au moyen âge (pp. 144–147), suggests, somewhat confidently, that the real author of the disputed tracts was another Franco, who is known to have flourished at Dortmund, in Westphalia.

1 Chron. ad ann. 1047. 2 De Script. Eccles. (Lut. Par. 1512)
3 Among these was one 'De Motu perpetuo.'
4 L'Hist. Litt. de la France. Tom. viii. p. 122. (Paris, 1747.)
5 Geschichte der Europäisch-Abendländischen Musik. (Leipz. 1846.)

about the year 1190. But, since not a particle of trustworthy evidence has ever been adduced in favour of these fanciful theories, we shall do well, until more light can be thrown upon the subject, to believe, with Fétis, and our own Burney and Hawkins, that the tracts attributed to Franco were really written by the philosopher of Cologne, about the year 1060.

The musical tracts attributed to Franco are—

1. Ars Magistri Franconis de Musica Mensurabili.
2. Magistri Franconis Musica.
3. Compendium de Discantu, tribus capitibus.

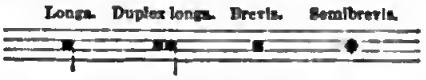
The earliest known copy of the first of these MSS. is said to be preserved at Lire, in Normandy. The second tract—in the Bodleian Library, at Oxford[1]—is an exact transcript of the first, under a different title; though the authors of the 'Hist. Litt. de la France' do not appear to have been aware of the fact. The third tract—also in the Bodleian Library[2]—contains the best account of Discant, immediately after the time of Guido, that we possess. Copies of the Ars Cantus mensurabilis are also to be found in the Ambrosian Library at Milan, in the Paris Library, and in the British Museum (No. 8866, a fine MS. of the 15th century, unknown to Burney.) Fétis discovered a copy of the Compendium de Discantu in the Paris Library; and another MS. copy was presented to the Vatican Library by Queen Christina of Sweden. The Compendium begins with the words, 'Ego Franco de Colonia,' the genuineness of which Kiesewetter disputes.

Franco's claim to the honour of having invented the Time-Table rests, partly, on the contents of the treatise 'De Musica Mensurabili,' and, partly, on the authority of MSS. of later date than his own.

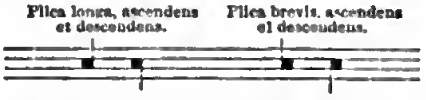
Marchetto di Padova, in his 'Pomerium de Musica Mensurata,' written about 1283, mentions him as the inventor of the first four musical characters—*i. e.* the Long, the Double-Long, the Breve, and the Semibreve. Joannes de Muris, in a MS. written about 1330, and bequeathed by Christina, Queen of Sweden, to the Vatican Library[3], speaks of 'Magister Franco, qui invenit in Cantu Mensuram figurarum,' and his testimony is particularly valuable, since he himself was, for a long time, very generally regarded as the inventor of Measured Music. Franchinus Gafurius[4] twice mentions Franco as the inventor of the Time-Table. Morley[5] says, 'This Francho is the most antient of al those whose works of practical Musicke haue come to my handes'; after which, he proceeds to describe Franco's treatment of the Long, and the Breve. And Ravenscroft[6] also tells us that Franchinus (*sic*) de Colonia was the inventor of the 'four first simple notes of Mensurable Musicke.'

On the other hand, it is certain that Franco cannot lay claim to *all* the inventions mentioned in his 'Ars Cantus Mensurabilis,' since he himself says, in that very tract, 'Proponimus igitur ipsam Mensurabilem Musicam sub compendio declarare, benedictaque aliorum non recusabimus interponere, errores quoque destruere et fugare, et si quid novi a nobis inventum fuerit, bonis rationibus sustinere et probare.'

The four primary characters are described in the Second Chapter of the MS., where they are figured thus—



The Perfect Long, he tells us, is equal to three Breves, 'quia a summa Trinitate, quæ vera est et pura perfectio, nomen sumpsit.' The Imperfect Long, represented by the same figure, is equal to two Breves only. The Breve was also Perfect, or Imperfect, under the same conditions. Two consecutive Longs, or Breves, were always Perfect; but, when a longer note was preceded or followed by a shorter one, the longer note was Imperfect, the time of the shorter one being needed to complete its Perfection. Nevertheless, an Imperfect Long, or Breve, could be rendered Perfect, by means of the sign called a Tractulus, the effect of which was precisely similar to that of the comparatively modern Point of Augmentation. A similar effect appears to have been produced by the Plica, added to the right side of the Long, or the left side of the Breve: but, Franco's remarks upon this sign are very obscure.



Longs, Breves, and Semibreves, were grouped together in certain combinations called Moods,[7] of which Franco admits five only, though he says that other Musicians used six, or even seven—a clear sign that he did not invent them. Of these Moods, the First consisted of Longs only; the Second, of a Breve followed by a Long; the Third, of a Long and two Breves; the Fourth, of two Breves and a Long; and the Fifth, of a Breve and a Semibreve. From which it follows, that the First Mood expressed the rhythm of the Spondee, or Molossus; the Second, that of the Iambus; the Third, that of the Dactyl; the Fourth, that of the Anapæst; and the Fifth, that of the Trochee; the entire series performing the functions allotted to the Mood, Time, and Prolation, of a later period.[8]

The Third Chapter of the MS. treats of Ligatures;[9] and the Fourth Chapter, of Rests, of which he gives some complicated examples, all reducible, however, to the simple form shown in our example in vol. ii. p. 471 *b*. In connection with these, Franco also describes the Finis Punctorum, drawn across all the lines, and

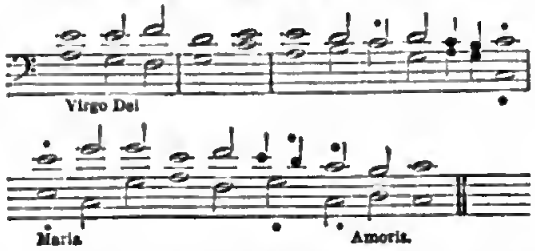
[1] No. 842. f. 49. [2] No. 2575. 60. 4.
[3] Compendium Joannis de Muribus; in Bibl. Vat. No. 1146.
[4] Practica Musicæ, Lib. ii. cap. 5.
[5] Plaine and Easie Introd., in the Annotations at the end of the volume.
[6] Briefe Discourse of the true Use of charactering the Degrees in Mensurable Musicke, p. 1. (London, 1614.)

[7] We have here followed, for the sake of clearness, the plan adopted by our early English writers, of translating the word *Modus* as Mood, when it relates to rhythm, and Mode when it refers to the Ecclesiastical Scales.
[8] See MODE, PROLATION, and TIME, in vols. ii. iii. and iv.
[9] See LIGATURE, vol. ii.

serving to divide the phrases of a Melody, precisely after the manner of the Bar, or Double-Bar, of modern Music, of which it is the evident homologue.

It is interesting to observe—though we believe no one has hitherto called attention to the fact—that the system of Notation here described is precisely that employed in the Reading Rota, 'Sumer is icumen in,' in which the Melody, in Mode XIII. transposed, is phrased in Franco's Fifth Mood, each Breve being Perfect when followed by another Breve, and Imperfect when followed by a Semibreve; and each phrase of the Melody being separated from that which follows it by a Finis Punctorum. Moreover, the Reading Rota is written upon a Stave precisely similar in principle to that employed by Franco, who always uses the exact number of lines and spaces needed to include the entire range of his vocal parts.[1]

The 'Compendium de Discantu,' second only in interest to the 'Ars Cantus Mensurabilis,' describes a form of Discant immeasurably superior to the Diaphonia taught, less than half a century earlier, by Guido d'Arezzo, in his Micrologus.[2] Unhappily, in the Oxford MS.—first described by Burney—the examples are lamentably incomplete; the Staves, in many cases, being duly prepared for their reception, while the notes themselves are wanting. Dr. Burney, after long and patient study of the text, was able to restore the following passage, in a form which he believed to be 'nearly' complete.



Making every allowance for the jaunty modern air communicated to this little composition by Dr. Burney's employment of ordinary 18th century Notation, it must be admitted, that, with the sole exception of the Unison on the eighth note, and the Hidden Octaves between the last Crotchet in the Tenor and the last note but two in the Bass, as indicated by the asterisks, the rules of Strict Counterpoint, as practised in the 16th century, are observed in the disposition of every note, even to the formation of the Clausula vera at the end. The apparently gross Consecutive Octaves between the two last phrases offer no exception to the rule; since the interposition of the Finis Punctorum between them invests the first note of the concluding phrase with the importance of a new beginning. If, therefore, the learned historian's penetration should ever be justified by the discovery of a more perfect copy of the MS., we shall be furnished with a clear proof that Magister Franco was on the high road towards the discovery of Strict Counterpoint, in its present form. It is, however, only fair to say that Kiesewetter disputes both the correctness of Burney's example, and the existence of the rules upon which he bases it. [W.S.R.]

1 See the facsimile, in vol. iii. p. 269.
2 See GUIDO D'AREZZO, App. vol. iv. p. 620.

FRASCHINI, GAETANO. Add that he died at Naples, May 24, 1887.

FREISCHÜTZ, DER. Line 5 from end of article, *for* July 22 *read* July 23, and add that it was given at Astley's Theatre, with a new libretto by Oxenford, April 2, 1866.

FRESCOBALDI. We may supplement the notice of this artist in vol. i. p. 563 by giving the results of more recent enquiries with regard to his life. An article by F. X. Haberl in Kirchenmusikalisches Jahrbuch für das Jahr 1887 (Regensburg) produces documentary evidence which shows that Frescobaldi was born in 1583 (register of his baptism in cathedral of Ferrara, Sept. 9, 1583), and that he died March 2, 1644. Not Alessandro Milleville, as stated in vol. i. (who died 1580), but Luzzasco Luzzaschi (1545–1607) organist of Ferrara Cathedral, was Frescobaldi's teacher. Already in 1608 he was appointed organist of St. Peter's, Rome, where he remained in the first instance till 1628. In that year, dissatisfied apparently with his scanty pay at Rome, he sought leave of absence, and accepted an invitation to Florence from Ferdinand II. Grand Duke of Tuscany, who named him his organist. Social and political troubles in Tuscany obliged him to leave Florence in 1633; and returning to Rome, he was re-installed in his former post as organist of St. Peter's, which he continued to hold till 1643. Haberl's article contains a careful bibliography of all the known works of Frescobaldi, and invites subscriptions towards a new edition of them. It may also be added that within the last year Messrs. Breitkopf & Härtel, Leipzig, have published in their 'Alte Meister,' edited by Ernst Paoer (Nos. 61–66) 12 Toccatas of Frescobaldi, presumably those of 1614, but it would be well if modern reprints always stated the source whence they are derived. [J.R.M.]

FRETS. P. 563 *b*, l. 18, *for* Balaika *read* Balalaika. Line 26 from bottom, add that although the third of a tone is almost a chromatic semitone, it does not appear that either Persian or Arab Instinists have used equal thirds of a tone. The Arabic (and Egyptian) division has been proved to be a succession of three intervals, smaller than an equal semitone, which are known as 'limmas, or 'commas.' Line 10 from bottom, *for* half-tones *read* quarter-tones, and in the line below, *for* diatonic *read* chromatic. [A.J.H.]

FREZZOLINI, ERMINIA. Add that she died in Paris, Nov. 5, 1884.

FRICKENHAUS, FANNY, was born June 7, 1849, at Cheltenham. Her maiden name of Evans was abandoned on her marriage with Mr. Augustus Frickenhaus. She received instruction in music from Mr. George Mount, after-

wards at Brussels from M. Auguste Dupont, and later from Mr. William Bohrer. Her first important engagement was on Jan. 11, 1879, at one of the Saturday Evening Concerts, where she played with such success that she was engaged for the remainder of the series. She was next heard at the London Ballad and Promenade Concerts. Since then she has played at all the principal London Concerts, viz. at the Philharmonic March 4, 1886; at the Crystal Palace, where she first appeared Nov. 27, 1880, in Mendelssohn's 'Serenade and Allegro giojoso,' and where she has been since heard in concertos of Mozart, Schütt, and Dupont, the two last for the first time in England; at Mr. Cowen's Concerts Nov. 27, 1880, where she played the Pianoforte Concerto of Goetz for the first time in London; at the Brinsmead Concerts Dec. 19, 1886; in the Prize Concerto of Oliver King, and at the Popular Concerts, where she first appeared Jan. 27, 1883, and has since played with success.

Since 1884 Mme. Frickenhaus has given every year, in conjunction with Mr. Joseph Ludwig, a series of chamber concerts at the Prince's Hall. They have introduced several important novelties—Dvořák's 'Bagatellen' for piano and strings, June 11, 1886; Steinbach's septet for piano, strings, and wind, June 17, 1886; a sonata for piano and violin by Oliver King; and on May 21, 1887, a work entitled 'The Strolling Musicians,' for piano duet, violin and cello, by Arnold Krug. Brahms's second piano and violin sonata (op. 100) was announced for first performance in London at one of these concerts, but it was actually played the day before at one of Mr. Hallé's recitals. The most remarkable characteristics of Mme. Frickenhaus's playing are her extraordinary perfection and ease of technique. [A.C.]

FRÖHLICH. The following corrections and additions appear in the later editions: For date of birth of No. 1 *read* Sept. 19, 1793. For date of birth of No. 2 *read* August 30, 1797, and of No. 3, Dec. 12, 1803. Five lines lower, *for* 1825 *read* 1821–22. At end of paragraph add date of death, May 7, 1878. The date of birth of No. 4 should be June 10, 1800, and that of her death March 3, 1879.

FÜRSTENAU. Line 19 of article, *for* brother *read* father.

FULDA, Adam de, a Franconian Monk, born about the year 1450, is chiefly celebrated for a famous Tract on Music, written in 1490, and printed by Gerbert von Hornan, in his 'Scriptores eccles. de Mus. Sacr.' vol. ii. p. 329. In this work, Guilielmus Dufay is eulogised as the first Composer who wrote in regular form; and mention is made of the fact that he overstepped the Ut, and e e la, of Guido, by three degrees, below and above. The Dodecachordon of Glareanus contains a Motet a 4, by Adam de Fulda, of very advanced character for the period; and an 'Enchiridion,' published at Magdehnrg, in 1673, contains a Motet 'Ach hülp my Leidt und senlich Klag.' [W.S.R.]

FUMAGALLI, Adolfo, born Oct. 19, 1828, at Inzago in the province of Milan, received instruction in music and the pianoforte from Angelesi at the Conservatorio, Milan, and in 1848 made his début in that town as a pianist. He made a great success afterwards as a brilliant fantasia player at Turin, Paris, and Belgium, and in 1854 returned to Italy. He died at Florence May 3, 1856, quite suddenly, after a three days' illness, having played at a concert there on the 1st. His compositions include fantasias on 'Puritani,' 'Lucia,' and 'Norma,' capriccios and other light drawing-room pieces, among which 'Les Clochettes,' op. 21, was popular at the time. His brothers, Disma, Polibio, and Luca were also pianists: of these the best known is Luca, born May 29, 1837. In 1860 he played in Paris. In 1875 an opera of his, 'Luigi XI.,' was produced at the Pergola, Florence. [A.C.]

G.

GADE, N. W. Line 3 of article, *for* Oct. *read* Feb. To his compositions must be added the following:—An eighth symphony in B minor, op. 47; 'Novelletten' for orchestra, op. 53; two concertos for violin and orchestra; 'Psyche,' a cantata produced at the Birmingham Festival of 1882, op. 60; and a sonata for violin and piano, in B♭, op. 62.

GADSBY, Henry. Line 3 of article, *omit the words* at the same time with Dr. Stainer. To the list of his works add the cantata 'The Lord of the Isles,' produced at Brighton, Feb. 13, 1879; and 'Columbus,' a cantata for male voices.

GAFORI. The following is a short list of the various editions of the valuable works of this writer:—

A. 'Theoricum opus musicae disciplinae.' Franciscus de Dino: Naples, 1480. 4to. 115 leaves.

Gerber and Becker quote another work, 'De Effectibus . . . Musicae,' as published in this year. The mistake arose from the title of the first chapter being taken as that of the whole work.

B. 'Theorica Musice.' Philippus Mantegatius: Milan, 1492. fol. 64 leaves.

The 2nd edition of A.

C. 'Practica Musice.' Guillermus Signerre: Milan, 1496. fol. 111 leaves.

Becker states that an Italian translation of this work was published by Gotardus de Ponte in 1500, but no copy is known. It is probably a mistake arising from a confusion with H, which is written in Italian.

D. 'Musice utriusque Cantus practica.' Angelus Britannicus: Brescia, 1497. fol. 111 leaves.

The 2nd edition of C.

E. 'Practica Musicæ ntriusque Cantus.' Bernadinus Misinta de Papia: Brescia, 1502. fol. 111 leaves.
The 3rd edition of C.

F. 'Practica Musicæ ntrinsque Cantus.' Angustinus de Zannis de Portesio: Venice, 1512. fol. 82 leaves.
The 4th edition of C.

[G. 'Practica Musicæ,' etc. Venice, 1522. fol.]
Mentioned in Brunet's Manuel as the 5th edition of C, but otherwise unknown.

H. 'Angelicum ac divinum Opus Musice.' Gotardus de Ponte: Milan, 1508. fol. 48 leaves.
Brunet states that an edition of this appeared in 1500, but no copy was known to Fétis, nor has been discovered since, so Brunet's statement is probably a mistake.

I. 'De Harmonia Musicorum Instrumentorum.' Gotardus Ponianus: Milan, 1518. fol. 106 leaves.
Draudius, followed by Walther, Gerber, and Becker, mentions a work called 'Practica Musica' as published in 1518: but Fetis points out that this arises from a misdescription of I.

K. 'Apologia Franchini Gafuri . . . adversus Joannem Spatarium.' A. de Vicomercato: Turin, 1520. 10 leaves.

Copies of all these editions (with the exception of G, the existence of which is doubtful) are to be found in the British Museum. Copies of B, C, F, H and I are in Anderson's College, Glasgow, and of C and I in the Royal College of Music. [W.B.S.]

GALILEI, Vincenzo. Among the little group of philosophic dilettanti who were accustomed to meet in the Palace of Giovanni Bardi at Florence, during the closing years of the 16th century, no figure stands forth with greater prominence than that of Vincenzo Galilei, the father of Galileo Galilei, the great Astronomer. This enthusiastic apostle of artistic progress—or retrogression?—was born, at Florence, *circa* 1535; and, after studying Music, at Venice, under Zarlino, attained, in later life, considerable reputation as a Lutenist. We shall, however, do him no injustice if we describe him as a literary *savant* of high general culture, but a very imperfectly-educated Musician.

When the great question of the resuscitation of the Classical Drama, on the principles adopted by the Greek Tragedians, was debated at the Palazzo Bardi, Galilei took an active part in the discussion;[1] and, according to Giov. Batt. Doni, was the first who composed Melodies for a single voice—i. e. after the manner of the then nascent Monodic School. His first attempt was a Cantata, entitled 'Il Conte Ugolino,' which he himself sang, very sweetly, to the accompaniment of a Viol. This essay pleased very much, though some laughed at it—notwithstanding which, Galilei followed it up by setting a portion of the Lamentations of Jeremiah, in the same style. Quadrio also speaks of his Intermezzi; but no trace of these, or of the Monodic Cantata, can now be discovered.

Vincenzo Galilei's writings on subjects connected with Art are, however, of great interest. One of these—a Dialogue, entitled 'Il Fronimo' (Venice, 1583)—is especially valuable, as throwing considerable light on the form of Tablature employed by the Italian Lutenists, and their method of tuning the instrument, in the latter half of the 16th century. Another important work, entitled 'Discorso intorno alle opere di messer Gioseffe Zarlino di Chioggia,' (Florence, 1581) was produced by some remarks made by Zarlino, in his 'Istitutioni armoniche' (Venice, 1558), and 'Dimostrationi armoniche' (Venice, 1571), concerning the Syntonons Diatonic Scale of Claudius Ptolomy, which he preferred to all other Sections of the Canon, and which Galilei rejected, in favour of the Pythagorean immutable system. It is impossible to believe that Galilei ever really tuned his lute on the Pythagorean system, which was equally incompatible with the character of the instrument and the characteristics of the Monodic School. Moreover, Zarlino himself preferred that the lute should be tuned with twelve equal semitones to the octave. But Galilei, whose prejudices were strong enough to overthrow his reason, followed up this attack by another, entitled 'Dialogo della musica e della antica moderna' (Florence, 1589), and a second edition of the same, bearing the additional words 'in sua diffesa contro Joseffo Zerlino' (Florence, 1602). In these works, he argues the subject with great acrimony: but, the Scale advocated by Zarlino represents the only form of Just Intonation now adopted by any European theorist; and the Scale he advocated for the lute is the only one now used for the pianoforte, the organ, and tempered instruments of every kind. The 'Dialogo' contains, however, much interesting matter, but very slightly connected with the controversy with Zarlino; for instance, the text and musical notation of the three apocryphal Greek Hymns, to Apollo, Calliope, and Nemesis, which have since given rise to so much speculation, and so many contradictory theories.

Vincenzo Galilei died at Florence towards the close of the 16th century, or beginning of the 17th. [W.S.R.]

GALIN. See Chevé in App. vol. iv. p. 585.

GALLIARD, John Ernest. After line 19 of article, add that in 1713 he was playing in the orchestra at the opera, having a solo part in the accompaniment of the last air in the first act of Handel's 'Teseo.' P. 579 *a*, l. 3, *after* violin *insert* violoncello.

GALLI-MARIÉ, Celestine, born Nov. 1840 in Paris, was taught singing by her father, Mécène Marié de l'Isle, formerly a singer at the Paris Opera under the name Marié. In 1859 she made her début at Strasburg, and next sang in Italian at Lisbon. About this time she married a sculptor named Galli, who died soon after in 1861. In April 1862, on the production in France of the 'Bohemian Girl,' she attracted the attention of the late Émile Perrin by her performance of the Gipsy Queen, and obtained from him an engagement at the Opéra Comique, of which he was then director. Here she made her début Aug. 12 in 'La Serva Padrona,' revived for the first time for a hundred years. She made a great success in this, and in a revival of Grisar's 'Les Amours du Diable' (1863), since which time she has remained at that theatre to the present time, with the exception

[1] See vol. ii. p. 498.

of engagements in the provinces, in Italy, Belgium, and elsewhere. Among the operas in which she has appeared may be named:—March 24, 1864, 'Lara' (Maillart); Dec. 29, 1864, 'Capitaine Henriot' (Gevaert); Feb. 5, Massé's 'Fior d'Aliza,' and Nov. 17, 1866, 'Mignon'; Nov. 23, 1867, 'Robinson Crusoé,' and Jan. 18, 1872, 'Fantasio' (Offenbach); April 24, 1872, Paladilhe's 'Passant,' at Chollet's farewell benefit; Nov. 30, 1872, Massenet's 'Don César'; March 3, 1875, 'Carmen'; April 11, 1876, Guiraud's 'Piccolino'; Oct. 31, 1877, Poise's 'Surprise de l'Amour,' etc., and in revivals of Hérold's 'Marie,' Grisar's 'Les Porcherons,' 'Mireille,' singing the parts of Taven and Andrelun, and as the heroine Rose Friquet in Maillart's 'Dragons de Villars.' As Mignon and Carmen she has earned for herself world-wide celebrity. In 1886 she played with a French company for a few nights at Her Majesty's Theatre as Carmen, in which she made her début Nov. 8, and as the Gipsy in 'Rigoletto.' She was well received, but would doubtless have appeared to greater advantage with the support of a better company.

'Mme. Galli-Marié should take rank with those numerous artists who, although endowed only with no great voice, have for a century past rendered to this theatre services made remarkable by their talent for acting and their incontestable worth from a dramatic point of view. . . . Equally capable of exciting laughter or of provoking tears, endowed with an artistic temperament of great originality . . . which has permitted of her making out of parts confided to her distinct types . . . in which she has represented personages whose nature and characteristics are essentially opposed one to the other' (Pougin). [A.C.]

GALUPPI. Correct date of birth to Oct. 6, and that of death to Jan. 3, 1784.

GANZ. Correct date of birth of Moritz Ganz to Sept 13, 1806, and add date of death, Jan. 22, 1868. Correct date of birth of Leopold Ganz to Nov. 28, 1810. At end of article add that William (more correctly Wilhelm) Ganz was conductor of the New Philharmonic Concerts during their last season of 1879, after which they were carried on till June 17, 1882, as 'Ganz's Orchestral Concerts.'

GARCIN, Jules Auguste (real name Salomon), violinist and conductor, born at Bourges, July 11, 1830. He came of a family of artists, and was cousin to the famous actress Rose Chéri, their maternal grandfather, Joseph Garcin, being director of a travelling company which performed opéra comique in the central and southern provinces of France for nearly twenty years with great success. At the age of thirteen Garcin entered the Paris Conservatoire, where he studied the violin under Clavel and Alard; he gained the first prize in 1853, and in 1856 became a member of the opera orchestra, and after a competitive examination was appointed (1871) first solo violin and third conductor. In 1878 he was also appointed second conductor at the concerts of the Universal Exhibition. Since 1860 he has been a member of the orchestra of the Concerts du Conservatoire, first as solo violin, and then as second conductor in place of Aitès (1881), who had become first conductor at the opera at the end of 1879. At that time the first conductor of the Société des Concerts was Deldevez, who had replaced Hainl in 1872, not after his death in 1873. [See Hainl, Deldevez, Concert Spirituel, in vol. i. and Altès, vol. iv. p. 521 *b*.] In 1885, Deldevez having retired on account of his health, Garcin was elected conductor of the Société des Concerts with a majority of 26 votes over Guiraud.

Garcin, who was a pupil of Bazin for harmony, and of Adam and Ambroise Thomas for composition, has written a number of works for violin and orchestra or piano, the most prominent of which is a concerto played by himself at the Conservatoire, and at the Concerts Populaires in 1868, and by Maurin at the Concerts Populaires in 1878. M. Garcin is an experienced and conscientious artist, without the exaggerated gestures and manner which too often deceive the public. [A.J.]

GARDONI, Italo. Add date of death, March 30, 1882.

GARLANDIA, Johannes de. The works on music which appeared under this name were formerly ascribed to a Gerlandus who, owing to some confusion of dates, was said to have flourished in 1041, but who was afterwards identified with the mathematician Gerlandus, canon of the abbey of St. Paul at Besançon in the middle of the 12th century. It appears, however, more probable that the writer on music, Johannes de Garlandia, was identical with the grammarian and poet of that name who flourished nearly a century later. Of the life of this latter we gather several particulars from his great work 'De triumphis Ecclesiæ' (finished in 1252), of which the British Museum possesses an almost contemporary copy (Claudius A. X.), which has been printed by Mr. Thomas Wright. Born in England late in the 12th century, Johannes de Garlandia studied first at Oxford, and afterwards at Paris. Here he opened a school in the Clos de Garlande, since known as the Rue Gallande, from which he is supposed to have derived his name de Gariandia, or, as one early writer spells it, de Gallandia. It was probably about this time that he wrote his treatise on music. In 1218 we find him present at the siege of Toulouse, apparently himself taking part in the crusade against the Albigenses. It was to this place also that he was invited in 1229 to assist in the formation of the newly-founded University; and here he remained till 1232, when he and his colleagues were forced to leave owing to the persecution to which they were subjected at the hands of the Dominicans and others. They escaped after many dangers to Paris, where John de Garlandia was still residing in 1245. Here no doubt were written most of his poems on historical and theological subjects, and his grammatical treatises. The titles of his musical works

which have come down to us are two fragments, 'De fistulis' and 'De nolis,' printed by Gerbert from a MS. at Vienna;—'De musica mensurabili positio,' of which there are MSS. at Paris and Rome; in this work the author figures as a composer, giving, among many other examples of his own, one in double counterpoint;—a treatise, 'De cantu plano,' to which he himself refers in the last-mentioned work; this may be the 'Introductio musice plane et etiam mensurabilis' in the St. Dié MS.—Philip de Vitry refers to other works by de Garlandia, of whom he writes as 'quondam in studio Parisino expertissimum atque probatissimum.' The 'Optima introductio in contrapunctum pro rudibus,' contained in MSS. at Pisa and Einsiedeln, should perhaps be assigned to a Johannes de Garlandia of a rather later date; or, if the work of the same man, must have been written by him when at an advanced age. The same may be said of the extracts quoted by Handlo and Hanboys. Most of the above works are printed by de Coussemaker.

A John de Garlandia is mentioned by Roger Bacon as eminent at Paris apparently shortly before 1267. [A.H.-H.]

GARRETT, Dr. George Mursell, was born at Winchester in June 1834. In 1844 he entered the choir of New College, Oxford, where he studied under Dr. S. Elvey until 1848. He then returned to Winchester and studied for six years with Dr. S. S. Wesley, to whom he acted for some time as assistant. In 1854 he accepted the post of organist at the cathedral of Madras, but returned to England in 1857 on his appointment as organist at St. John's College, Cambridge, in which town he has since resided. Dr. Garrett took the degree of Mus. B. in 1857, and that of Mus. D. in 1867. In May 1875 he succeeded Mr. J. L. Hopkins as organist to the University. In Nov. 1878, by grace of the senate, he received the degree of M.A. *propter merita*, a distinction which had never been previously conferred on a musician who did not fill a professorial chair. Dr. Garrett is also an examiner for the University, the Local Examinations, and the Irish Intermediate Education Board; an Honorary Fellow of Trinity College, London; and a member of the Philharmonic Society. His compositions include a sacred cantata, 'The Shunammite' (performed by the Cambridge University Musical Society in 1882 and at the Hereford Festival in the same year), church music, songs, part-songs, and a few pieces for the organ; but it is chiefly as a composer of services that he has won a well-deserved reputation. [W.B.S.]

GASPARINI (or GUASPARINI), Francesco. Correct date of birth to March 5, 1668, and add that it took place at Camaiore. Line 7 of article, *for* 1725 *read* 1735; and in line 13, *for* 1727 *read* 1737. These dates are given by Cerù in his 'Cenni storici dell' insegnamento della musica in Lucca.'

GATES, Bernard. Line 10 of article, *for* aged 88, *read* in his 88th year.

GAVINIÈS, Pierre. The correct place and date of birth are probably Bordeaux and May 26, 1726. (Paloschi.) Add that he directed the Concert Spirituel from 1773 to 1777, and insert day of death, Sept. 9.

GAYARRÉ, Julian, born at Pampeluna, first attracted attention at St. Petersburg, Vienna, Rome, where he appeared in Lihani's 'Conte Verde,' April 5, 1873, and Milan, where he played Enzo on production of Ponchielli's 'Gioconda,' April 8, 1876. In 1877–81 he was engaged at the Royal Italian Opera, where he made his début April 7, 1877, as Gennaro, and proved himself a very serviceable tenor, though he did not fulfil the hopes entertained of him as Mario's successor. He played with success in the 'Huguenots,' 'Prophète,' 'Lohengrin,' 'Tannhäuser,' 'Der Freischütz,' 'Rigoletto,' 'Lucia,' etc. Since then he has sung abroad with great success, notably at Paris 1884–86, both in the Italian and French opera. He re-appeared at Covent Garden in 1886 and again in 1887, when he appeared in Glinka's 'Vie pour le Czar' on July 12. [A.C.]

GEBAUER, F. X. Omit the reference to Spirituel Concerte.

GEMINIANI, F. Page 587*b*, l. 20 from bottom, *for* in 1761 *read* on Sept. 24, 1762 ('Gent. Mag.'). P. 588*a*, line 8, add to title of book, op. 9. Line 3 from end of article, after London add date, 1743.

GERN, August, was foreman to Cavaillé-Col of Paris, and came over to London to erect the organ built by the latter for the Carmelite Church at Kensington. Having set up on his own account in London in 1866, he has built an organ for the French Church near Leicester Square, besides many excellent instruments for churches and private houses. [V. de P.]

GERNSHEIM, Friedrich. Add to list of works a symphony in G minor, and a cantata 'Salamis,' op. 13, which has recently been published by Novello & Co. with English words.

GERSTER, Etelka, born 1856 at Kaschau, Hungary, received instruction in singing from Mme. Marchesi at Vienna, and made her début Jan. 8, 1876, at Venice as Gilda, with great success, and as Ophelia. She played next at Genoa and Marseilles, and in March 1877 at Kroll's Theatre, Berlin, with her sister, Mme. Bertha Gerster-Kauser, at an Italian season there under the direction of Signor Pietro Gardini, to whom she was married in the May following. She made a great success there, and subsequently at Pesth, and at the Silesian Festival at Breslau. On June 23 of the same year she made her début at Her Majesty's as Amina, and became an immediate favourite, remaining there for four seasons until 1880 inclusive. Her parts there included the Queen of Night, Elvira ('Puritani'), Linda, Dinorah, Lucia, Edith ('Talismano'), Margaret, Violetta, and Gilda. A propos of the last, the 'Saturday Review' of June 29, 1878, wrote that she has 'given a fresh proof of her extraordinary vocal

and dramatic genius. The exquisite beauty of her singing has never been shown to greater advantage, and her acting at every moment reveals true art and feeling. Among fine touches in Mme. Gerster's dramatic performance, we may specially note her wrapping her head in a cloak before she rushes in at the fatal door in the last scene, that she may at least not see the descending knife.'

In the autumn of 1878 she went to America, and obtained her usual success both in opera and concerts. Returning to England she sang with success at the Birmingham Festival of 1879. She went back to America in the following year, singing there frequently until 1883. A concert tour in the States was begun in Nov. 1887. [A.C.]

GIBBONS, Christopher. Page 595 *a*, for l. 11 from bottom *read* In 1638 he succeeded Thomas Holmes as. Line 5 from bottom, *after* Abbey, *add* He resigned his Winchester appointment June 23, 1661, and was succeeded by John Silver. After him came Randal Jewett, who held the post from 1667 to 1675.

GIBBONS, Orlando. Vol. i. p. 594 *b*, l. 6 from bottom, *for* smallpox *read* apoplexy. A post-mortem was held on him, the report of which is preserved in the Record Office, and was printed in the 'Athenæum,' Nov. 14, 1885. He was buried on June 6. Mr. Cummings ('Musical Society,' April, 1886) says he took the Mus.B. Degree at Cambridge in 1606. P. 595 *a*, l. 24, add that the portrait referred to is a copy from a lost original once in the possession of a Mrs. Fussell. [W.B.S.]

GIGELIRA. See Strohfiedel.

GILMORE, Patrick Sarsfield, a popular bandmaster in the United States, was born Dec. 25, 1829, near Dublin. While a young man he went to Canada with an English band of which he was a member, and soon after went across into the United States and settled at Salem, Massachusetts, where he was appointed leader of a military band. In 1859 Gilmore went to Boston and organized a band, named after himself, which became distinguished for its fine playing, the result of his training. During the Civil War Gilmore was a bandmaster in the Federal Army stationed at New Orleans, where, in 1864, he gave a festival with a monster orchestra made up from the army bands, and startled the audience with some novelties, one of which was the firing of guns by electricity, making the report come on the first beat of the bar, as though they were great drums. This effect was reserved for the performances of patriotic music. Gilmore's widest reputation, not confined to the United States, was earned by his success in organizing the two immense music festivals in Boston—one in 1869, known as the National Peace Jubilee, with an orchestra of 1000 and a chorus of 10,000; the other in 1872, called the World's Peace Jubilee, with 2000 players in the band and 20,000 choristers. On each occasion a powerful organ, chimes of bells, anvils and artillery were added to the orchestral resources, and an immense shed was built for the concert-room. Shortly after the second jubilee Gilmore went to New York and took charge of a large military band, with which he has travelled over the United States and even about Europe (1878) on concert tours. He has also had charge of large bands at concert gardens in New York and at summer resorts on the neighbouring coast. His compositions of military and dance music, as well as his arrangement of works of different kinds for open air performance, have enjoyed a wide popularity. [F.H.J.]

GIORDANI. Line 5 of article, *for* 1762 *read* 1753; they came to London with the singer Lini. Line 16, *for* Baccio *read* Bacio. Line 31, *for* Tomasso *read* Tommaso. Line 35, *for* Leoni *read* Lini.

GIOVANNINI, a name interesting in musical history solely on account of the part it plays in the discussion concerning the song 'Willst du dein Herz mir schenken,' which for many years was attributed to Sebastian Bach. The song appears in the larger of the two music books of Anna Magdalena Bach, written on two leaves now loose, but evidently once belonging to the volume, in which they occur after p. 111. The outer page of the first leaf bears the title 'Aria di Govannini' (*sic*) the song itself appearing on the two interior pages. As a copy of the song 'Schlummert ein, ihr matten Augen' is written on the outer page of the second leaf, it has been considered that the contents of these pages were contemporary with the rest of the book, and Zelter, into whose hands the volume came from C. P. E. Bach, hazarded the conjecture that the song was by Bach himself, that the Italian name was the equivalent of the composer's first name, and that the copy was made partly by Anna Magdalena herself. Zelter's theory became fixed in the public mind as a certainty, since a play by Ernst Leistner and a novel by A. E. Brachvogel made the composition of the song an incident in the love-story of Bach; and even at the present day the question can hardly be taken as settled. Forkel refused from the first to believe in its authenticity, judging it from internal evidence, but Dr. W. Rust has adopted Zelter's theory, and has even gone so far as to assert that some of the bass notes are in the composer's autograph. (Bach-Gesellschaft, vol. xx. 1. p. 15.) More recently, however, strong evidence has been brought which may be taken as proving the song to be the composition of an actual Giovannini, whose name appears in Gerber's Lexicon as that of an Italian violinist and composer who lived chiefly in Berlin from 1740 until his death in 1782. In the same writer's 'Neues Lexicon' (1812–1814) the additional information is given that about 1745 he went to London, and produced, under the pseudonym of the Count of St. Germaine, a pasticcio entitled 'L'Incostanza delusa' in which the airs were much admired. He also published some violin solos under the same name. Dr. Spitta, in his

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excellent résumé of the question (*J. S. Bach*, vol. iii. p. 661, etc., English edition), tells us further that songs by Giovannini are included in Graefe's Odensammlung (1741 and 1743) two of which were since published in Lindner's 'Geschichte des deutschen Liedes,' etc. (1871). These are said to show a strong resemblance to the style of 'Willst du dein Herz mir schenken,' and there seems no longer any reasonable doubt that this Giovannini is the real composer. The external evidence quite admits the possibility of this, as the book may very probably have come into other hands after the death of Anna Magdalena Bach, and so competent a critic as Dr. Spitta sees no reason to endorse Dr. Rust's opinion that some of the notes are in Bach's handwriting; while from internal evidence it might well be thought that no musician who had even a slight acquaintance with Bach's work could ever suspect it to be by him. [M.]

GIUGLINI, Antonio. Add place and date of birth, Fano, 1827. (Paloschi.)

GLADSTONE, Dr. Francis Edward, was born at Summertown, near Oxford, March 2, 1845. When 14 he was articled to Dr. S. S. Wesley, with whom he remained at Winchester for five years. After being organist for two years at Holy Trinity Church, Weston-super-Mare, in 1866 he obtained the post of organist at Llandaff Cathedral. In March 1870 Mr. Gladstone was appointed organist at Chichester Cathedral, but three years later he moved to Brighton, where he remained until 1876, when after a short residence in London he accepted the post of organist at Norwich Cathedral, which he resigned in 1881. Dr. Gladstone then became organist to Christ Church, Lancaster Gate, London, a post which ill health compelled him to resign in 1886. He took the degree of Mus. B. Cantab. in 1876, and shortly after was made an Honorary Member of the Royal Academy of Music. He took the degree of Mus. D. in 1879, and is also a Fellow of the College of Organists, a Member of the Board of Musical Studies at Cambridge, and a teacher of organ, etc., at the Royal College of Music. Having been lately received into the Roman Catholic Church, he has been recently appointed director of the choir at St. Mary of the Angels, Bayswater. Dr. Gladstone, who is one of the first of living English organists, has composed much music for his instrument, besides services, anthems, songs, a chorus (with orchestral accompaniment), 'A wet sheet and a flowing sea,' an overture (MS.), a piano trio (MS.), and two sacred cantatas—'Nicodemus' and 'Philippi, or, the Acts of Paul and Silas in Macedonia,'—the latter of which was written for the North-Eastern Choirs Association, and produced at Newcastle in July 1883. A cantata, 'Constance of Calais,' performed by the Highbury Philharmonic Society, a mass in E minor (MS.), written for the Brompton Oratory, and a short mass in E♭, are among Dr. Gladstone's most recent works. [W.B.S.]

GLINKA, Michael Ivanovitch. Line 1 of article, *for* 1803 *read* May 20, 1804; l. 2, *for* Feb. 15 *read* Feb. 2. Add that 'La Vie pour le Czar' was produced at Covent Garden in Italian, July 12, 1887.

GLOCKENSPIEL, a name applied to any instrument by means of which a series of bells can be struck by a single performer, and the effect of a chime be produced with little trouble. In Germany the term includes both the smaller kinds of Carillons, and a stop on the organ which brings a set of small bells into connection with the keyboard. The *istromento d'acciajo* which appears in the score of the 'Zauberflöte,' is such a set or frame of bells played by means of a keyboard, and represents in the orchestra the Glockenspiel played by Papageno on the stage. The instrument used in German military bands is composed of inverted metal cups arranged pyramidally on a support that can be held in the hand. It is somewhat similar in shape to the 'Turkish crescent' formerly used in the British army. (See vol. ii. p. 20 *b*). It is this form of the instrument which has been introduced by Wagner into the orchestra; its effective employment in the 'Feuerzauber' in 'Die Walküre' is a familiar instance of its occurrence. The peal of four large bells, cast for the performance of Sir Arthur Sullivan's 'Golden Legend' is arranged for convenience in a somewhat similar form. [M.]

GLOVER, Stephen, teacher and composer, was born in 1812 in London. From the year 1840 to nearly 1870 his facile pen produced sacred and sentimental songs, ballads, duets and pianoforte pieces, resulting in a record of some twelve to fifteen hundred separate compositions, many of them published. 'The Dream is past' dates probably from 1837; 'The Gipsy's Tent,' 'Echo's Song,' and 'The Merry Mill,' 1840; 'The Monks of old,' 1842; 'The Gipsy Countess' belongs to about the same period; 'I love the merry sunshine,' 1847; 'What are the wild waves saying?' duet, 1850; 'The Blind Girl to her Harp,' 1854; 'The Good-bye at the door,' 1856; 'The Music of the Birds' (one of his many duets for two ladies' voices), 1863; 'Beauty and the Beast,' chamber opera, 1868. Less popular but more favourable examples of his talent are perhaps contained in a collection of (12) 'Songs from the Holy Scriptures,' published by Jefferys; and his setting of Longfellow's 'Excelsior' is not without merit.

Stephen Glover, who was never very robust, retired in early life to the country; but his death took place in London (Bayswater), when he was 58, on Dec. 7, 1870.

His music received that mere drawing-room popularity which proclaimed it worthless as representative of genuine national song on the one hand, and as the effort of a pioneer of culture on the other. His success in the narrow field of his labours was enormous, and has probably not been equalled, in the publishers' sense, by any composer of the present day, although the present day also is not without its musicians who regard the expediency of the moment as their natural

law. It is due to Stephen Glover to say, while considering his works in this connection, that little evidence of power to do better things appears therein. An agreeable feature in this older writer is the healthiness and cheerful spirit of his music. Sunshine, moonshine, and twilight —but especially sunshine—fairies, flowers, gipsies, and fishermen were the subjects Stephen Glover loved to treat; in conventional method and with superficial characterization, but correctly in the details of the simple forms and harmonies he affected.

Such colourless music obtained the favour of many English amateurs of the time. That the same class of performers forty years afterwards should neglect it entirely and demand a coarser, cleverer type of commonplace, serves to remind the musician that the modern drawing-room song, with its pent-up agony and morbid hues, will ere long be overtaken by its inevitable mortality. [L.M.M.]

GNECCO, Francesco, according to Fétis, was born in 1769 at Genoa, became a pupil of Mariani, musical director of the Sistine Chapel and of the Cathedral of Savona, and died in 1810 at Milan. According to Regli and Paloschi, Guecco was born in 1780, was a pupil of Cimarosa, and died in 1811 at Turin. Gnecco composed several operas, both serious and comic, of which two only, we believe, have ever been performed out of Italy, viz. 'Carolina e Filandro,' 1798, at the Italian Opera in the Salle Favart, Paris, Oct. 11, 1817 (Castil Blaze), and 'La Prova d'un opera seria,' opera buffa in 2 acts, libretto by the composer, produced at Milan 1805, and at the Salle Louvois, Paris, Sept. 4, 1806, with Signora Canavassi and Barilli. This last opera was a great success, and enjoyed considerable popularity. It was thrice revived in Paris, viz. in 1810, in 1831 with Malibran and Lablache; on Oct. 28, of the same year, with Pasta; and on Nov. 20 it was played with the first act of 'Tancredi' on the occasion of Malibran's last appearance in Paris. In 1834 it was reduced to one act. 'La Prova' was produced June 23, 1831, at the King's Theatre, with Pasta, Curioni, Lablache, and, thanks to the last-named singer, became popular. It was revived in one act July 3, 1854, with Labiache, Viardot-Garcia, Stigelli, and Ronconi, and was last produced on June 18 and 19, 1860, at Her Majesty's, for Ciampi, since which it has disappeared from the stage. A duet from it, 'Oh guardate che figura,' was highly popular in the concert-room when sung by Viardot and Tamburini, and on one occasion the former made it a vehicle for imitation of the latter's manuerisms, which the gentleman by no means took in good part. ('Musical Recollections,' Rev. J. E. Cox.) [A.C.]

GODARD, Benjamin Louis Paul, born in Paris, Aug. 18, 1849, first studied the violin under Richard Hammer, and entered the Conservatoire in 1863, where he studied harmony under Reber: he competed twice for the Prix de Rome, but without success. He then left the institution and joined several societies for chamber music, in the capacity of viola-player, at the same time devoting himself to composition with an ardour and a fertility which time has only served to increase. He wrote numerous songs, of which several are most charming, a number of pieces for piano, some very pretty; he also orchestrated with much delicacy Schumann's 'Kinderscenen' (produced in this form at the Concerts du Châtelet in 1876), for at the beginning of his career he seemed to be specially inspired by this master both in the concentrated expression of his songs and in the elegant forms of his piano pieces. He next produced more fully developed compositions: two violin concertos, the second of which, entitled Concerto Romantique, was played at the Concerts Populaires by Mlle. M. Tayau in 1876, and repeated several times both by her and M. Paul Viardot; a trio for piano and strings; a string quartet and a piano concerto played by G. Lewita at the Concerts Populaires in 1878. In this year Benjamin Godard, bracketed with Th. Dubois, carried off the prize at the musical competition instituted by the municipality of Paris, and his prize composition 'Tasso' was performed with much success at the Concerts du Châtelet (Dec. 18, 22, and 29, 1878). This dramatic symphony, written on a poem by Gaudmougin, both the words and music of which are inspired by the 'Damnation de Faust,' still remains Godard's chief work, and that upon which his growing reputation is most firmly founded. The composer here shows a real talent and a rare instinct for orchestration, though at times his rhythms are apt to become too bizarre and his employment of excessive sonority too frequent. He also possesses unusual feeling for the picturesque in music, and is able at will to strike the poetic note and to impart a vigorous dramatic accent. With all this we have to notice an inconsistent mixture of Italian forms and of totally opposite styles, which proves that the composer has not set before himself an ideal resulting from serious reflection. There is also a tendency to employ far too freely the whole strength of the orchestra, and an unfortunate habit of contenting himself with the first idea that occurs to him without duly considering it in order to enrich it in orchestration; and lastly—and this is the composer's chief fault—a too rapid productiveness and a too great leniency in judging his own works. Since the exaggerated success of this very interesting and promising work, M. Godard, intoxicated by praise, has only produced compositions the good qualities of which have often been obscured by too hasty workmanship. The most important are 'Scènes Poétiques' (Concerts du Châtelet, Nov. 30, 1879); a symphony (do. Dec. 26, 1880); 'Diane, poème dramatique' (Concerts Populaires, April 4, 1880); 'Symphonie-ballet' (do. Jan. 15, 1882); 'Ouverture dramatique' (do. Jan. 21, 1883); 'Symphonie Gothique' of no interest (do. Nov. 11, 1883); 'Symphonie Orientale,' five descriptive pieces on

poems by Leconte de Lisle, Aug. de Châtillon, Victor Hugo, and Godard (for he is himself a poet at times), the most remarkable of which is the piece called 'Les Eléphants,' cleverly contrived to give the effect of ponderous weight (do. Feb. 24, 1884); and lastly a 'Symphonie Légendaire,' written partly for orchestra alone, partly for solo vocalists, and partly for chorus and orchestra. The libretto is by various poets, of whom Godard is one, and forms on the whole a somewhat heterogeneous production, embracing all kinds of fantastic paraphernalia, through which the composer can revel in descriptive music to his heart's content (Concerts du Châtelet, Dec. 19, 1886). After the retirement of Pasdeloup, who was a firm admirer of Godard's works, and generally allowed him to conduct them himself, the latter formed the idea of reviving the Concerts Populaires under the name of Concerts Modernes, but the undertaking proved impracticable, lasting with great difficulty till the end of its first season (Oct 1885–April 1886). On Jan. 31, 1884, Godard, who has not succeeded in producing any work on the French stage, brought out at Antwerp a grand opera, 'Pedro de Zalamea,' written on a libretto by Silvestre and Détroyat, but without success. Some selections from it, performed at concerts in Paris, had no better fate. He has lately written three orchestral incidental pieces for 'Much Ado about Nothing,' produced at the Odéon, Dec. 8, 1887. On Feb. 25, 1888, his opera 'Jocelyn' was produced at Brussels with moderate success. He has ready for performance two grand operas, 'Les Guelfes' and 'Ruy Blas'; it is to be hoped that they will soon be produced, for Godard has undoubted talent, and would have had much more success had he known how to impose a stricter discipline upon his natural gifts, and to judge his own compositions more severely, without thinking that all the productions of his facile pen merit the attention of the musical world. [A.J.]

GODDARD, Arabella. The last sentence on p. 604 is to be corrected, as the Sonata in B♭, op. 106, had been introduced to England by M. Alexandre Billet on May 24, 1850, at St. Martin's Hall. In that and the following year, M. Billet gave thirteen concerts of chamber-music in London, with very interesting programmes.

GODFREY. Add date of death of Adolphus Frederick, Aug. 28, 1882.

GOD SAVE THE KING. P. 606 *a*, the last note of the final musical example should be A. Line 9, *for* p. 98 *read* fo. 98; and l. 22, *for* p. 66 *read* fo. 56. P. 607 *a*, after l. 17 from bottom, *add* has set it for solo and chorus with accompaniment for PF., violin, and cello (B. & H's. ed. No. 259).

Add that the version made by Harries for use in Denmark appeared in the 'Flensburgsches Wochenblatt' for Jan. 27, 1790, and begins 'Heil Dir, dem liebenden.' It is expressly stated to have been written for the melody of 'God save great George the King.' The Berlin form, beginning 'Heil Dir, im Siegerkranz,' is by Balthasar Gerhard Schumacher, and was published in the 'Spenersche Zeitung,' Berlin, Dec. 17. 1793. See a paper by A. Hoffman von Fallersleben in his 'Findlinge,' Leipzig, 1859.

Besides the authorities quoted in vol. i., and Mr. Cummings's papers, see an article by Major Crawford in Julian's 'Dictionary of Hymnology,' p. 437.

GOETZ, Hermann. Correct date of birth to Dec. 7, 1840 (Paloschi, and Pougin's supplement to Fétis). Add to works mentioned in article:—Cantata 'Nänie' (Schiller) for chorus and orchestra, op. 10; Cantata 'Es liegt so still' for male chorus and orchestra, op. 11; six songs, op. 12; and 'Genrebilder,' six pianoforte pieces, op. 13. His posthumous works include a setting of Psalm cxxxvii. for soli, chorus and orchestra, first performed in England by the London Musical Society, June 27, 1879; Quintet in C minor for piano and strings (with double bass); a piano sonata for four hands, concertos for piano and violin; and several songs and vocal quartets.

GOLDBERG, Joseph Pasquale, born at Vienna Jan. 1, 1825; began his career as a violinist, as a pupil of Mayseder, and studied counterpoint and composition under Ritter von Seyfried at Vienna. At the age of 12 he appeared at the Grand Redoutensaal, and performed a concerto in E minor, with orchestra, of his own composition, dedicated to Spohr. After a few years he left Vienna for Italy, and played at Trieste, Venice, Bergamo, etc. From Italy he went to Paris, and was then urged by Rubini and Meyerbeer to become a singer; he received his vocal instruction from Rubini and Bordogni, and afterwards from the old Lamperti in Italy. He was engaged for three years as Primo Basso assoluto, in the principal theatres of Italy. At the age of 18 he made his début at Padua in Donizetti's 'Regina di Golconda,' and met with a most favourable reception. At Verona and Genoa he sang with his sister, Fanny Goldberg Marini, at that time one of the most celebrated prima donnas of Italy, in 'Maria di Rohan.' But being of a serious and retiring disposition, and detesting the stage, he decided to leave it, and returned to Paris determined to sing only at concerts and to teach the art of singing. At Paris he became a favourite, and was on the most intimate terms with Rossini, Donizetti, Chopin, Halévy and Thalberg. In 1847 he came to London to fulfil a six-weeks engagement with Jullien. From 1850 to 1861 he made several provincial concert tours in England with Grisi, Alboni, Mario, etc., and then settled in London, where he has since remained as a professor of singing. Among his pupils we will name Giuglini and Brignoli, Mme. Gassier, Mme. Rabatinsky, and his own sister, Catherina Goldberg-Strossi, who earned a great success at La Scala, Milan, and at the Grand Teatro, Barcelona. In 1871 Mr. Goldberg was commissioned by Correnti, Minister of Public Instruction, to report upon the Conservatoires of Italy, and to

propose reforms in the method of instruction. His proposals were approved by Lauro Rossi, the then Principal of the Naples Conservatorio, and have since been put in force throughout Italy. In consideration of these services Goldberg was created a Knight of the Crown of Italy. A large number of his vocal compositions have been published and sung by the most celebrated singers here and on the continent. He was also the composer of 'La Maria Trionfale,' which was played by the military bands when the troops of Victor Emanuele entered Rome for the first time. Mr. Goldberg has been many years professor at the Royal Academy of Music, and also professor to H.R.H. the Princess Louise. [G.]

GOLDMARK, Karl. Correct date of birth to May 18, 1830, on the authority of Paloschi, and Pougin's supplement to Fétis. Add that his three-act opera 'Merlin' was produced in Vienna, Nov. 19, 1886. Selections from it were given at a Richter concert in the following year. A new symphony in E♭ was given at Pesth in 1887.

GOLDSCHMIDT. P. 608, l. 7, note that Joachim and von Bülow, though studying at Leipzig, were not in the Conservatorium. Add that he introduced in Germany Handel's 'Ode for S. Cecilia's day,' and in England conducted 'L'Allegro ed Il Penseroso,' for which he wrote additional accompaniments. These works had not been heard in Germany or England in a complete form since Handel's time.

GOLINELLI, Stefano, born Oct. 26, 1818, at Bologna, was taught pianoforte playing and counterpoint by Benedetto Donelli, and composition by Vaccaj. He was professor at the Liceo of Bologna from 1840 to 1870, having been appointed by Rossini while director. To this composer Golinelli dedicated his 24 Preludes for pianoforte, op. 23. He became acquainted with Hiller while on a visit to Bologna in 1842, and dedicated to him his 12 Studies, op. 15. He subsequently made a tour throughout Italy, and acquired a reputation as a composer. He also played in France, Germany, and England, appearing in London in 1851 at the Musical Union, playing with Sivori and Piatti. He retired from public life altogether in 1870, and has since resided at Bologna or in the country. His compositions, to the number of 200, published by Ricordi, T. Boosey & Co. and Breitkopf & Härtel, are written exclusively for the piano. They include 5 Sonatas, 3 Toccate (op. 38, 48, and 186); 24 Preludes dedicated to Mlle. Louise Farrenc (op. 69); 24 Preludes, 'Ai Giovani Pianisti' (op. 177), adopted by the Liceo; Album, dedicated to Mercadante; Tarantella, op. 33; Barcarola, op. 35; 'Adèle et Virginia,' 2 melodies, op. 34; 'Le Viole Mammole,' op. 39; Allegretto giojoso, Milan 1878; operatic fantasias, etc. [A.C.]

GOLLMICK, Adolph, born Feb. 5, 1825, at Frankfort-on-the-Main. He received instruction on the pianoforte from his father, Carl Gollmick (1796–1866), writer and composer, and on the violin from Riefstahl and Heinrich Wolf. In 1844 he came and settled in London, and gave his first concert Aug. 21 at Pape's Pianoforte Rooms. He was favourably received both as pianist and violinist. In 1847 he founded the Réunion des Beaux Arts, in 1864 the Westbourne Operatic Society, and in 1879 the Kilburn Musical Association. In addition he gave concerts in London and the provinces, and at Hamburg, Frankfort, etc. His compositions include the operas 'Balthazar,' performed in private at Frankfort, 1860; 'The Oracle,' Bijon Theatre, Bayswater, 1864; 'Doña Costanza,' Criterion Theatre, 1875; 'The Heir of Linne,' operatic cantata, Dublin and St. George's Hall, 1877; 'The Blind Beggar of Bethnal Green,' dramatic cantata, London, Birmingham, etc., 1877; a symphony in C minor, MS.; a pianoforte quartet and trio in C minor; drawing-room pieces, 'Abschied,' 'The Dripping Well,' 'La Flatteuse'; transcriptions of German Volkslieder, various songs, etc. He died in London March 7, 1883. [A.C.]

GOMEZ, A. C. P. 609 *a*, l. 4 from bottom, add date of production of 'Fosca,' Feb. 16, 1873. P. 609 *b*, l. 3, *for* in *read* July 19.

GOODBAN, Thomas. Correct date of birth to Dec. 1784.

GOOVAERTS, Alphonse Jean Marie André, born at Antwerp, May 25, 1847, comes of an artistic family, his grandfather being a Flemish poet of some celebrity, and his father an excellent amateur musician. When still a child M. Goovaerts showed great talent for music, but after some education at the Jesuits' College at Antwerp, owing to family losses he was obliged at the age of 15 to embrace a mercantile career. During this part of his life he studied music with the greatest assiduity, and soon after 1866 (when he obtained a post in the Antwerp Town Library) his sacred motets began to be performed in the churches of his native town. From 1868 to 1874 he published seven small volumes of Flemish songs, to words by Frans Willems, set for three voices and intended for the use of primary Flemish schools. In 1869 his 'Messe Solennelle,' for orchestra, chorus, and organ, was performed on St. Cecilia's Day with great success, although it was the work of a musician entirely self-taught in harmony, composition, and orchestration. It had been preceded by a small Mass *a* 4 with organ accompaniment and several Flemish songs, etc. M. Goovaerts next began to occupy himself with literature, without however neglecting the composition of church music. In 1874 he began the efforts for the reform of church music by which he is best known. Having been appointed musical secretary to the Antwerp Cathedral, he established an amateur *Domchor*, for which he transcribed ninety motets, etc., by Palestrina, Lasso, and the great Flemish and Italian composers. These attempted reforms met with strong opposition, to which M. Goovaerts replied by articles in the 'Fédération Artistique' and other papers, and by a work on the subject published

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simultaneously in French and Flemish, 'La Musique d'Église. Considerations sur son état actuel et Histoire abrégée de toutes les écoles de l'Europe.' After two journeys in Germany and Holland, to study the work of the Ratisbon school of the former country and the Gregorian Association of the latter, M. Goovaerts in 1881 became one of the leaders of the Gregorian Association founded by the Belgian bishops in that year, for which he has recently composed a motet, 'Adoramus,' for four equal voices. In 1877 he was crowned by the Belgian Académie, and in 1880 he received the gold medal for his 'History of Music Printing in the Netherlands.' In the same year appeared his valuable work on Abraham Verhoeven, which was translated into Flemish in the following year. M. Goovaerts, after having been for some time Assistant Librarian at the Antwerp Town Library, is now (1887) employed at the Archives Royales at Brussels. He is a member of many learned societies, both Belgian and foreign. The following is a list of his principal musical and literary works :—

MUSICAL.

Ave Maria.
2 O Salutaris.
Flemish Songs.
Pieces for Piano and Violin.
Petite Messe.
Messe Solennelle.
Drie stemmige Liederen voor de Schooljengd.
Adoramus.
Ave verum.
Tantum Ergo.
O Jesu, sapientia,
Noël (P. V.)
Lieder and Scenas.
Choral Music, etc.

LITERARY.

Notice biographique et bibliographique sur Pierre Phalèse, imprimeur de Musique à Anvers au 16e siècle, suivie du catalogue chronologique de ses impressions.
Levensschets van Ridder Leo de Burbure.
Une nouvelle œuvre de Pierre Benoit, analysée par Pierre Phalèse (translated into Flemish).
Notice Historique sur un tableau de Michel-Angelo de Caravaggio.
La Musique d'Eglise (translated into Flemish).
Généalogie de la famille de Liagre.
Le Peintre Michel-Ange Immeuraet.
Généalogie de la famille Wouters.
Histoire et Bibliographie de la Typographie Musicale dans les Paye Bas.
Origine des Gazettes et Nouvelles Periodiques. Abraham Verhoeven (transl. into Flemish).
Articles in the Biographie Nationale.

[W.B.S.]

GORDIGIANI, Luigi. Last line of article, *for* in *read* May 1.

GORIA, A. E. See vol. ii. p. 733 *b*.

GOSS, Sir John. Line 3 of article add date of birth, Dec. 27, 1800. P. 611 *a*. l. 9, complete date of 'The Church Psalter, etc.', 1856. Add date of Goss's death, May 10, 1880.

GOSSEC, F. J. Add to list of works an oratorio, 'L'Arche d'alliance,' performed at the Concert Spirituel; Choruses to the tragedy of 'Electra' (1783); 'Berthe' (with Philidor and Botson, Brussels 1775); operas, 'Hylas et Silvie,' 'La Reprise de Thoulon,' and 'Le Perigourdin,' not publicly performed. It should also be noticed that the introduction of horns into the orchestra is attributed to him, and that the employment of the gong or tam-tam in his funeral music in honour of Mirabeau is the first instance of its use as an orchestral instrument. [M.]

GOSTLING, Rev. John, born about the middle of the 17th century, was sworn a gentleman extraordinary of the Chapel Royal on Feb. 25, 1678, and three days later was admitted in ordinary, on the death of William Tucker. He is called 'a base from Canterbury, Master of Arts.' He subsequently became a minor canon of Canterbury, vicar of Littlebourn, chaplain to the King, Sub-dean of St. Paul's and Prebendary of Lincoln. He died July 17, 1733. He was one of the most famous singers of his time, on account of the volume and compass of his bass voice. He was one of the 'ministers' at the coronations of James II, and of William and Mary. Hawkins gives an anecdote explaining the origin of Purcell's anthem, 'They that go down to the sea in ships,' a work written to suit Gostling's voice, and at his own request, in his History, p. 707 (Novello's ed.). [See vol. i. p. 148 *a*, iii. p. 47 *a*, 49 *b*.] [M.]

GOTTSCHALK, Louis Moreau, born at New Orleans, May 2, 1829, of an English father, Doctor of Science at Cambridge, Mass., and a French mother, daughter of Count Antoine de Bruslé, colonel of a cavalry regiment and governor of St. Domingo at the time of the insurrection. His family being in easy circumstances, young Gottschalk studied the piano as an amusement; at the age of 12, having already gained much applause as a performer, he obtained permission to go to France in order to perfect himself. In Paris his first master was Charles Hallé; he afterwards studied with Camille Stamaty, and for composition with Maleden, who was Saint-Saëns' first master. While he was in Europe his family sustained heavy pecuniary losses, and he at once thought of turning his talents to account. He was not content with merely playing in drawing-rooms, but gave concerts, by which his name as a composer and pianist was quickly established. He also made a professional tour in the French provinces, Savoy, Switzerland, and Spain, in which last country he had an enormous success (1852). On his return from his travels he was recalled by his father to New Orleans. He then began his first tour through America, playing his piano compositions and conducting his orchestral works at monster festivals; a symphony entitled 'La Nuit des Tropiques,' a triumphal cantata, an overture, fragments of an unpublished opera, etc., were heard in this way. His success was so great that an American speculator, Max Strakosch, since famous for having brought out Mme. Patti, engaged him to make an enormous tour through the States. From this period Gottschalk's career was one of incessant and successful travel. He died suddenly at Rio de Janeiro, Dec. 18, 1869, at the very time when, tired of his wandering life, he was planning a quiet retreat at Paris. For some time he had been weakened by fever and fatigue, and at one of his concerts, as if seized by a fatal presentiment, he was unable to finish his last composition, 'La Morte.' Probably no artist travelled more than Gottschalk; in Spanish America, where he was idolized by the public, there is scarcely a town of any importance where he did not give concerts. He wrote voluminously for the piano, and his works, popular at the time of their production, have an originality and a local colour which were

much enhanced by the extraordinary charm, passion, and melancholy of his playing. He began to compose at the age of sixteen, and his 'Bananier,' at one time famous in both hemispheres, dates from this time. Few of his pieces, except a Tarantella for piano and orchestra, often played by Planté, have lived to the present day, and even most of their titles are forgotten. Gottschalk himself is only remembered as an exceptionally gifted virtuoso, whose successes were considerable, but who was not a great artist in the highest sense of the term, since he was never connected with the classical school, and his compositions owe their worth entirely to the charm, freshness, and variety of his playing. [A.J.]

GOUNOD, Charles François. The following observations are to be added to the article in vol. i. p. 613, etc.:—In spite of the entire failure of 'Polyeucte,' he continued to write new works for the Opéra, where, up to the present time, 'Faust,' originally written for another theatre, has alone held its ground. 'Le Tribut de Zamora' was represented on April 1, 1881, but the opera disappeared from the bills as quickly as 'Polyeucte' had done. He then took up his first opera, 'Sapho,' enlarged it into four acts, added some music, and produced it in this form on Apr. 2, 1884. According to the general opinion the work lost by this treatment, and the only parts which were still pleasing were those in which a certain youthful charm was found in the midst of purely scholastic scoring. The result was not such as the author had wished for, and 'Sapho' was withdrawn after a limited number of representations. For several years past, Gounod has plunged into a religious mysticism, and devoted himself to the composition of great sacred works. The first of these, 'The Redemption,' sketched in 1868, but not finished till 1881, was performed at the Birmingham Festival of 1882, and in Paris, April 3, 1884; the second, 'Mors et Vita,' composed when he was rewriting 'Sapho,' was produced at the Birmingham Festival of 1885, and in Paris May 22, 1886. This new ideal of dramatico-religious music, which he calls 'music treated in the style of fresco' (*musique plane et peinte à fresque*) seems to have first occurred to Gounod when he turned his attention to religious subjects in order to emulate the reputation of Berlioz's 'Enfance du Christ' and Massenet's 'Marie Magdeleine,' and desired to introduce innovations on the work of his rivals. He has made simplicity an absolute rule. The long recitatives on a single note, or rising and descending by semitones, the solo parts proceeding invariably by the intervals of a third, a sixth, or an octave, while the choral and orchestral parts adhere to incessant reiterations of the same chords; these impart a monotony and a heaviness to the work which must weary the best disposed audience. The same style predominates in the 'Messe à Jeanne d'Arc,' which he declared his intention of composing on his knees in the Cathedral of Rheims on the stone on which Joan of Arc knelt at the coronation of Charles VII. This work was first performed in the Cathedral of Rheims, July 24, 1887, and in the church of S. Eustache in Paris, Nov. 22, 1887, S. Cecilia's Day. A fourth Messe Solennelle and a Te Deum have just been published. When Verdi was made grand officer of the Légion d'honneur in March 1880, Gounod received the same distinction (July 1880); and in January 1881 this title, a most exceptional one for a composer, was conferred on Ambroise Thomas. As neither one nor the other has as yet obtained the 'grand croix,' there can be no cause for jealousy. [See vol. iv. p. 104, where correct statement in line 5 from end of article Thomas.] [A.J.]

GOW, Neil. Add days of birth and death, March 22, and March 1. To the end of article add that Nathaniel Gow, born at Inver, May 28, 1766, died in Edinburgh, Jan. 19, 1831, wrote the song 'Caller Herrin'.' He held a position in the fashionable world of Edinburgh similar to that held by his father, and in his later years had received a pension from George IV. His brother, Neil, composed the songs 'Flora Macdonald's Lament' and 'Bonnie Prince Charlie.' [M.]

GRABU, Lewis, or Louis Grabut, or sometimes Grebus, a French musician, who came to England about 1666, and finding favour with Charles II., whose predilection for everything French was unbounded, was assigned a prominent place in the direction of the Court music, to the great chagrin of John Banister, then 'Master of the Music.' Upon Oct. 1, 1667, he produced at Court an 'English Song upon Peace,' which Pepys, who heard it, criticised very unfavourably, although admitting, at the same time, that 'the instrumental musick he had brought by practice to play very just.' His incapacity both as performer and composer were commented upon by Pelham Humfrey (Pepys, Nov. 15, 1667). His opera, 'Ariadne, or, The Marriage of Bacchus,' originally composed to French text, was produced at Drury Lane, adapted to English words, in 1674. He was selected to compose the music for Dryden's opera, 'Alhion and Albanius,' produced at Dorset Garden, June 6, 1685, at great expense, but performed for six nights only. It has been asserted that its failure was occasioned by the Duke of Monmouth's rebellion, the news of which reached London on the last day it was played: the real causes however were the innate worthlessness of both drama and music. Both were published, and readers may therefore judge for themselves. Dryden, in his preface to the piece bestowed some extravagant encomiums upon Grabu, extolling him above all English composers, but a few years later changed his tone and awarded the palm to Purcell. A satirical song upon the piece, ridiculing both author and composer, is contained in Hawkins's History (Novello's edition, 707). It is presumed that Grabu lost his Court appointment at the Revolution, but he seems to have remained in England, as in 1690 he composed the instrumental music for Waller's alteration of Beaumont and Fletcher's 'Maid's Tragedy.' A few songs by him are contained in some of the collections of the period. [W.H.H.]

GRÄDENER, Carl G. P., born Jan. 14, 1812, at Rostock, received his first musical employment as a violoncellist at Helsingfors. After three years he went to Kiel and was appointed Musikdirector to the University there, a post which he retained for ten years. In 1851 he founded an academy for vocal music at Hamburg, and remained there until in 1862 he was appointed to teach singing and theory in the Vienna Conservatorium. After three years he returned to Hamburg, where the rest of his life was spent. In 1867 he joined F. W. Grund in forming the Hamburger Tonkünstlerverein, the presidentship of which he held for some years. As a composer of chamber music, the chief interest of which centres in the ingenuity and freshness of its harmonies and the excellence of its form, he is justly esteemed. His works include two pianoforte quintets, two trios, three string quartets, an octet, two symphonies, besides a concerto, a sonata, and many pieces for the piano. He died at Hamburg, June 11, 1883. His son Hermann, born May 8, 1844, at Kiel, entered the Vienna Conservatorium in 1862; in 1864 was appointed organist at Gumpendorf, and became a member of the court orchestra in Vienna. In 1874 he was appointed teacher of harmony, etc., in the Conservatorium, and in 1882 received the title of Professor. In 1886 he became director of the academical society for orchestral music, and of the academical Gesangverein. His compositions, though not numerous, show very strong individuality. As in the case of his father, he is at his best in chamber music; his piano quintet has been played in London with success. His 'Lustspielouvertüre' and an octet for strings may also be mentioned. [M.]

GRAHAM, George Farquhar. Line 3 of article, *for* in 1790 *read* Dec. 29, 1789.

GRAND OPERA. P. 617 *a*, l. 19 from bottom, *for* dramatic essay *read* essay in this form of opera. P. 617 *b*, l. 5, *for* 'La Favorite' *read* 'Don Carlos.'

GRAND PIANO. For the third paragraph of the article read as follows:—The Silbermann pianos bought by Frederick the Great, still preserved at Potsdam (at the Town Palace, the New Palace, and Sans Souci) are three in number, and are of the grand form. They are copies of the grand pianos by Cristofori dated 1720 and 1726, which are preserved at Florence. This important fact was determined by the writer on a special visit to Berlin in 1881. P. 618 *a*, l. 15. The actions here referred to are different. [See Pianoforte.] Line 25, *for* rather to Silbermann's ideal *read* to an early German action (not Schroeter's model) improved upon by Stein. For l. 4 from end of article, *read* Allen's tubes and plates, patented in 1820. [A.J.H.]

GRAND PRIX DE ROME. In the list of composers, under the year 1859, *for* Eugène *read* Ernest.

The following list completes the number of composers who have gained the prize since the publication of the article in vol. i. p. 618, until the present time:—

1878. Broutin and Rousseau. 'La Fille de Jephté.'
1879. Hue. 'Médée.'
1880. Hillemacher (Lucien). 'Fingal.'
1881. No first prize.
1882. Marty and Pierné. 'Edith.'
1883. Vidal. 'Le Gladiateur.'
1884. Debussy. 'L'Enfant prodigue.'
1885. Leroux. 'Endymion.'
1886. Savard. 'La Vision de Saül.'
1887. Charpentier. 'Didon.'

After the year 1803 the competition for the Grand Prix de Rome was decided by the Institut. In 1864 it was modified by a decree of Napoleon III: from 1864 to 1871 the works were judged by a special jury composed of nine members drawn by lot from a list chosen by the general superintendent of theatres. Since 1872 the final judgment has been restored to the united sections of the Académie des Beaux Arts; and the method of procedure is as follows:—The six composers forming the musical section of the Institut (now represented by MM. Thomas, Gounod, Reyer, Massenet, Saint-Saëns, and Delibes), assisted by three composers not belonging to the above-mentioned body, give a previous verdict which the entire Académie has to ratify or veto. The competition takes place in June, and the performance of the prize cantata in October, at the annual public séance of the Académie des Beaux Arts. [A.J.]

GRAS, Mme. J. A. Dorus. Correct date of birth from 1807 to Sept. 7, 1804. P. 619 *a*, l. 5 from bottom, *after* retirement *add the words* from the Grand Opera. (See Damoreau, vol. i. 428 *b*.)

GRASSINI, Josephina. Line 5 from end of article, *for* in January *read* Jan. 3.

GRAUN, K. H. Add that the 'Tod Jesu' was performed at an orchestral concert given by the Royal Academy of Music on April 1, 1887, under the direction of Mr. Barnby.

GRAZIANI. Add christian name, Francesco, and that he was born at Fermo, April 26, 1829. His brother, Lodovico, born at Fermo, August 1823, was a tenor singer of some celebrity. He died in May 1885.

GREATHEED, Rev. Samuel Stephenson, was born in Somersetshire on Feb. 22, 1813. He received his first instruction in harmony from Mr. W. Chappell Ball, organist of St. Mary's, Taunton. In 1831 he entered at Trinity College, Cambridge, where he graduated B.A. as fourth wrangler in 1835, and was elected to a Fellowship in 1837. In May 1838 he was ordained by Bishop Allen (of Ely), and in the same year vacated his Fellowship by marriage. In 1838 and 1839 Mr. Greatheed spent about six months in Berlin, where he studied music under G. W. Schwarz. In 1840 he was appointed to the Curacy of West Drayton, Middlesex, and in 1862 to the Rectory of Corringham, Essex. Mr. Greatheed began to study counterpoint systematically in 1844. His published works are as follows:—'Te Deum,' composed upon the original melody; 'Benedictus,' 'Magnificat,' and 'Nunc Dimittis,' upon the 8th tone; ten anthems; 'Enoch's Prophecy,' a short oratorio, performed

by the Harmonic Union, June 11, 1856; music to Bishop Coxe's 'Hymn of Boyhood'; organ fugue in the Dorian mode; 'Quam dilecta,' varied for the organ; many harmonies to old Church melodies; a few original chants and hymn tunes; and some pieces for domestic use. He is also the author of 'A sketch of the History of Sacred Music from the earliest Age,' which appeared in the Church Builder (1876–1879), and a 'Treatise on the Science of Music' in Stewart's Teacher's Assistant (1878–9). [W.B.S.]

GREEK PLAYS, INCIDENTAL MUSIC TO. The great interest which has of late years been taken at the English Universities in the performances of Greek dramas in the original has given opportunity for the composition of choruses and incidental music. As these works are of some importance in the history of English music, a list of them is here appended:—

The Agamemnon of Aeschylus; Oxford, June 1880. Music by Walter Parratt.	The Eumenides of Aeschylus; Cambridge, Dec. 1 to 5, 1885. Music by C. V. Stanford.
The Ajax of Sophocles; Cambridge, Nov. 28 to Dec. 2, 1882. Music by Sir C. A. Macfarren.	The Alcestis of Euripides; Oxford, May 18 to 24, 1887. Music by C. H. Lloyd.
The Birds of Aristophanes; Cambridge, Nov. 27, to Dec. 1, 1883. Music by C. Hubert H. Parry.	The Oedipus Tyrannus of Sophocles; Cambridge, Nov. 22 to 26, 1887. Music by C. V. Stanford.

[M.]

GREENE, MAURICE, Mus. D. Line 16, *for* death *read* retirement. Greene died Dec. 1 (coffin-plate) or Dec. 3 (Vicar-Choral Book), not Sept. 1. On May 13, 1888, Dr. Greene's body was removed from St. Olave's, Jewry, and re-interred in St. Paul's Cathedral beside that of Dr. Boyce. (See 'Mus. Times,' June 1888.)

GREGOIR, JACQUES MATHIEU JOSEPH, born at Antwerp Jan. 18, 1817, made his first appearance as a pianist in Dussek's B minor Concerto when only eight years old. After the revolution of 1830 he was sent to Paris to study under Herz, but his health obliged him to return to his native country after a few years. Subsequently he went with his brother to Biberich, where he studied with Rummel until 1837, when he returned to Antwerp. His success as a performer was very great, and some compositions other than the numerous works written for his own instrument were favourably received. A 'Lauda Sion,' a cantata, 'Faust,' and an opera in three acts, 'Le Gondolier de Venise' were produced shortly before 1848, in which year he established himself for a time in Brussels. After a years' work as music-teacher in an English school at Bruges, he returned to Brussels. Many successful concert-tours were undertaken by him in Germany, Switzerland, and elsewhere. He died at Brussels Oct. 29, 1876. His pianoforte works include a concerto, op. 100, several excellent books of studies, besides fantasias and other drawing-room pieces. He collaborated in several duets for piano and violin with Vieuxtemps and Léonard, and in several for piano and violoncello with Joseph Servais.

His brother, EDOUARD GEORGES JACQUES, was born at Turnhout, Nov. 7, 1822. After the journey to Biberich mentioned above, he appeared in London in 1841, with success, and in the following year undertook a concert tour with the sisters Milanollo; in 1847 and 1849 several of his compositions were produced at Amsterdam and in Paris, and after a short tenure of a musical professorship at the Normal School at Lierre, he settled down at Antwerp, where he has since exercised a powerful influence in musical matters. He has produced a large number of compositions in various forms, among the most prominent of which are the following;—'Les Croisades,' historical symphony (Antwerp, 1846); 'La Vie,' opera (Antwerp. Feb. 6, 1848); 'Le Déluge' symphonic oratorio (Antwerp, Jan. 31, 1849); 'De Belgen in 1848,' drama with overture, airs, choruses, etc. (Brussels, 1851); 'La dernière nuit du Comte d'Egmont' (Brussels, 1851); 'Leicester,' drama with incidental music (Brussels, Feb. 13, 1854); 'Willem Beukels,' Flemish comic opera (Brussels, July 21, 1856), 'La Belle Bourbonnaise,' comic opera, and 'Marguérite,' grand opera. Two overtures, many part-songs for male chorus, numerous works for piano, organ and harmonium, to the interests of which last instrument he is particularly devoted, are also among his compositions. His contributions to musical literature are scarcely less abundant than his musical productions. He has taken an active part in musical journalism, besides writing a number of essays on historical subjects. These latter, though containing much valuable material, are not always reliable, as the writer is too much given to accepting information from any quarter. A History of the Organ, published at Brussels in 1865, is perhaps the most useful of his literary productions. [M.]

GREGORIAN TONES, THE. (Lat. *Toni Gregoriani*; *Toni Psalmorum*; Fr. *Les Chants Gregoriens*; The Psalm-Tones, or Psalm-Tunes.)

The Gregorian Psalm-Tones are, beyond all controversy, the oldest Melodies now known to be in existence. So great is their antiquity, that no one has ever yet succeeded, with any degree of certainty, in tracing them to their original source. Though the arguments advanced by the Prince Abbot Gerbert von Hornau, Padre Martini, P. Kircher, P. Lambilotte, Mersenne, Rousseau, the Abbé Le Bœuf, Baini, and the later writers M. de Coussemaker, Kiesewetter, Gevaerts and Ambros, have thrown much valuable light upon the subject, not one of these speculators can be said to have arrived at a satisfactory conclusion. Three only of the numerous theories proposed seem to rest upon any reasonable basis—those, namely, which pretend to trace the so-called Gregorian Melodies to a Greek, an early Christian, or a Hebrew origin. On one point only are all authorities agreed. No doubt exists as to the historical fact, that the Psalm-Tones were sung by the primitive Christians, and, through them, handed down by oral tradition alone, until, through the efforts of S. Ambrose in the 4th century, and S. Gregory in the 6th, they were collected, classified, and reduced to rule and order, in a form which, protected by ecclesiastical authority, has remained

in uninterrupted use in the Church to the present day.

This fact admitted, the question arises, whence did the primitive Christians obtain the venerable Melodies they have handed down to us?

The objections to the suggestion that they invented them are very strong indeed. The Church was too much shaken by persecution, during the first three centuries of its existence, to afford its members an opportunity for the introduction of new Art-forms into Services which were of necessity conducted with the utmost possible secrecy and caution. There is abundant evidence to prove that the Psalms were sung in the Catacombs; but, none whatever to show that those who sang them composed the Music to which they were adapted.

Still more extravagantly improbable is the popular and widely-spread theory that the early Christians derived their Music from the Greeks. If the Psalm-Tones really came from Greece, they must have been used in the worship of Dionysos, or some other deity equally obnoxious both to the Christians and the Jews. Is it possible to believe that men who were content to suffer Martyrdom, rather than utter a single word which could be construed into toleration for heathen superstitions, would have consented to sing the Psalms to heathen Melodies? Moreover, though the Ecclesiastical Modes have been universally named, since the time of Boëthius, after those of the Greek system, they are so far from corresponding with them, that it would be impossible to accommodate them to the tonality demanded by the Pythagorean Section of the Canon. If, therefore, they are really of Greek origin, their constitution must have been changed beyond all possibility of recognition—a supposition quite untenable.

There remains the theory, that the Psalm-Tones were brought to Rome by the primitive Christian converts, after the destruction of Jerusalem by Titus. And here, it must be confessed, the probabilities lie entirely on the side of the theorists. What more natural than that the persecuted refugees should have sung the Psalms, in the Catacombs, to the Melodies to which they had sung them in the Temple—the Melodies to which, beyond all doubt, the inspired words had originally been set? The theory is so enticing, that hard-headed critics have been tempted to condemn it as empty sentimentality; yet, it cannot be denied that it rests upon a foundation of plain common-sense.

The structure of the Psalm-Tones strongly favours this theory. They represent the only known form of simple Melody to which it is possible to sing the words of the Psalms, without obscuring their sense; adapting themselves so closely to the parallelism of Semitic Poetry, that, whether the Psalms be sung in the original Hebrew, or in the form of Latin, English, or any other translations, the song and the sense never fail to go together—a fact which was so strongly felt, when the Choral Service was restored, in our English Cathedrals, during the reign of King Charles II., that the Composers of the School of the Restoration could find no other model than this to serve as the basis of their Anglican Single and Double Chants, though the whole range of musical form was at their command.

In considering the construction of the Gregorian Tones, we must bear in mind, that, in the Roman Office-Books, the Psalm is both preceded, and followed, by a special Antiphon. It is indispensable that this Antiphon should terminate upon the Final of the Mode; but it is not at all necessary that the Psalm-Tone should do so, since its true termination is supplied by the Antiphon, without which it would be incomplete: and, in point of fact, very few of the Psalm-Tones actually do terminate upon the Final.

The Psalm-Tones, as bequeathed to us from the times of S. Ambrose, and S. Gregory, are eight in number—one in each of the first eight Modes, with the numerical order of which they correspond. In addition to these, two irregular forms are in use: one, in Mode IX., called the Tonus Peregrinus, used only for the Psalm, 'In exitu Israel'; and one, in 'Mode VI. irregular,' called the Tonus regius, and sung to the 'Domine salvum fac,' in connection with the Prayer for the reigning Sovereign, at the end of High Mass. Each of these Tones consists of five distinct members:—

(1) The Intonation, consisting of two or three notes, so disposed as to form a connecting link between the Psalm-Tone proper, and the Antiphon, or portion of the Antiphon, which precedes it.[1] The Intonation is only sung in connection with the first verse of the Psalm.

(2) The Reciting-Note, coincident with the Dominant of the Mode, on which the first part of the first half of the verse is monotoned, with more or less rapidity, according to the sense of the words.

(3) The Mediation; a short melodic phrase, adapted to the concluding syllables of the first half of the verse.

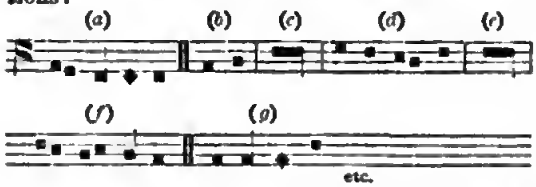
(4) The Second Reciting-Note, coincident, like the first, with the Dominant of the Mode, and used, in like manner, for the recitation of the first part of the second half of the verse.

(5) The Ending, or Close, a short melodic phrase, like the Mediation, and in like manner adapted to the concluding syllables of the second half of the verse.

On Ferial Days, the Intonation is usually omitted, and the Mediation is sung in a less elaborate form than that used for high Festivals. Some of the tones have as many as three or four different Endings, which are common both to Festal and Ferial Services. For the Introit, at High Mass, a special form is used, in which both the Mediation and the Ending are still farther elaborated. The following example shows the

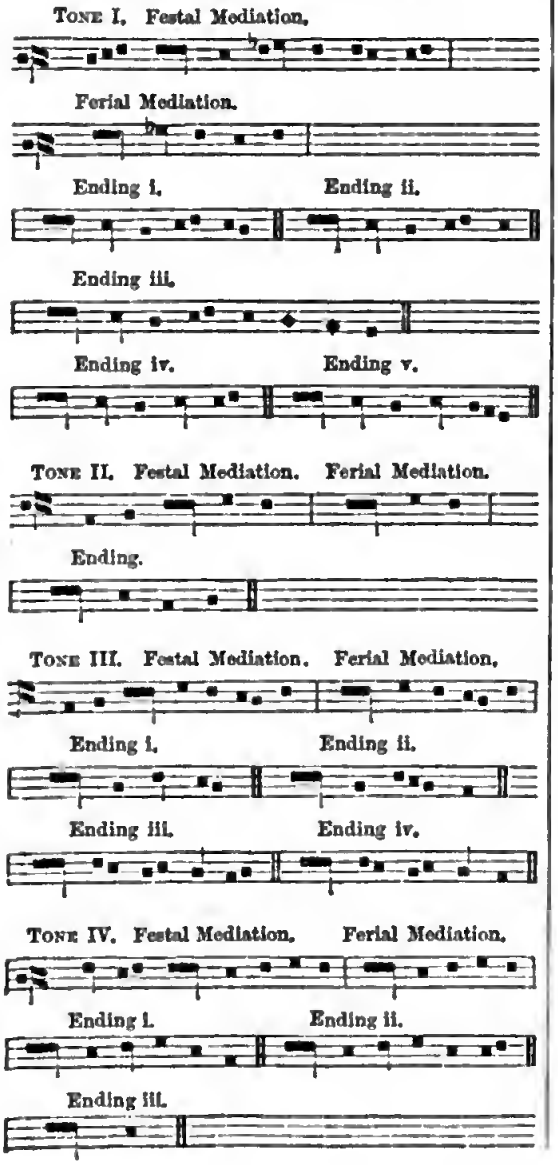
[1] On Ferial Days only the first clause of the Antiphon is sung before the Psalm, though, after it, the Antiphon is always sung in its complete form.

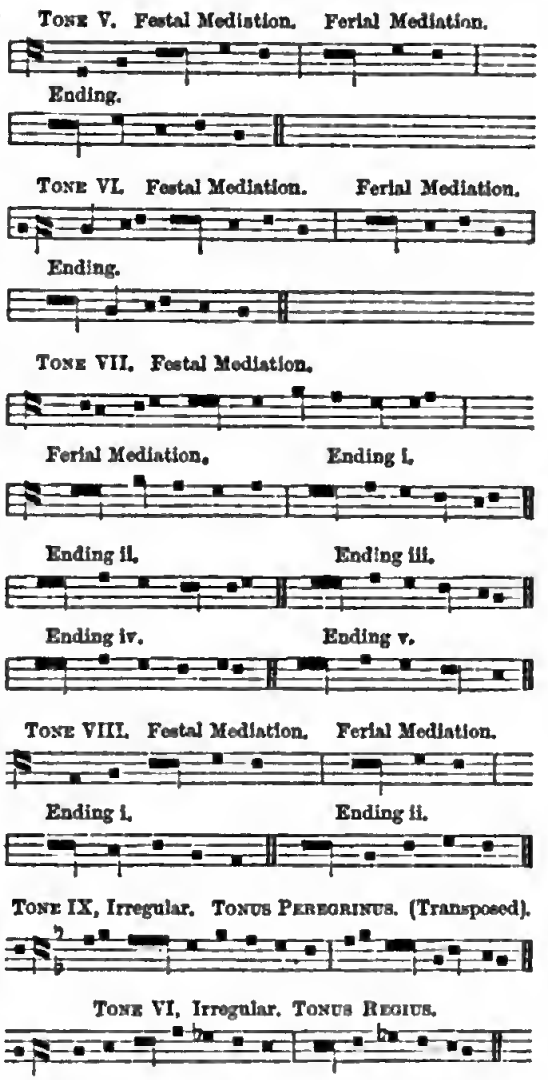
Third Tone, divided into its five proper sections:—



(*a*) The last notes of the Antiphon, as sung before the Psalm. (*b*) The Intonation, leading to (*c*) The First Reciting-Note. (*d*) The Mediation. (*e*) The Second Reciting-Note. (*f*) The Ending. (*g*) The first notes of the Antiphon, as resumed, after the Psalm.

The following Table shows the Tones, with their various endings, in the form now formally authorised by the Congregation of Rites. The Festal and Ferial Mediations are common to all the Endings of their respective Tones.





The above forms, believed to approach more nearly to the primitive purity of the Psalm-Tones than any other version now known to be in existence, differ considerably, both from those given in the Mechlin Office-Books, which are, for the most part, more elaborate, and from those found in the Sarum Psalter, and adapted to the English 'Psalter Noted,' by the Rev. T. Helmore, some few of which are a little less complex. For many centuries, most of the great Dioceses on the Continent vaunted a special 'Use' of their own; and in France, especially, the practice of Machicotage[1] led to the indefinite multiplication of forms peculiarly ornate and impure, yet none the less, in certain cases, extremely beautiful. Some of these, vulgarly known in England as 'Parisian Gregorians,' though more frequently taken from the 'Use' of Rouen, are extremely popular in London Churches; they are all, however, more or less corrupt, and differ materially in style from the true Gregorian Tones.[2]

[1] See Machicotaticum.

[2] For a large collection of these, including as many as sixteen different endings to the First Tone, see 'The Ferial Psalter,' by the Rev. T. Ravenshaw, and W. S. Rockstro. (London, Masters and Co.)

The more elaborate forms, used for the Introits, at High Mass, will be found in the Graduals printed within the last fifteen years, at Ratisbon, and Mechlin. [W.S.R.]

GRELL, EDUARD AUGUST, born Nov. 6, 1800, the son of the organist of the Parochialkirche in Berlin, received his musical education from his father, J. C. Kaufmann, Ritschl, and finally from Zelter, on whose recommendation he received the appointment of organist of the Nicolaikirche at the age of 16. In 1817 he entered the Singakademie, with which institution he was connected in one way or another for nearly sixty years. In 1832 he became its vice-director, under Rungenhagen, after whose death he was in 1853 appointed director, a post which he held until 1876. In 1841 he was made a member of the musical section of the Royal Academy of Arts, with which institution he was connected until 1881. In 1858 he received the title of professor, and in 1864 the order *pour le mérite*. He died Aug. 10, 1886. Although his scholastic functions absorbed so large a proportion of his time, he yet found opportunity for the composition of many works of large extent and of the most elaborate structure. He was one of the most learned contrapuntists of his day in Germany, and his works show him to have been not only an ingenious theorist, but a richly gifted artist. His opus magnum is a mass in 16 parts *a capella*, besides which he produced psalms in 8 and 11 parts, a Te Deum, motets, cantatas, an oratorio entitled 'Die Israëliten in der Wüste,' and many songs and duets. [M.]

GRESHAM MUSICAL PROFESSORSHIP. Line 16 from end of article, add date of Theodore Aylward's appointment, 1771.

GRÉTRY, A. E. M. P. 628 *a*, l. 16, *for* Le Vendemmiante *read* La Vendemiatrice. L. 43 of same column, *for* duet *read* quartet. Add that a complete edition of Grétry's works has recently been undertaken by the firm of Breitkopf & Härtel. Seven volumes have already appeared (1887).

GRIEG, EDVARD. The following additions are to be made to the catalogue of his works:—

Op.	
21. 4 Songs.	35. Norwegian dances. PF. 2 or 4 hands.
22. 'Sigurd Jorsalfar.' PF. 4 hands.	36. Sonata for PF. and Violoncello.
23. 'Peer Gynt.' Incidental music. PF. 4 hands.	37. Walzer-Capricen. PF. 2 or 4 hands.
24. Ballade. PF. solo.	38. Neue lyrische Stückchen. PF. solo.
25. 5 Songs.	39. 5 Songs.
26. 4 Songs.	40. 'Aus Holberg's Zeit.' PF. Suite.
27. Quartet for Strings in G minor.	41. PF. transcriptions of his own songs.
28. Albumblätter. PF. solo.	42. 'Lyrische Stückchen.' Book 3. PF. solo.
29. Improvisata on 2 Norwegian Songs. PF. solo.	44.
30. Album for male chorus.	45. 3rd Sonata in C minor for PF. and Violin.
31. 'Landkennung.' Male chorus.	
32. 'Der Bergentrückte.' Baritone and Orchestra.	
33. 12 Songs.	
34. 2 Melodies for stringed orchestra.	

All the songs, with the exception of op. 2 and 10, are included in the five volumes of Peters' 'Grieg-Album.'

Add that the composer visited London in 1888, playing his A minor Concerto and conducting his op. 34, at the Philharmonic Concert of May 3; He and Mme. Grieg gave a recital on the 16th of the month. [M.]

GRIMM, J. G. Line 3 of article, *for* Saxony *read* Livonia.

GRISI, GIULIA. Line 7 of article, add date of death of her sister Giuditta, May 1, 1840. P. 633*b*, last line but one, *for* Nov. 25, *read* Nov. 29. (Corrected on authority of Mendel and Paloschi. Pougin and Riemann agree with the text.)

GROUND BASS. P. 634 *b*, add to title, It. *Basso ostinato*. Also among the citations *add* See an example of a ground bass of four minims only, accompanying a canon 7 in 1, by Bach, in Spitta's Life, iii. 404.

GRUND, FRIEDRICH WILHELM, born at Hamburg Oct. 7, 1791, at first studied the violoncello and pianoforte with the intention of becoming a public performer on both instruments, but after a few successful appearances in his 17th year, his right hand became crippled, and he was obliged to abandon his public career. He now took a keen interest in the musical affairs of his native town, where in 1819 he was instrumental in founding the Singakademie; he remained director until 1862, when he also retired from the direction of the Philharmonische Concerte with which he had been connected since 1828. In 1867 he took an active part with Grädener in the formation of the Hamburger Tonkünstlerverein. He died Nov. 24, 1874. His numerous works include two operas, 'Mathilde' and 'Die Burg Falkenstein,' a cantata 'Die Auferstehung und Himmelfahrt Christi,' an eight-part mass, symphonies, overtures, and much chamber music. [M.]

GRUPPO, GRUPETTO, the Italian names for our TURN, which see. Sebastien de Brossard (Dictionnaire de Musique) says that the turn is called *Groppo* (or *Gruppo*) *ascendente* and *Groppo descendente*, according as the last note of the group rises or falls. The two examples given under TRILL represent the two kinds. [See also vol. iii. p. 598 *b*, note 4.] [M.]

GUDEHUS, HEINRICH, born at Celle, near Hanover, the son of a schoolmaster there. He was taught singing, first at Brunswick by Malwina Schnorr von Carolsfeld, widow of the tenor singer, and in 1870 at Berlin by Gustav Engel. On Jan. 7, 1871, he first appeared on the stage at Berlin as Nadori in a revival of 'Jessonda,' and subsequently as Tamino, and was well received, but feeling the necessity of further study, retired for a time and studied under Fränlein Louise Resse of Berlin from 1872 to 1875. In 1875 he re-appeared at Riga, and sang there during the season 1875–76, and afterwards was engaged at Lübeck, Freiburg, Bremen, and in 1880 at Dresden, where he is at present. During these five years Herr Gudehus has played in many operas of Mozart, Weber, Meyerbeer, Wagner, Auber ('Masaniello' and 'Fra Diavolo'), Méhul ('Joseph'), Bellini ('Norma'), Boieldieu ('Dame Blanche'), Verdi, etc. On leave of absence from Dresden he has sung with success at Vienna,

Frankfort, and Bayreuth, where he made his reputation on July 28, 1882, at the second performance of 'Parsifal,' and in 1884 at the German Opera, Covent Garden, where he made his début June 4 as Walther ('Meistersinger'). He was very successful in this part, and subsequently as Max, Lohengrin, Tannhäuser, and Tristan. On Nov. 10 and 15 of the same year he sang at the Albert Hall at the concert performances of 'Parsifal,' then introduced into England for the first time in its entirety by the Albert Hall Choral Society under the direction of Mr. Barnby. He played Parsifal and Tristan at Bayreuth in 1886. [A. C.]

GUÉDRON, Pierre. See vol. iii. p. 593 *b*, note 3.

GUIDO D'AREZZO (Guido Aretinus; Fra Guittone; Guy of Arezzo). Though this name is more frequently quoted by musical historians than that of any other writer of equal antiquity, it would be difficult to point to a teacher whose method has been more commonly misrepresented, or whose claim to originality of invention has been more keenly contested. The doubts which have been expressed with regard to the true nature of his contributions to musical science, may be partly accounted for by the ambiguity of his own language and partly by the retirement of his monastic life, which afforded him but little opportunity for making his learning known to the world at large; though, after his death, his fame spread so rapidly that almost every discovery made during the next hundred and fifty years was attributed to him.

Fortunately, the uncertainty which hangs over his system does not—as in the case of Magister Franco—extend to his personal identity. He was born at or near Arezzo, not long before the close of the 10th century; and, in due time, became a Monk of the Order of S. Benedict. An annotation on the back of the oldest known MS. of his 'Micrologus,' which he is generally believed to have written in, or about, the year 1024, asserts that he completed the work in the thirty-fourth year of his age—thus referring us to 990 as the probable year of his birth. His talent must have been very early developed; for, Pope Benedict VIII., hearing that he had invented a new method of teaching Music, invited him to Rome—Baronius says, in 1022—for the purpose of questioning him about it, and treated him with marked consideration, during the short time that he remained in the city. Pope Benedict died in 1024; and his successor, John XIX., after sending three special messengers to induce Guido to return, accorded him a highly honourable reception, on the occasion of his second visit, and consulted him frequently on the details of his method. Guido brought with him, on this occasion, an Antiphonarium, written in accordance with his new system; and the Pope was so struck with this, that he refused to terminate the audience until he had himself learned to sing from it. After completely mastering the system, he desired to retain the learned Benedictine in his service; but Guido, urging his delicate health as an excuse, quitted Rome under promise of returning again during the following winter. In the meantime, he accepted an invitation to the Monastery of Pomposo, in the Duchy of Ferrara, and at the request of the Abbot remained there for some considerable time, for the purpose of teaching his method to the Monks and the children of the Choir. Here he seems to have written the greater part of his works; among them the Micrologus, which he dedicated to Teobaldo, Bishop of Arezzo. Finally, we hear of him as Abbot of the Monastery of Santa Croce, at Avellano, near Arezzo; and there he is believed to have died, about the year 1050.

Guido's works consist of:—

1. The Micrologus; already described in vol. ii. pp. 326, 327.
2. The Antiphonarium; quoted by P. Martini,[1] under the title of Formulæ Tonorum. In some early MSS. this is preceded, by way of Prologue, by—
3. Epistola Guidonis ad Michaelem Monachum Pomposianum; a letter written by Guido, during his second visit to Rome, to his friend, Brother Michael, at Pomposo.
4. De artificio novi Cantus.[2]
5. De Divisione Monochordi secundum Boëtium.[3]

To which may be added the less clearly authenticated works—

6. De sex motibus vocum à se invicem, et dimensione earum.
7. Quid est Musica.
8. Guidonis Aretini de Musica Dialogus. Quid est Musica.
9. De Constitutionibus in Musica.
10. De Tonis.
11. Quid est Musica. (Different from Nos. 7 and 9).

Early MS. copies of the 'Micrologus,' the 'Antiphonarium,' and the 'Epistola ad Michaelem' are preserved at the Vatican, the Paris Library, the British Museum, and in some other large national Collections. These three works were first printed by Gerbert von Hornau,[4] in 1784; and the 'Micrologus' was reprinted, at Treves, by Hermesdorff, in 1876. The MSS. of Nos. 4, and 5, are in the Mediæan Library, at Florence. Nos. 6, 7, and 8, are in the Paris Library. No. 7 is also in the Library of Balliol College, Oxford, where it is bound up with a copy of the 'Micrologus.' No. 8, which corresponds with the preceding, in every respect except that of its more prolix title, is also in the Vatican Library.[5] The Oxford copy of this tract was once falsely attributed to S. Odo of Cluny. Nos. 9 and 10 are in the British Museum,[6] bound up with an incomplete copy (Cap. i–xv) of the 'Micrologus.' No. 11, in the Vatican Library, is really a transcript of the 'Enchiridion' of S. Odo.

The principal inventions, and discoveries, with which Guido has been credited, are: the Gamut; the Hexachords, with their several Mutations; Solmisation; the Stave, including the use of Lines, and Spaces; the Clefs; Diaphonia or Discant, Organum, and Counterpoint; the Harmonic Hand; the Monochord; and even the Spinet (Polyplectrum). Kircher gravely mentions not only this last-named invention, but, also, Polyphonia, and the modern Stave of five

1 Saggio di Contrappunto, Tom. i. p. 32.
2 Ibid. Tom. i. p. 457.
3 Ibid. Tom. i. p. 457; where it is called De Mensura Monochordi.
4 Scriptores ecclesiastici de Musica sacra. Tom ii.
5 No. 1191. 6 No. 3199.

Lines and four Spaces;[1] and an Italian writer of the 17th century tells us that S. Gregory (Ob. 604) ordained that no other Gamut than that of Guido should be used in the Church![2]

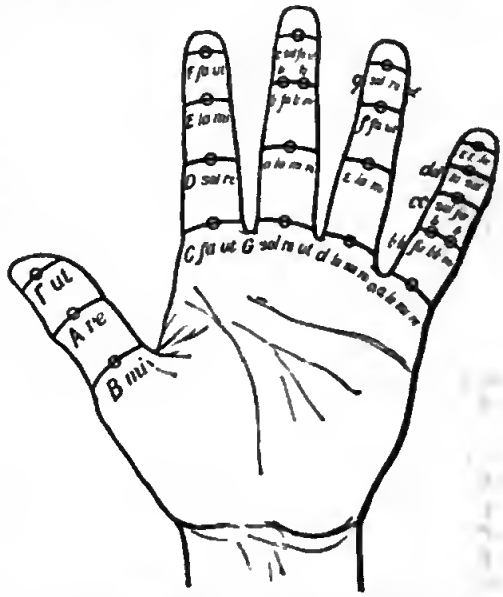
If, by the 'invention of the Gamut,' we are to understand the addition of the note, G, at the bottom of the Scale, it is quite certain that this note was sung ages before the time of Guido. Aristides Quintilianus (*flor. circa* A.D. 110) tells us that, whenever a note was wanted before the προσλαμβανομενος, (A) of the Hypodorian Mode, it was represented by the recumbent omega (ↄ). S. Odo, writing in the 10th century, represents it, exactly as Guido did, by the Greek gamma (Γ). And Guido himself speaks of it as a modern addition—'In primis ponitur Γ Græcum a modernis adjectum.'

The reconstruction of the Scale itself, on the principle of the Hexachords, is another matter; and, the intimate connection of this, with the process of Solmisation, renders it extremely probable that the two methods were elaborated by the same bold reformer. Now, in his Epistle to Brother Michael, Guido distinctly calls attention to the use of the initial syllables of the Hymn, 'Ut queant laxis,' as a convenient form of *memoria technica*, and speaks of the method, in terms which clearly lead to the inference that he himself was its inventor: but, he does not mention the Hexachords, in any of his known works; and, when speaking of the substitution of the B rotundum for the B durum, in his 'Micrologus,' he writes in the first and third persons plural with an ambiguity which makes it impossible to determine whether he is speaking of his own inventions, or not; using, in one place, the expression, 'molle *dicunt*,' and, in another, '*nos* ponimus.' Still, it is difficult to read all that he has written on the subject without arriving at the conclusion that he was familiar with the principles of both systems; in which case, the first idea of both must necessarily have originated with him, though it is quite possible that the Mutations[3] by which they were perfected were invented by a later teacher.

Guido's claim to the invention of the Lines and Spaces of the Stave, and of the Clefs (*Claves signatæ*) associated with the former, is supported by very strong evidence indeed. In his Epistle to Brother Michael, he begins by claiming the new system of teaching as his own: 'Taliter enim Deo auxiliante hoc Antiphonarium notare disposui, ut post hac leviter aliquis sensatus et studiosus cantum discat,' etc. etc.; and then, in the clearest possible terms, explains the use of the Lines and Spaces: 'Quantiounque ergo soni in una linea, vel in uno spacio sunt, omnes similiter sonant. Et in omni cantu quantæcumque lineæ vel spacia unam eandemque habeant literam vel eundem colorem, ita ut omnia similiter sonant, tanquam si omnes in una linea fuissent.' These words set forth a distinct claim to the invention of the red and yellow lines, and the Claves signatæ, or letters indicating the F and C Clefs, prefixed to them; and, upon these, the whole principle of the four-lined Stave depends, even though it cannot be proved to have been in use, in its complete form, until long after Guido's time.[4]

It is impossible that Guido can have invented either Discant, Organum, or Counterpoint, since he himself proposed what he believed to be an improvement upon the form of Diaphonia in common use at the time he wrote,[5] and it was not until a much later period that the Faux Bourdon was supplanted by contrapuntal forms.

The Harmonic or Guidonian Hand, is a diagram, intended to facilitate the teaching of the Hexachords, by indicating the order of the sounds, upon the finger-joints of the left hand.[6]



Guido himself makes no mention of this diagram in any of his writings; but tradition has ascribed it to him from time immemorial under the name of the Guidonian Hand; and Sigebertus Gemblacensis (*ob.* 1113), writing little more than half a century after his death, tells us that 'Guido affixed six letters, or syllables, to six sounds,' and 'demonstrated these sounds by the finger-joints of the left hand,'[7] thus confirming the tradition which credits him with the triple invention of the Harmonic Hand, Solmisation, and the Hexachords. Moreover, Guido himself writes to Brother Michael of 'things, which, though difficult to write about, are very easily explained by word of mouth;' and, possibly, these may have been among them.

The Monochord was well known in the time of Pythagoras: but Guido insisted upon its constant use; and, as Dr. Burney points out, the instrument he employed must have been a fretted one—like those sometimes used, under the name of 'Intonators,' for our modern singing-classes; since the moveable bridge could not

1 Musurgia, p. 114.
2 Regole di Musica. (Rome, 1657.)
3 See vol. ii. p. 439.
4 See vol. iii. pp. 691-695.
5 See vol. iv. pp. 612, 613.
6 Dr. Hullah's use of the left hand for an analogous purpose is familiar to everyone.
7 Chron. Sigeberti, ad ann. 1028.

have been shifted quickly enough to answer the required purpose. It was, probably, this circumstance that led to the absurd belief that Guido invented the Spinet.

To sum up our argument. It appears certain that Guido invented the principle upon which the construction of the Stave is based, and the F and C Clefs; but, that he did not invent the complete four-lined Stave itself.

There is strong reason to believe that he invented the Hexachord, Solmisation, and the Harmonic Hand; or, at least, first set forth the principles upon which these inventions were based.

Finally, it is certain that he was not the first to extend the Scale downwards to Γ ut; that he neither invented Diaphonia, Discant, Organum, nor Counterpoint; and, that to credit him with the invention of the Monochord, and the Polyplectrum, is absurd. [W.S.R.]

GUGLIELMI, Pietro. Line 2 of article, *after* in *add* May. P. 638 *b*, l. 3, *for* in *read* Nov. 19.

GUIGNON, Jean Pierre. Line 10 of article, *after* and *insert* in 1741. Add date of death 1775, and refer to Roi des Violons.

GUIRAUD, Ernest, has taken a more prominent place in France since the notice of him in vol. i. was written. In July 1878 he was decorated with the Legion of Honour, and in 1880 he was appointed professor of advanced composition at the Conservatoire, replacing Victor Massé, elected honorary professor. In 1879 his 'Piccolino' was given by Carl Rosa at Her Majesty's Theatre in London. A new opera in three acts, entitled 'Galante Aventure,' failed at the Opéra Comique (March 23, 1882); but he has always retained an honourable position in concerts, where he has produced selections from an unpublished opera, 'Le Feu' (Concerts du Châtelet, March 9, 1879, and Nov. 7, 1880), an overture, 'Arteveld' (do. Jan. 15, 1882), a caprice for violin and orchestra, played by Sarasate (do. April 6, 1884), an orchestral suite in four movements (do. Dec. 27, 1885), and lastly a 'Chasse Fantastique,' suggested by a passage in Victor Hugo's 'Beau Pécopin' (Concerts Lamoureux, Feb. 6, 1887). All these works are worth hearing, and are cleverly written for a composer who, though thoroughly familiar with his materials, yet lacks inventive genius, and who as a professor shows an eclecticism and a judicious moderation worthy of all commendation. In art genius is not given to every one, and those who have only talent are to be praised for not prosecuting virulent attacks upon innovators more richly gifted than themselves. [A.J.]

GUNG'L, Joseph. Line 4 from end of article, *for* In *read* March 5.

GURA, Eugen, born Nov. 8, 1842, at Pressem, near Saatz, Bohemia, was the son of a small schoolmaster. He received a good technical education at the Polytechnicum, Vienna, and afterwards studied art at the Vienna Academy, and at a School of Painting under Professor Anschütz (a pupil of Cornelius) at Munich. He was finally advised to adopt a musical career, and for that purpose studied singing at the Munich Conservatorium under Professor Joseph Herger, and finally, in April, 1865, made his début there at the Opera as Count Liebenau in the 'Waffenschmied' (Lortzing), with such success that he obtained a two years' engagement. In 1867–70 he was engaged at Breslau, and in 1870–76 at Leipzig, where he made his reputation, both in opera and concerts, as one of the best German baritone singers of the day. As such in 1876 he played both Donner and Gunther in the 'Nibelungen' at Bayreuth. From 1876 to 1883 he was engaged at Hamburg. In 1882, as a member of that company, he sang in German at Drury Lane in all the operas then performed, viz. The Minister ('Fidelio'); Lysiart on revival of 'Euryanthe,' June 13; 'The Flying Dutchman,' in which he made his début May 20; Wolfram; Telramund; as Hans Sachs and King Marke on the respective productions of 'Meistersinger' and 'Tristan und Isolde,' May 30 and June 2 respectively. He made a great impression at the time, and his Hans Sachs will not readily be forgotten by those who saw it. From the autumn of 1883 till the present time he has been engaged at Munich. [A.C.]

GUTMANN, Adolph. See vol. ii. p. 732 *b*, and add date of death, Oct. 27, 1882.

GYE, Frederick, born 1809, the son of a tea-merchant in the city of London. He entered upon his career as an operatic manager and impresario on the secession of Costa from Covent Garden in 1869, and remained in possession of the same theatre until 1877, when the management was handed over to his son Ernest Gye, the husband of Mme. Albani. He died Dec. 4, 1878, while staying at Dytchley, the seat of Viscount Dillon, from the effects of a gun accident, and was buried at Norwood on the 9th of the month. [M.]

H.

HABENECK, F. A. Correct date of birth to June 1.

HAESSLER, JOHANN WILHELM, born Mar. 29, 1747, at Erfurt, received his first musical instruction from his uncle, the organist Kittel, who had been a pupil of Sebastian Bach's. At the age of 14 he was appointed organist of the Barfüsserkirche. His father, who was a cap-maker, insisted on apprenticing him to his own trade, and on his commercial travels he became acquainted with the great musicians of his time, besides giving lessons and concerts. In 1780 he started winter concerts in Erfurt, and at the same time gave up his business. From 1790 to 1794 he spent his time in concert tours, being especially successful in London and St. Petersburg. In the former he played a concerto of Mozart's, on May 30, 1792. In 1794 he took up his residence in Moscow, where he died, March 25, 1822. Many compositions for pianoforte and organ, as well as songs, are mentioned by Gerber in his Lexicon. (Mendel's Lexicon.)

HAGUE, C. Mus. D. Add day of birth, May 4.

HAINL, GEORGES. For corrections of this article see ALTÈS and GARCIN in Appendix.

HALE, ADAM DE LA (*Le bossu* or *boiteux d'Arras*), one of the most prominent figures in the long line of Trouvères who contributed to the formation of the French language in the 12th and 13th centuries, was born at Arras about 1240. Tradition asserts that he owed his surname, Le Bossu, to a personal deformity; but he himself writes, 'On m'appelle bochu, mais je ne le suis mie.' His father, Maître Henri, a well-to-do burgher, sent him to the Abbey of Vauxcelles, near Cambrai, to be educated for Holy Orders; but, falling desperately in love with a 'jeune demoiselle' named Marie, he evaded the tonsure and made her his wife. At first the lady seemed to him to unite 'all the agrémens of her sex'; but he soon regarded her with so great aversion that he effected a separation and retired, in 1263, to Douai,[1] where he appears to have resumed the ecclesiastical habit. After this, we hear little more of him, until the year 1282, when, by command of Philippe le Hardi, Robert II. Comte d'Artois, accompanied the Duc d'Alençon to Naples, to aid the Duc d'Anjou in taking revenge for the Vêpres Siciliennes. Adam de la Hale, having entered Count Robert's service, accompanied him on this expedition, and wrote some of his most important works for the entertainment of the French Court in the Two Sicilies. The story of his death, at Naples, in 1285, is told by his contemporary, Jean Bodel d'Arras, in 'Le Gieus du Pelerin': the statement in the Dict. Hist. of Prudhomme, that he returned to France and became a monk at Vauxcelles, is therefore incorrect.

Adam de la Hale's most interesting work was a Dramatic Pastoral, entitled, 'Le jeu de Robin et de Marion,' written for the French Court at Naples, and first performed in 1285. Eleven personages appear in the piece, which is written in dialogue, divided into scenes, and interspersed —after the manner of an Opéra Comique—with airs, couplets, and duos dialogués, or pieces in which two voices sing alternately, but never together. The work was first printed by the Société des Bibliophiles de Paris, in 1822 (30 copies only), from a MS. in the Paris Library; and one of the airs is given in Kiesewetter's 'Schicksal und Beschaffenheit des weltlichen Gesanges' (Leipzig, 1841).

Adam de la Hale was a distinguished master of the Chanson, of which he usually wrote both the words and the music. A MS. of the 14th century, in the Paris Library, contains 16 of his Chansons *a* 3, in Rondeau form; and 6 Latin Motets, written on a *Canto fermo*, with Florid Counterpoint in the other parts. Fétis, not knowing that the Reading Rota was composed twelve or fourteen years at least before Adam de la Hale was born, erroneously describes these Chansons as the oldest known secular compositions in more than two parts. Kiesewetter has printed one of them, and also one of the Motets *a* 3, in the work mentioned. [W.S.R.]

HALEVY, J. F. F. E. Add that 'Nöé' was finished by Bizet.

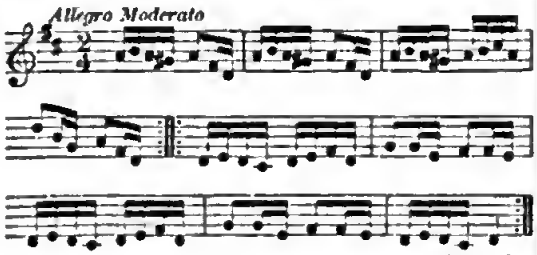
HALLE, CHARLES. Line 14 of article, add that he had visited England before 1848, the date at which he took up his residence here. Add that in July 1888 he received the honour of knighthood, and that on July 26 of the same year he married Mme. Neruda.

HALLING. The most characteristic dance of Norway, deriving its origin and name from the Hallingdal, between Christiania and Bergen. It is thus described in Frederika Bremer's 'Strid og Frid' ('Strife and Peace') as translated by Mary Howitt: 'Perhaps there is no dance which expresses more than the Halling the temper of the people who originated it. It begins, as it were, upon the ground, amid jogging little hops, accompanied by movements of the arms, in which, as it were, a great strength plays negligently. It is somewhat bear-like, indolent, clumsy, half-dreaming. But it wakes, it becomes earnest. Then the dancers rise up and dance, and display themselves in expressions of power, in which strength and dexterity seem to divert themselves by playing with indolence and clumsiness, or to over-

[1] Fétis says to Paris.

come them. The same person who just before seemed fettered to the earth, springs aloft, throws himself around in the air as though he had wings. Then, after many break-neck movements and evolutions, before which the unaccustomed spectator grows dizzy, the dance suddenly assumes again its first quiet, careless, somewhat heavy character, closes as it begun, sunk upon the earth.'

The Halling is generally danced by single dancers, or at most by two or three dancing in competition. It is accompanied on the Hardanger fiddle ('Hardangerfeleu'), a violin strung with four stopped and four sympathetic strings. The music is generally written in 2–4 time, in a major key, and is played allegretto or allegro moderato, but a few examples are found in triple time. Many of the most popular Halling tunes were composed by Mallser-Knud, a celebrated performer on the Hardangerfelen who flourished about 1840. The following is a traditional and characteristic example:—



[W.B.S.]

HAMMERSCHMIDT, Andreas, was born at Brix in Bohemia, in 1611. His life was very uneventful. Details as to the circumstances of his early life and training are wanting. In 1635 he became organist at Freiberg in Saxony, and in 1639 exchanged that post for a similar one at Zittau in Oberlausitz, where he remained till his death on Oct. 29, 1675. His epitaph describes him as 'that noble swan who has ceased to sing here below, but now increases the choir of angels round God's throne: Germany's Amphion, Zittau's Orpheus.' Though his outward life was uneventful, his works made him renowned as a musician over the whole of Northern Germany, and he was on terms of intimacy with many of the most important men of his day. Of musicians he owed most to Heinrich Schütz, but he very early struck out a line of his own, which makes him of considerable importance historically in connection with the development of German Protestant Church Music up to Sebastian Bach. A general list of his works in chronological order, with brief notes on the more important, will serve to illustrate his position in musical history.

1. 'Musikalische Andachten' (Musical devotions). Part I, having the sub-title 'Geistliche Concerte' (which indicates their character as written in the Italian concerted style with Basso Continuo). Contains 21 settings of German sacred words, 1 *a* 1, 15 *a* 2, 4 *a* 3, 1 *a* 4.

2. 'Musikalische Andachten.' Part II, with the sub-title, 'Geistliche Madrigalien' (this sub-title being meant to imply that the pieces are written in the motet-style, but with the added intensity of expression usually associated with the idea of the secular madrigal). Contains 12 a 4, 8 *a* 5, 4 *a* 6.

3. 'Musikalische Andachten,' Part III, with the sub-title 'Geistliche Symphonieen (implying the combination of voices and instruments). Contains 31 pieces.

These three parts of 'Musikalische Andachten' were published at Dresden in the years 1638, '41, '42, respectively. In these works he takes Schütz for his model; and Winterfeld says of them that if he is inferior to Schütz in grandeur of conception, he surpasses him in a certain elegance and grace, and in the smoothness of his part-writing.

4. 'Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele, aus den Bihlischen Texten zusammengezogen und componirt in 2, 3, und 4 Stimmen, nebenst dem Passo Continuo.' (Dialogues or Conversations between God and the believing Soul, etc.) 2 parts, Dresden, 1645.

This work opened a new vein in sacred composition. First, Bible texts are so chosen as to give occasion to not only successive but simultaneous contrast of musical expression, *e.g.* texts of prayer for one voice with texts of promise for the other, etc. Secondly, verses of chorales are interwoven with settings of Bible texts. We are familiar with the later use of these devices in the Kirchen-Cantaten of Sebastian Bach. The first part of these 'Dialogues' contains 22 pieces, 10 *a* 2, 10 *a* 3, 2 *a* 4. The second part consists chiefly of settings of Spitz's versified translations from the 'Song of Songs,' 12 pieces with accompaniment of two violins and bass, and three so-called Arias, not Arias in our modern sense, but in the sense in which Bach used the word, as in his motet 'Komm Jesu, Komm.'

5. 'Musikalische Andachten,' Part IV, with the sub-title 'Geistliche Motetten und Concerten' (Freiberg, 1646), so called because instruments may be used for the most part ad libitum. Contains 40 pieces, 4 *a* 5, 8 *a* 6, 5 *a* 17, 15 *a* 8, 3 *a* 9, 2 *a* 10, 3 *a* 12.

6. 2 parts of 'Paduanen, Gaillarden, Balletten, etc., for instruments.' (Freiberg, 1648, '50.)

7. Latin Motets for two and three voices with instrumental accompaniment. (Dresden, 1649.)

8. 'Musikalische Andachten,' Part V, with the sub-title 'Chor-Musik.' (Leipzig, 1653.) Contains 31 pieces *a* 5 and 6, 'in Madrigal-manier.'

9. 'Musikalische Gespräche über die (Sonntags und Fest-), Evangelia.' (Dresden, 1655, '56.)

This work takes up again the form of the 'Dialogi' of 1645, and makes much use of the interweaving of chorales with Biblical texts. It is in two parts, containing altogether 59 pieces (mostly with instrumental accompaniment).

10. 'Fest- Buss- und Dank-lieder' (Festal, Penitential and Thanksgiving Hymns), for five voices and five instruments ad libitum. (Zittau, 1658.)

11. 'Kirchen- und Tafel-Musik' (Church and Chamber Music), 'darinnen 1, 2, 3, Vocal- und 4,

5, 6 Instrumental-stimmen enthalten.' Contains 22 pieces. (Zittau, 1662.)

12. 'xvii Missae sacrae 5 ad 12 usque vocibus et instrumentis.' (Dresden, 1663.)

13. 'Fest- und Zeit-Andachten' (Festal and Ferial Devotions). Dresden, 1671. Contains 38 settings a 6, in motet style, hot with comparative simplicity of contrapnntal treatment. One piece from this work, 'Schaff in mir, Gott, ein reines Herz' (Make me a clean heart, O God), has been reprinted in Schlesinger's 'Musica Sacra,' No. 41. It may be added that some of Hammerschmidt's melodies passed into later Chorale books; among others, his melody to 'Meinen Jesum lass ich nicht.' For interesting remarks on Hammerschmidt's style and his influence on the development of the later Church Cantata in Germany, see Spitta's 'Bach' (English edition), vol. i. pp. 49, 55, 58, 60, 69, 124, 302. [J.R.M.]

HANBOYS, JOHN. The treatise by this author, mentioned in vol. i, appears to be a commentary on the works of Franco, or rather the two Francos, and is chiefly interesting as giving an account of the musical notation of the time. Hanboys divides the notes into Larga, Duplex Longa, Longa, Brevis, Semibrevis, Minor, Semiminor, Minima; each of which is in its turn subdivided into perfect and imperfect notes, the former being equal in value to three of the next denomination below it, the latter to two. Considering the Larga as equivalent to the modern breve, the minim would be equal in value to our semi-demi-semiquaver. Hanboys abolishes the name crotchets used by Franco. This MS. cannot have been written much later than the middle of the 15th century, though Holinshed enumerates John Hanboys among the writers of Edward IV.'s reign, describing him as 'an excellent musician, and for his notable cunning therein made Doctor of Music.' He also appears to have written a book, 'Cantionum artificialium diversi generis,' which has been lost. Hanboys was an ecclesiastic, if we may judge from the epithet 'reverendus,' which is given to him at the end of his treatise. [A. H.-H.]

HANDEL, G. F. P. 649 *a*, l. 22, *for* fifth *read* sixth. Line 37, *for* King's *read* Queen's. P. 651 *a*, l. 27, *for* 1740, *read* 1738. Line 16 from bottom, *for* April 18 *read* April 13. Line 5 from bottom, *for* 1749 *read* 1743. P. 656 *b*, l. 3, *for* Rev. E. Ward *read* Rev. A. R. Ward. Additions to the list of works will be found under HÄNDEL GESELLSCHAFT, below.

Among the Handel MSS. preserved in the Royal Library at Buckingham Palace is a 'Magnificat,' in the great Composer's own handwriting, for eight Voices, disposed in a Double Choir, with accompaniments for two Violins, Viola, Basso, two Hautboys, and Organ. The work is divided into twelve Movements, disposed in the following order:—

1. 'Magnificat anima mea.' (Chorus.)
2. 'Et exultavit.' (Duet for two Trebles.)
3. 'Quia respexit.' (Chorus.)
4. 'Quia fecit mihi magna.' (Duet for two Basses.)
5. 'Fecit potentiam.' (Chorus.)
6. 'Deposuit potentes.' (Alto Solo.)
7. 'Esurientes.' (Duet, Alto and Tenor.)
8. 'Suscepit Israel.' (Chorus.)
9. 'Sicut locutus est.' (Chorus.)
10. 'Gloria Patri.' (Tenor Solo.)
11. A Ritornello, for Stringed Instruments only.
12. 'Sicut erat.' (Chorus.)

Unhappily, the MS. is imperfect, and terminates with the Duet we have indicated as No. 7. For the remaining movements, we are indebted to another MS., preserved in the Royal College of Music. The existence of this second copy—a very incorrect one, evidently scored from the separate parts by a copyist whose carelessness it would be difficult to exaggerate—has given rise to grave doubts as to the authorship of the work. It is headed 'Magnificat. Del R^d. Sig^r. Erba': and, on the strength of this title, Chrysander attributes the work to a certain Don Dionigi Erba, who flourished at Milan at the close of the 17th century. M. Schœlcher, on the other hand, repudiates the superscription; and considers that, in introducing some six or seven Movements of the 'Magnificat' into the Second Part of 'Israel in Ægypt,' and one, the 'Sicut locutos est' into 'Susannah,' as 'Yet his bolt,' Handel was only making a perfectly justifiable use of his own property; and this opinion was endorsed by the late Sir G. A. Macfarren. The reader will find the arguments on both sides of the question stated, *in extenso*, in the Appendix to M. Schœlcher's 'Life of Handel,' and in the first volume of that by Dr. Chrysander; and must form his own judgment as to their validity. For ourselves, we do not hesitate to avow our conviction that M. Schœlcher is in the right, in so far as the authorship is concerned, though he errs in ascribing it to the 'Italian period' on the ground that it is written on thick Italian paper. The paper is of English manufacture, bearing a water-mark which, taken in conjunction with the character of the handwriting, proves the MS. to have been written in England about 1735–40; and, as 'Israel' was written in 1736, nothing is more likely than that Handel should have transferred passages from one work to the other. After a careful examination of both the MSS., it seems to us, not only that the external evidence, as far as it goes, is in favour of this view; but, that the style of the Composition points, throughout, to Handel, as its undoubted author. Notwithstanding a few passages to which exception has been taken, it everywhere betrays such evident traces of the Master's hand, that we feel assured no critic would ever have dreamed of questioning its authenticity, but for the doubtful name on a MS. copy chiefly remarkable for its inaccuracy. It is to be hoped, however, that the matter will not be allowed to rest here. Some further evidence must, sooner or later, be produced, on one side or the other. If Erba really wrote the 'Magnificat,' some trace of it ought to be found in Italy. Meanwhile, it is much to be wished that some enterprising publisher would facilitate the discussion by issuing a cheap edition of the work, no part

of which has yet appeared in print. For further information see vol. i. p. 491 and 654, and the present writer's Life of Handel, chap. xxvii. [W.S.R.]

HANDEL AND HAYDN SOCIETY. For continuations see BOSTON MUSICAL SOCIETIES in Appendix, vol. lv. p. 555.

HANDEL, COMMEMORATION OF. P. 658 *a*, as to the question of the date of the composer's death, see p. 651 *b*. Line 11, *read* Royal Society of Musicians.

HANDEL FESTIVAL. P. 658 *b*, l. 21 from end of article, *for* six *read* ten, adding the dates of the four latest festivals, 1880, 1883, 1885 (the festival of 1886 being anticipated in order that it might coincide with the bi-centenary of the composer's birth) and 1888. Line 8 from end, *after* all *add* down to 1880, and that after this date the festivals were conducted by Mr. Manns.

HÄNDEL-GESELLSCHAFT. The edition of Handel's entire works in score, for which this society was formed in 1856, is now approaching completion, so that a full list of its contents can be given, which is at the same time the most complete list of the composer's works. Dr. Friedrich Chrysander has been sole active editor from the commencement, having for some few years at the beginning had the little more than nominal co-operation from Rietz, Hauptmann, and Gervinus. The editor has paid frequent visits to England to consult Handel's original manuscripts, upon which the edition is based throughout; and has acquired the scores written for the purpose of conducting by Handel's secretary J. C. Smith, which previously belonged to M. Schoelcher. Vols. 1–18 of this edition were issued by Breitkopf & Härtel of Leipzig; but in the year 1864 the editor terminated this arrangement, and engaged engravers and printers to work under his immediate control on his own premises at Bergedorf near Hamburg. All the volumes from vol. 19 have been thus produced; and with vol. 20 an important improvement was made in the use of zinc (as a harder metal) instead of pewter for the engraved plates.

In the following list, vols. 45, 48–53, 84, 95, 96, and 98–100, are not yet published. An asterisk is prefixed to those works which are now published for the first time, at all events in complete score. Vol. 97, in a different form (the oblong shape of Handel's manuscript), contains a facsimile of 'Jephtha,' which is of especial interest as showing the composer's style of writing when blindness was rapidly coming on, and making evident the order in which he wrote—the parts of the score first written exhibiting his ordinary hand, while those which were written in later, when he was struggling with dimness of sight, can be readily distinguished by their blotched and blurred appearance.

The English Oratorios, Anthems, and other vocal works, are provided with a German version, executed by Professor Gervinus, and after his death by the editor; and the few German vocal works have an English translation added. The Italian Operas and other vocal works, and the Latin Church Music, have no translation. The Oratorios, Odes, Te Deums, 'Acis and Galatea,' 'Parnasso in festa,' Italian duets and terzets, and Anthems, have a PF. accompaniment added to the original score; but not the Italian Operas, nor vols. 24, 38, 39. These accompaniments are partly by the editor, partly by Im. Faisst, J. Rietz, E. F. Richter, M. A. von Dommer and E. Prout.

Dr. Chrysander has also published the following articles on certain works of Handel's, which should be combined with the information contained in the prefaces to make the edition complete: on vol. 13 ('Saul'), in Jahrbücher für musikalische Wissenschaft, vol. 1; on vol. 16 ('Israel in Egypt'), ibid. vol. 2; on vol. 47 (Instrumental Music), in Vierteljahrsschrift für Musikwissenschaft for 1887. The promised article on 'Belshazzar' has not yet been published.

The account of this edition would not be complete without mention of the munificence of the late King of Hanover, who guaranteed its success by promising to provide funds to meet any deficiency in those received from subscribers; as well as of the liberality of the Prussian government, which took the same liability after the absorption of the territory of Hanover.

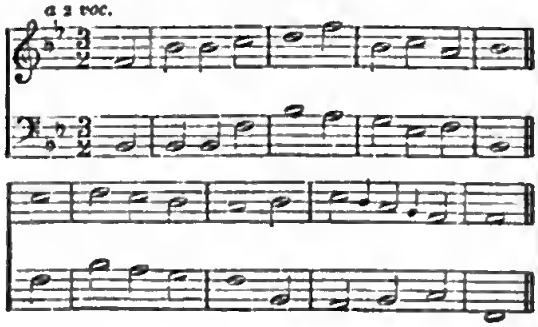
Vol.
1. Oratorio: Susanna, 1748.
2. Pièces pour le clavecin. (1. Eight suites, 1720. 2. Nine suites, first published 1733. 3. Twelve pieces, some hitherto unpublished. 4. Six fugues, about 1720.)
3. Masque: Acis and Galatea, about 1720.
4. Oratorio: Hercules, 1744.
5. Do. Athalia, 1733.
6. Do. L'Allegro, il Pensieroso, ed il Moderato, 1740.
7. Do. Semele, 1743.
8. Do. Theodora, 1749.
*9. Do. Passion according to St. John (German), 1704.
10. Do. Samson, 1741.
11. Funeral Anthem for Queen Caroline, 1737.
12. Ode: Alexander's Feast, 1736.
13. Oratorio: Saul, 1738.
14. Coronation Anthems (Zadok the Priest; The king shall rejoice; My heart is inditing; Let thy hand be strengthened), 1727.
*15. Oratorio: Passion, by Brockes (German), 1716.
16. Do. Israel in Egypt, 1738.
17. Do. Joshua, 1747.
18. Musical Interlude: Choice of Hercules, 1750.
19. Oratorio: Belshazzar, 1744.
20. Do. Triumph of Time and Truth, 1737.
21. Concertos (6 'Hautbois Concertos'; Concerto grosso in C, 1736; 4 Concertos, early works; *Sonata in Bb, about 1710).
22. Oratorio: Judas Maccabeus, 1746.
23. Ode for St. Cecilia's Day, 1739.
*24. Oratorio: Il Trionfo del Tempo e della Verità (Italian), 1708, 1737.
25. Dettingen Te Deum, 1743.
26. Oratorio: Solomon, 1748.
27. Sonate da camera (15 solo sonatas, first published about 1724; 6 sonatas for 2 oboes and bass, earliest compositions, 1696; 9 sonatas for 2 violins etc. and bass; 6 sonatas for 2 violins etc. and bass, 1738).
28. Twelve Organ Concertos, 1738, etc.
29. Oratorio: Deborah, 1733.
30. Twelve Grand Concertos, 1739.
31. Utrecht Te Deum and Jubilate, 1713.
32. Duetti e Terzetti (22 Italian vocal duets and 2 trios, 1707–8, 1741–5, six never before printed).
33. Oratorio: Alexander Balus, 1747.
34. Anthems, vol. 1. ('Chandos' with 3 voice-parts, with some now first published). 1716–18.
35. Do. vol. 2. ('Chandos' with 4 voice-parts.)
36. Do. vol. 3. ('O praise the Lord'; *Wedding Anthems, 1734; Wedding Anthem, 1736; *Dettingen Antham, 1743; *Foundling Hospital Anthem, 1749.)
37. Three Te Deums (in D, about 1714; in Bb, about 1718–20; in A, perhaps 1727).

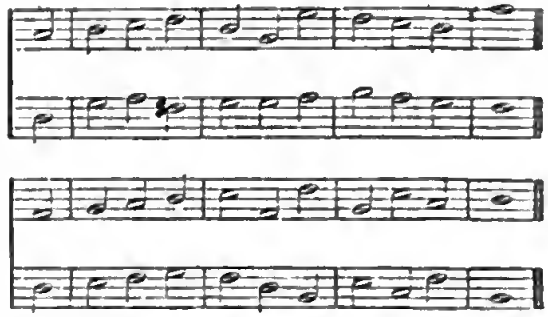
38. Latin Church Music, about 1702. 1707. 1713, 1735—45.
39. Oratorio: Resurrezione (Italian), 1708.
40. Do. Esther, 1st version ('Haman and Mordecai,' a masque), about 1720.
41. Do. Esther, 2nd version, 1732.
42. Do. Joseph, 1743.
43. Do. Occasional, 1746.
44. Do. Jephtha, 1751.
45. Do. Messiah, 1741.
46. Birthday Ode and Alceste.
47. Instrumental Music for full orchestra (•Concerto in F, about 1713; Water Music, 1715; •Concertos in F and D; Firework Music, 1749; Double Concerto in Bb, 1740—50 (?); aDouble Concerto in F, 1740—50 (?)).
48. Organ and miscellaneous instrumental music.
49. German, Italian, and English songs and airs.
50. Italian Cantatas, with bass, vol. 1.
51. Do. vol. 2.
52. Italian Cantatas, with instruments, vol. 1.
53. Do. vol. 2.
54. Serenata: Il Parnasso in festa, 1734.
•55. Opera: Almira (German), 1704.
•56. Do. Rodrigo, 1707.
57. Do. Agrippina, 1709.
•58. Do. Rinaldo, 1711.
•59. Do. Il Pastor Fido, 1712.
60. Do. Teseo, 1712.
•61. Do. Silla, 1714.
•62. Do. Amadigi, 1715.
•63. Do. Radamisto, 1720.
•64. Do. Muzio Scevola. Act 3, 1721.
•65. Do. Floridante, 1721.
•66. Do. Ottone, 1722.
•67. Do. Flavio, 1723.
68. Do. Giulio Cesare, 1723.
•69. Do. Tamerlano, 1724.
•70. Do. Rodelinda, 1725.
•71. Do. Scipione, 1726.
•72. Do. Alessandro 1726.
•73. Do. Admeto, 1726.
•74. Do. Riccardo, 1727.
•75. Do. Siroe, 1728.
•76. Do. Tolomeo, 1728.
•77. Do. Lotario, 1729.
•78. Do. Partenope, 1730.
•79. Do. Poro, 1731.
•80. Do. Ezio, 1732.
81. Do. Sosarme, 1732.
•82. Do. Orlando, 1732.
•83. Do. Arianna, 1733.
84. Do. Terpsichore and second Pastor Fido, 1734.
•85. Do. Ariodante, 1734.
•86. Do. Alcina, 1735.
•87. Do. Atalanta, 1736.
•88. Do. Giustino, 1736.
•89. Do. Arminio, 1736.
•90. Do. Berenice, 1737.
•91. Do. Faramondo, 1737.
•92. Do. Serse, 1738.
•93. Do. Imeneo, 1734—40.
94. Do. Deidamia, 1740.
95. Acl a Galatea (Italian), 1708 and 1732.
96. Miscellaneous Vocal pieces.
97. Oratorio: Jephtha, facsimile of Handel's MS. score.
98 and 99. Facsimiles of Handel's autographs.
100. Thematic Catalogue of Handel's works. [R.M.]

HANOVER. This spirited tune has been frequently ascribed to Handel, but cannot be by him, as it is found in 'A Supplement to the New Version of the Psalms,' 6th ed. 1708, two years before Handel arrived in England. In the Supplement it is given as follows:—

Psalm LXVII.

A new Tune to the 149th Psalm of the New Version and the 104th Psalm of the Old.





The tune is anonymous, but is not improbably by Dr. Croft, the repnted editor of the 6th edition of the Supplement. [G.A.C.]

HANOVER SQUARE ROOMS. P. 661 *a*, l. 9, for details of the concert see vol. ii. p. 396 *a*, note 1. Line 39, *for* 1866 *read* 1869.

HARINGTON, Henry, M.D. See vol. i. p. 691.

HARMONIC MINOR is the name applied to that version of the minor scale which contains the minor sixth together with the major seventh, and in which no alteration is made in ascending and descending. Its introduction as a substitute for the old-fashioned or 'Arbitrary' minor scale was strongly advocated by Dr. Day and others [see Day, vol. i. p. 436 *a*], and of late years it has been very generally adopted. It is true that its use is calculated to impress the learner with a sense of the real characteristics of the minor mode, but its merits are counterbalanced by the awkwardness arising from the augmented second between the sixth and seventh notes, while it is difficult to regard it as a diatonic scale at all, in spite of its theoretical correctness. [M.]

HARMONIOUS BLACKSMITH, THE. Handel's variations on the air known in England as 'The Harmonious Blacksmith' were originally printed in No. 5 of his first set of 'Suites de Pièces pour le Clavecin,' in Nov. 1720. As no name is there given to the air, and even down to the time of the late Robert Birchall it was still published only as 'Handel's Fifth favourite Lesson from his first Suite de Pièces,' it has been generally assumed to be Handel's composition as well as the variations. Upon this point, however, doubts have arisen since Handel's death, and various claims have been put forth, of which at least one still remains undecided. The first claim was in 'Anthologie Française, ou Chansons choisies depuis le treizième siècle jusqu'à présent' (Paris, 3 vols. 8vo, 1765). The editor of that work was J. Monnet, and, according to M. Fetis, 'ce recueil est estimé.' In the first volume are the following eight lines, printed to the air, and ascribed to Clement Marot:—

Plus ne suis que j'ai été,
Et plus ne saurais jamais l'être;
Mon beau printems et mon été,
Ont fait la saut par la fenêtre:
Amour! tu as été mon maître.
Je t'ai servi sur tous les dieux:
Ah! si je pouvais deux fois naître,
Combien je te servirais mieux!

Although these lines might pass for one of the extravagant love-songs of Clement Marot in his earlier years, if we allow for their being presented in a modernized form, yet no trace of them is to be found in his published works, nor of any song like them. A thorough search has been made through the long poems as well as the short pieces, lest these lines should prove to be an extract. The name of Clement Marot is therefore an assumed one. The air itself is not at all like music of the 15th century. When therefore Professor J. Ella informed his readers in the 'Supplement to Programme of Musical Union,' June 6, 1865, that this melody 'was first published in a collection of French *Chansons* printed by BALLARD in 1565 to words of Clement Marot, who died in 1545,' there was some misunderstanding between his informant, M. Weckerlin, and himself. On writing recently to Mr. Weckerlin to inquire whether there was such a book in his custody, he being Librarian to the Conservatoire de Musique, in Paris, the writer was informed that nothing was known of such a work, and that the earliest French edition known to him was in the above-named 'Anthologie Française,' not of 1565, but of 1765. Professor Ella thought also that he had seen the melody in a French collection, a copy of which was sold in the library of the late Wm. Ayrton, F.R.S. On tracing it through the sale catalogue to its present resting-place in the British Museum, it proved to be 'Lot 38. BALLARD (J. B. Chr.) *La Clef des Chansonniers, ou Recueil des Vaudevilles depuis cent ans et plus, notez et recueillis pour la première fois*' (2 vols. 8vo, Paris, 1717). Here we find the name of Ballard, suggested by Professor Ella, but not the melody in question.

The next claim is for G. C. Wagenseil, an eminent clavecinist of Vienna, who was born three years after Handel. The late Dr. Wm. Crotch, Professor of Music at the University of Oxford, informed the present writer that he had seen the air in a piece of music for the clavecin composed by Wagenseil.

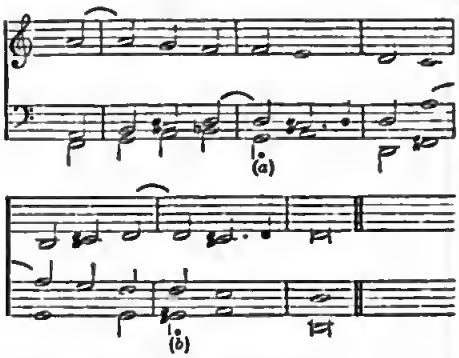
Dr. Crotch made a similar communication to the late Richard Clark, adding that the volume in which he saw it was one in the possession of Dr. Hague, who was then Professor of Music at the University of Cambridge. In 1836, Richard Clark published a book in folio, entitled 'Reminiscences of Handel,' and in it he referred to the information he had received from Dr. Crotch and to the liberty given to him to use it (p. 65). Clark then published a new edition of the piece, giving to Wagenseil the credit of the air, and to Handel that of the variations. The difficulty in proving priority between the two contemporaries arises from the fact that published music was, and is, undated. We know the date of Handel's publication only from an advertisement by his publisher. In Vienna music was copied, not printed, even so late as 1772 or 1773, when Dr. Burney visited that capital.

'In his youth,' says M. Fétis, 'Wagenseil was the fashionable composer for the clavecin, and his music was much sought for long afterwards.' Wagenseil's op. 1, 2, 3 and 4 are all sets of six pieces for that instrument, like Handel's two sets. But the circulation of Wagenseil's music was limited to manuscripts from the copyists of Vienna until he was fifty-two years old. His op. 1 was then first printed—not in Vienna, but at Bamberg—in 1740, when the copyright had probably expired. He wrote five other sets for the clavecin, of which manuscript copies were in the hands of Breitkopf & Härtel of Leipzig at the end of the last century. We know very little of Wagenseil in England—for Handel eclipsed all competitors—but he was highly esteemed on the continent.

As to the question of priority it is far more probable that Handel copied from Wagenseil than *vice versâ*, because Handel borrowed systematically from other authors, dead and living, whenever he found anything to suit his purpose. Dr. Crotch was an enthusiastic admirer of Handel, and yet he published a list of twenty-nine of the best composers from whom Handel 'quoted or copied,' with an *et ceteris* to indicate that he had named only the principal sources (Lectures on Music, 8vo, 1831, p. 122, in note).

The story of Handel's having heard the air sung by a blacksmith at Edgware, while beating time to it upon his anvil, and that Handel therefore entitled it 'The Harmonious Blacksmith,' is refuted by the fact that it was never so named during Handel's life. The late Richard Clark was the propagator, if not also the inventor, of this fable. In Clark's edition of the lesson he has gone so far as to print an accompaniment for the anvil, as he imagined Handel to have heard the beats. He states that the blacksmith was also the parish clerk at Whitchurch. A few months after Clark's publication the writer saw the late J. W. Winsor, Esq., of Bath, a great admirer of Handel, and one who knew all his published works. He told the writer that the story of the Blacksmith at Edgware was pure imagination, that the original publisher of Handel's lesson under that name was a music-seller at Bath, named Lintern, whom he knew personally from buying music at his shop, that he had asked Lintern the reason for this new name, and he had told him that it was a nickname *given to himself* because he had been brought up as a blacksmith, although he had afterwards turned to music, and that this was the piece he was constantly asked to play. He printed the movement in a detached form, because he could sell a sufficient number of copies to make a profit, and the whole set was too expensive. It is worth mentioning that Beethoven has taken the theme, whether consciously or unconsciously, for the subject of a two-part organ fugue published in the supplementary volume of his works issued in 1888. [W.C.]

HARMONY. The inference suggested on p. 681 *a* has been happily verified by Mr. H. E. Wooldridge, who found the two forms of the seventh on the subdominant in a succession which strongly points to their common origin, in the following passage by Stradella:—



in which the minor seventh, arrived at in the manner usual at that time, is seen at (*a*); and the modified seventh in which the bass is sharpened so as to produce a diminished seventh appears at (*b*). [C.H.H.P.]

HAROLD EN ITALIE. The last sentence but one is to be corrected, as the first performance of the work in England took place at Drury Lane Theatre in the winter of 1847–48, when Berlioz conducted and Hill played the viola part.

HARP. P. 686 *a*, l. 30–34. The Lamont harp carried 32 strings. The Queen Mary harp had originally 29, and a later addition made 30 in all.

Add the following notice of an innovation in harp manufacture:—The difficulties attending performance of the harp, the constant tuning necessitated by the use of catgut strings, and the absence of any means of damping the sounds, have induced M. Dietz, of Brussels, to invent a harp-like instrument with a chromatic keyboard, which he has named the Claviharp. It has been introduced into England through the advocacy of Mr. W. H. Cummings, but the introduction (1888) is too recent to admit of a just comparison being made between this instrument and the ordinary double-action harp. It is sufficient to say that the action of the Claviharp is highly ingenious, the strings being excited mechanically much in the same way as the strings of the harp are excited by the player's fingers. There are two pedals—one being like the pianoforte damper pedal and the other producing the harmonics of the octave. The Claviharp is of pleasing appearance. [A.J.H.]

HARP-LUTE. See DITAL HARP, vol. i.

HARPSICHORD. P. 688 *a*, l. 6 from bottom, *for* spinetto *read* spinetta. P. 688 *b*, l. 10, The Correr upright spinet or clavicytherium that was in the Music Loan Collection at Kensington, 1885, now the property of Mr. G. Donaldson of London, is perhaps the oldest instrument of the harpsichord and spinet kind in existence. This instrument preserves traces of brass plectra, not leather. See SPINET vol. iii. p. 651 *a*, footnote. P. 688 *b*, l. 3 from bottom, add that hammered music wire existed but could not have been extensively used. P. 689 *a*, l. 27, Respecting upright harpsichords, see UPRIGHT GRAND PIANO, vol. iv. p. 208 *b*, l. 1–19. Line 26 from bottom, *for* 1555 *read* 1521. Line 23 from bottom, For the oldest known harpsichord see SPINET vol. iii. p. 652 *a*, footnote. The second harpsichord mentioned in the footnote, now (1888) belonging to Mr. Hwfa Williams, is not nearly so old as the South Kensington instrument, the date of it being 1626 (not 1526). A restorer has unfortunately altered the interesting *long measure* keyboard which it lately retained, to the modern chromatic arrangement of the lowest octave. P. 690 *b*, l. 18 from bottom, correct statement as to the Venetian swell being an adaptation from the organ, by SHUDI, vol. iii. p. 489 *b*, l. 37–45. P. 691 *a*, l. 4, The number of existing Ruckers harpsichords and spinets catalogued by the present writer is (1888) 68. Line 14, Both the Shudi harpsichords at Potsdam are dated 1766. See SHUDI, vol. iii. p. 489 *b*, l. 9–27. Line 35, for the number of Shudi and Broadwood harpsichords existing, see SHUDI, vol. iii. p. 489 *b*, l. 46–7; and p. 490, list of Shudi and Shudi & Broadwood harpsichords. The latest instrument by these makers now (1888) known to exist is numbered 1137 and dated 1790. [A.J.H.]

HARRIS, RENATUS. For reference at end of first paragraph *read* [SMITH, FATHER].

HARTMANN. A family of German origin who have lived in Copenhagen for some four generations. JOHANN ERNST (1726–1793) was a violinist and composer, who after holding several musical posts at Breslau and Rudolstadt became capellmeister to the Duke of Ploen, and went with him to Copenhagen. Here he wrote much music, now completely forgotten, with the exception of the song 'Kong Christian,' which first appeared in an opera 'Der Fischer,' and has since been adopted as the Danish National Hymn. He died in 1791. His son,

AUGUST WILHELM, born 1775, held the post of organist to the Garrison Church in Copenhagen from 1800 to 1850, and was the father of

JOHANN PETER EMIL, born May 14, 1805, who has for many years held a high place among Danish composers. His opera 'Ravnen' (The Raven), to words by H. C. Andersen, was produced Oct. 29, 1832. It was followed by 'Die Corsaren' on April 23, 1835, and 'Liden Kirsten' ('Little Christie'), on May 12, 1846. Besides these he has written much for the theatre in the way of incidental music, etc., as well as choral works, songs, a symphony in G minor, dedicated to Spohr, and many piano pieces, mentioned in vol. ii. p. 729 *b*. His son,

EMIL, born Feb. 21, 1836, studied with his father and with N. W. Gade, his brother-in-law, held between 1861 and 1873 various appointments as organist, but on account of weak health has since that time devoted himself entirely to composition. Among his works, which have obtained great success both in Denmark and Germany, may be mentioned the operas:—'Die Erlenmädchen,' 'Die Nixe,' and 'Die Korsikaner'; a ballet 'Fjeldstuen'; 'Nordische Volkstänze' (op. 18), a symphony in Eb (op. 29), an overture 'Ein nordische Heerfahrt' (op. 25), a choral cantata 'Winter and Spring' (op. 13), concertos for violin and violoncello, a serenade

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for piano, clarinet and violoncello (op. 24), and many songs. His most recent compositions are a symphony in D, and an orchestral suite, 'Scandinavische Volksmusik.' [M.]

HARTMANN, Ludwig (no relation to the above), born at Neuss in 1836, studied the pianoforte at the Leipzig Conservatorium under Moscheles and Hauptmann, and subsequently with Liszt at Weimar. He appeared at a concert given by Schröder-Devrient at Dresden in 1859, and has resided in that city ever since. Latterly he has been almost exclusively employed in musical journalism: he is an ardent supporter of the advanced school of German music. He has published songs, etc. which have obtained considerable success. (Mendel's and Riemann's Lexicons.) [M.]

HARTVIGSON, Frits, born May 31, 1841, at Grenaae, Jylland, Denmark, received instruction in music and on the piano from his mother, and at Copenhagen from Gade, Gehaner, and Anton Rée. At the age of fourteen he played in concerts in Copenhagen, and made a tour through Norway in 1858, at Christiania being personally complimented by Kjerulf. By assistance from the Danish Government he studied at Berlin from 1859–61 under von Bülow, with whom he played there at a concert Liszt's A major Concerto and Hungarian Fantasia, arranged for two pianos. He next played Ruhinstein's 3rd Concerto at the Gewandhaus Concerts in '61, and Schumann's Concerto at Copenhagen under Gade in '63. On the death of his father in the Prusso-Danish war, he came to England and played with great success Mendelssohn's 'Serenade and Allegro giojoso' at the Philharmonic, June 27, '64. From that time until the present Mr. Hartvigson has lived in England, with the exception of two years between 1873 and '75, when he resided at St. Petersburg. He has played at the Musical Union, and introduced there Schumann's Trio in F, April 24, '66. He introduced Liszt's music at the Philharmonic, where he played that composer's 1st Concerto on June 10, '72. At the Crystal Palace he introduced Schubert's Fantasia, op. 15 (arranged by Liszt for piano and orchestra), on Oct. 6, '66: also Ruhinstein's 4th Concerto, Nov. 16, '72; and Bronsart's Concerto, Sept. 30, '76. He was officially appointed Pianist to the Princess of Wales in '73, Professor of Music at the Normal College for the Blind at Norwood in '75, and Professor at the Crystal Palace in '87. From '79 until last year, Mr. Hartvigson was prevented from appearing in public, owing to an injury to his left arm. He has, happily, recently recovered its use, and has appeared at Mr. Bache's concert, Feb. 21, '87, playing Liszt's 'Mazeppa' and 'Hungaria,' arranged by the composer for two pianos. He also played at the London Symphony Concerts on Jan. 10, '88 (and subsequently at a Richter concert) Liszt's 'Todtentanz,' which he had introduced to the English public in '78 under Bülow's direction. Mr. Hartvigson has played abroad, at Copenhagen in '72, at Munich (under Bülow), in aid of the Bayreuth building fund, Aug. 24, '72, and in concerts at St. Petersburg, Moscow and in Finland.

His brother, Anton, born Oct. 16, 1845, at Aarhus, Jylland, received instruction in music from his mother, Tausig, and Edmund Neupert. He first played in concerts at Copenhagen, and came to England in '73, where he finally settled in '82, when he was appointed a Professor at the Normal College. He played Beethoven's C minor Concerto at the Aquarium under Sullivan, Feb. 24, '76. With the exception of his yearly recitals he rarely plays in public, but confines his attention to teaching. [A.C.]

HARVARD MUSICAL ASSOCIATION. For continuations see Boston Musical Societies in Appendix, vol. iv. p. 555.

HARWOOD, Edward, of Liverpool, was born at Hoddleson, near Blackburn, 1707. He was author of many songs, among which may be named 'Absence,' 'The chain of love,' 'Hapless Collin,' 'To ease my heart,'—all published at Liverpool. He also issued two sets of original hymn-tunes. The first volume contains the metrical anthem, 'Vital spark of heavenly flame,' formerly so popular in country churches. The traditional account of its origin is as follows:—Harwood had been staying in London, in company with Alexander Reed, of Liverpool; but when the time for their return arrived, they found themselves without the means of discharging the reckoning at the inn. In this emergency it was resolved to compose some piece of music, and raise money upon it. What Reed attempted in that direction is not told, but Harwood, taking up a collection of poetry which lay in the coffee-room, came across Pope's Ode, which he immediately set to music, and taking it to a publisher, sold the copyright for forty pounds. This relieved the friends from their embarrassment, and brought them back to Liverpool. Some difficulties occur in connection with the story which need not be specified. Harwood died in 1787. [H.P.]

HASLINGER. P. 694 *a*, l. 13, add date of birth of Karl Haslinger, June 11, 1816.

HASSE, Faustina. P. 696 *b*, end of second paragraph, *for* 90 *read* 83, and *for* at nearly the same age *read* in the same year. [J.M.]

HASSE, J. A. P. 695 *a*, l. 31, *for* 64 *read* 74. Line 34, *for* 1774 *read* 1771. Line 43, *for* at the age of 85 *read* in his 85th year. P. 695 *b*, l. 11, *for* Rotavi *read* Rotari. Line 17 from bottom of the same column, *for* inured *read* unused. The last sentence of the article should run as follows:—Such men please all, while they offend none; but when the spirit and the time, of which they are at once the embodiment and the reflection, pass away, they and their work must also pass away and be forgotten. [F.A.M.]

HATTON. Correct names to John Liptrot, and *add* date of death, Sept. 20, 1886.

HAUSER, Miska, a famous Hungarian violinist, born 1822 in Pressburg, received his

musical education in Vienna, under Böhm and Mayseder. When only twelve years of age he made a tour through the world. In 1840 he travelled through Germany, Sweden, Norway, and Russia; he visited London in 1850, and California, South America, and Australia in 1853-8. In 1860 he was fêted by King Victor Emanuel of Italy and the Sultan of Turkey. Of his compositions, his little 'Lieder ohne Worte' for the violin will no doubt survive him for many years. Hauser retired into private life some ten or twelve years ago, and died, practically forgotten, in Vienna on Dec. 9, 1887. [E. Pi.]

HAUSMANN, Robert, a distinguished violoncellist, was born Aug. 13, 1852, at Rottleberode in the Harz, and at the age of 8 went to school at Brunswick, where for some years he studied his instrument under Theodor Müller, the cellist of the well-known quartet of the brothers Müller. When the High School for music was opened at Berlin in 1869, he entered as a pupil, and worked under Herr Joachim's guidance with Wilhelm Müller. Being anxious to profit by the instruction of Signor Piatti, he was introduced by Joachim to that celebrated artist, who treated him with great kindness, and gave him lessons for some time both in London and Italy. He then entered upon his professional career, commencing as cellist in the quartet of Graf Hochberg. This post he retained for four years, and was then appointed second professor of his instrument at the High School in Berlin. He succeeded to the principal place upon the retirement of Müller, and he also is violoncellist of Herr Joachim's quartet. He is well known in London, where he has introduced important new works by Brahms and other composers. He has all the qualities which combine to make an accomplished artist. With great command over the technical difficulties of the instrument, he possesses an unusually powerful tone. He is a kinsman of the late George Hausmann, the violoncellist, upon whose fine Stradivarius he plays. [T.P.H.]

HAVERGAL, Rev. William Henry, was born in 1793 in Buckinghamshire. He was educated at Merchant Taylors' School and St. Edmund Hall, Oxford, where he graduated B.A. in 1815, and M.A. in 1819. He was ordained by Bishop Ryder, and in 1829 was presented to the Rectory of Ashley, near Bewdley. Having met with a severe accident he was obliged to relinquish his clerical duties for several years, during which time he devoted himself to the study of music. His first published composition was a setting of Heber's hymn, 'From Greenland's icy mountains,' as an anthem, the profits of which, as of many other of his compositions, he devoted to charitable objects. In 1836 he published an Evening Service in E, and 100 antiphonal chants (op. 35), in the same year obtaining the Gresham Prize Medal for his Evening Service in A (op. 37), a distinction which he also gained in the following year for his anthem, 'Give thanks' (op. 40). Other anthems and services followed, and in 1844 he commenced his labours towards the improvement of Psalmody by the publication of a reprint of Ravenscroft's Psalter. In 1845 he was presented to the Rectory of St. Nicholas, Worcester, and to an Honorary Canonry in the Cathedral. In 1847 he published 'The Old Church Psalmody' (op. 43), and in 1854 an excellent 'History of the Old Hundredth Tune.' In 1859 he brought out 'A Hundred Psalm and Hymn Tunes' (op. 48), of his own composition. Besides the works enumerated above, Mr. Havergal wrote a number of songs and rounds for the young, besides many hymns, sacred songs, and carols for the periodical entitled 'Our Own Fireside.' These were afterwards collected and published as 'Fireside Music.' As the pioneer of a movement to improve the musical portions of the Anglican Services, Mr. Havergal's labours deserve more general recognition than they have hitherto met with. At the time when church music was at its lowest ebb, the publication of his 'Old Church Psalmody' drew attention to the classical school of English ecclesiastical music, and paved the way for the numerous excellent collections of hymns and chants which the Anglican Church now possesses. Mr. Havergal died on April 19, 1870. After his death his works were edited by his youngest daughter, Miss F. R. Havergal. [W.B.S.]

HAWES, William. P. 690 *a*, l. 10, *for* July 24 *read* July 23.

HAWKINS, James (jun.). P. 690 *b*, l. 2 from end of article, *for* 1759 *read* 1750.

HAYDÉE. Last line but one of article, *for* Pyne and Harrison *read* Bunn.

HAYDN, Joseph. P. 705 *b*, l. 5, omit the reference to Werner. P. 713 *b*, in the list of works composed in London, after 'The Spirit's Song,' omit the words (Shakespeare's words). P. 717 *b*, four lines from the bottom, *for* Mae. et oms. Sis. *read* Mã et oñ Stis. P. 716 *a*, add that the composer's skull has lately come into the possession of the Austrian Museum at Vienna.

HAYDN IN LONDON. P. 722 *b*, l. 2, *for* one volume *read* two volumes. The third volume of Herr C. F. Pohl's biography of Haydn, left unfinished at the author's death, is in process of completion by Herr Mandyczewski.

HAYES, William. Line 1 of article, *for* Gloucester *read* Hexham, and correct day of death to July 27.

HEAP, C. Swinnerton. See Swinnerton Heap, vol. iv. p. 9.

HEBENSTREIT. See Dulcimer, Pantaleon, Pianoforte, vol. ii. p. 712, etc.

HECHT, Eduard, born at Dürkheim im Haardt, Nov. 28, 1832. He was trained at Frankfort by his father, a respected musician, then by Jacob Rosenhain, Christian Hauff, and Messer. In 1854 he came to England and settled in Manchester, where he remained until his death. From a very early date in the history of Mr. Charles Halié's Concerts, Hecht was associated with him as his chorus-master and

sub-conductor. But in addition to this he was conductor of the Manchester Liedertafel from 1859 to 1878; from 1860 conductor of the St. Cecilia Choral Society; and from 1879 conductor of the Stretford Choral Society. In 1875 he was appointed Lecturer on Harmony and Composition at Owens College; and was also Examiner in Music to the High Schools for Girls at Manchester and Leeds. In addition to these many and varied posts Mr. Hecht had a large private practice as teacher of the piano. These constant labours, however, did not exhaust his eager spirit, or deaden his power of original composition. Besides a Symphony played at Mr. Hallé's Concerts; a chorus, 'The Charge of the Light Brigade,' well known to amateurs; 'Eric the Dane,' a cantata; another chorus with orchestra, 'O, may I join the choir invisible'—all great favourites with singing societies—Mr. Hecht's works extend through a long list of pianoforte pieces, songs, part-songs, trios, two string quartets, marches for military band, etc., closing with op. 28.

Mr. Hecht died very suddenly at his home on March 7, 1887. He was beloved by all who knew him for his enthusiasm and energy, his pleasant disposition, and his sincere and single mind. To his musical duties he brought a quick artistic instinct, a scrupulous conscientiousness, and a pure unselfish love of his art; and it will be difficult to fill his place in the neighbourhood which he had for so long made his own. [G.]

HEINEFETTER, Sabina, born at Mainz, Aug. 19, 1809 (Mendel gives her date as 1805, but the above is probably correct), in early life supported her younger sisters by singing and playing the harp. In 1825 she appeared as a public singer at Frankfort, and afterwards at Cassel, where Spohr interested himself in her artistic advancement. She subsequently studied under Tadolini in Paris, where she appeared at the Italiens with great success. From this time until her retirement from the stage in 1842, she appeared in all the most celebrated continental opera-houses. In 1853 she married M. Marquet of Marseilles, and died Nov. 18, 1872. Her sister,

Clara, born Feb. 17, 1816, was for several years engaged at Vienna, under the name of Madame Stöckl-Heinefetter. She made successful appearances in Germany, and died Feb. 24, 1857. She and her elder sister died insane. A third sister,

Kathinka, born 1820, appeared with great success in Paris and Brussels from 1840 onwards. She died Dec. 20, 1858. (Mendel and Riemann's Lexicons.) [M.]

HEINZE, Gustav Adolph, born at Leipzig, Oct. 1, 1820, the son of a clarinettist in the Gewandhaus orchestra, into which he was himself admitted, in the same capacity, in his 16th year. In 1840 Mendelssohn gave him a year's leave of absence in order that he might perfect himself in the pianoforte and study composition. The tour which he took to Cassel, Hanover, Hamburg, etc., induced him to give up his earlier instrument altogether, and to devote himself to composition. In 1844 he was appointed second capellmeister at the theatre at Breslau, where in 1846 his opera 'Loreley' was produced with great success. This was followed by 'Die Ruine von Tharand' in 1848, which also obtained much success. The books of both were by his wife. In 1850 he received the appointment of conductor of the German opera in Amsterdam, and although that institution was not of long duration, he has since remained in that city. Many choral societies, some of a philanthropic nature, have been directed by him, and thus opportunities were given for the production of the two oratorios 'Die Auferstehung,' and 'Sancta Cecilia,' in 1863 and 1870 respectively. The list of his works includes, besides the above, three masses, cantatas, three concert overtures, and many choral compositions of shorter extent, as well as songs, etc. (Mendel's Lexicon.) [M.]

HELLER, Stephen. Add that he came to England in February, 1850, and appeared at a concert at the Beethoven Rooms, on May 15 of that year. He stayed until August. Add also date of death, Jan. 14, 1888.

HELLMESBERGER, Joseph. The generally accepted date of birth, 1829, is possibly right. Add that Joseph Hellmesberger, junior, has recently brought out two operas in Vienna, 'Rikiki' and 'Die verwandelte Katze.'

HENSCHEL, Georg. Additions will be found under Symphony Orchestra, vol. iv. 43, and Boston Musical Societies, Appendix, vol. iv. p. 555. In the winter of 1885–6 Mr. Henschel started a series of sixteen concerts, called the London Symphony Concerts, at which he appeared as conductor for the first time in England. An interesting feature of the series was that each programme contained a composition by a living English composer, many of whom were introduced to the public for the first time in this way. From Easter 1886 to Easter 1888 he was Professor of Singing (*vice* Mme. Goldschmidt), at the Royal College of Music, London. [M.]

HENSELT, Adolph. Last line of article, *for* in 1867 *read* in 1852 and 1867.

HER MAJESTY'S THEATRE. See King's Theatre.

HÉROLD. P. 732 *a*, l. 5 from bottom, *for* the Maison des Ternes *read* a house in Les Ternes.

HERVÉ, whose real name is Florimond Ronger, was born June 30, 1825, at Houdain, near Arras. He received his musical education at the School of Saint Roch, and became an organist at various Parisian churches. In '48 he produced at the Opéra National, 'Don Quixote and Sancho Pança,' appearing in it himself with Joseph Kelm the chansonette singer. In '51 he became conductor at the Palais Royal; in '54 or '55 he was manager of the Folies-Concertantes, Boulevard du Temple, a small theatre converted by him from a music hall, in which he was composer, librettist, conductor, singer, machinist, and scene painter, as occasion required. Of his then compositions we must name 'Vade au Cabaret,' and 'Le

Compositeur toqué' (played by him at the Lycoum and Globe Theatres in 1870 and '71). In '56 he retired from the management, but continued to write for his theatre, afterwards the 'Folies Nouvelles.' He played successively at the Débarcau, '58, at the Délassements Comiques at Marseilles with Kelm 'in his own repertory,' at Montpellier in small tenor parts such as Cantarelli ('Pré aux Clercs'), Arthur ('Lucia') etc., and at Cairo. He reappeared at the Délassements, and in '62 produced two new operettas 'Le Hussard Persecuté' and 'Le Fanfare de Saint Cloud'; was for two or three years composer and conductor at the Eldorado Music Hall, and afterwards conductor at the Porte Saint Martin; he wrote new music in 1865 for the celebrated revival of the 'Biche aux Bois,' and composed an opera in 3 acts, 'Les Chevaliers de la Table Ronde,' Bouffes, Nov. 17, '66. During the next three years he composed some of his most popular three-act operas, produced at the Folies Dramatiques, viz. 'L'Œil crevé,' Oct. 12, '67 (Globe Theatre, by the Dramatiques Company, June 15, '72; in English as 'Hit or Miss,' in one act and five scenes, freely adapted by Burnand, Olympic, April 13, '68; and another version, three acts, Opéra Comique, Oct. 21, '72); 'Chilpéric,' libretto by himself, and at first a failure, Oct. 24, '68, of which he himself wrote a parody 'Chilmério' for the Eldorado (in French at the Globe by the above company, June 3, '72; in English at the Lyceum for the début of Hervé, Jan. 22, '70; frequently revived at other theatres, and last performed on the opening of the Empire Theatre); 'Le Petit Faust,' his most successful work, April 23, '69 (in English at Lycoum, April 18, '70, and revived at Holborn, Alhambra, etc.); 'Les Turcs,' a parody of 'Bajazet,' Dec. 23, '69. None of his subsequent operas attained the same success; many of them, on the contrary, were disastrous failures, viz. 'Le Trône d'Écosse,' 'La Veuve de Malabar,' 'Alice de Nevers,' 'La Belle Poule,' Folies Dramatiques Dec. 30, '76 (in English at the Gaiety, March 29, '79), 'La Marquise des Rues' Bouffes, Feb. 22, '79, 'Panurge,' Sept. 10, '79, etc. But he has been recently very successful in his new songs, etc. written for Mme Judic, Dupuis, and others, such as the 'Pi... Ouit,' the 'Chanson du Colonel,' the Provençal song, 'Quès aco?' 'Babet et Cadet,' the 'sneezing duet,' the 'Légende de Marfa,' and other music, introduced into the musical comedies performed at the Variétés, viz. the 'Femme à Papa,' Dec. 3, '79, 'La Roussotte,' with Lecocq and Boulard, Jan. 28, '81, 'Lili,' Jan. 10, '82, Gaiety, with Judic, June '83, 'Maam'zelle Nitouche,' Jan. 26, '83 (Gaiety June '84), 'La Cosaque,' Feb. 1, '84 (Gaiety June '84), in English at Royalty, April 12 of the same year. M. Hervé has in addition composed for the English stage 'Aladdin the Second,' played with great success at the Gaiety, Dec. 24, '70, but without success, as 'Le Nouvel Aladin,' at the Déjazet, Dec. '71. He wrote some of the music of 'Bahil and Bijou,' Aug. 29, '72, and in '74 was conductor at the Promenade Concerts, when he introduced a so-called Heroic Symphony or Cantata, 'The Ashantee War,' for solo voices and orchestra. On June 29, '86, his 'Frivoli' was brought out at Drury Lane, and on Dec. 22, '87, the ballets 'Dilara' and 'Sport,' were produced at the Empire Theatre, of which he is conductor.

According to M. Pougin, M. Hervé claims to be the founder of that particular class of music which Offenbach first rendered famous. [A.C.]

HERZ, Henri. Add date of death, Jan. 5, 1888.

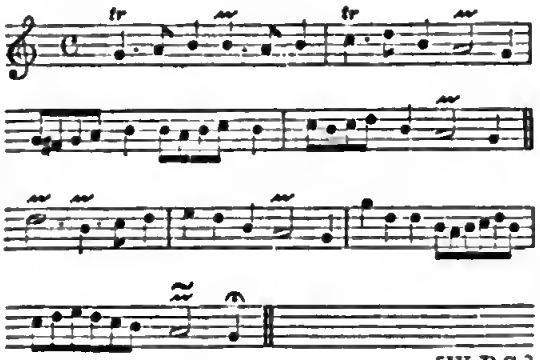
HERZ, MEIN HERZ, WARUM SO TRAURIG? One of the most universally popular of German Volkslieder, the words of which were written about 1812 by Joh. Rudolph Wyss, junr., in the dialect of Berne, and the music composed by Joh. Ludwig Friedrich Glück, a German clergyman (1793–1840). The popular 'In einem kühlen Grunde' (Das zerbrochene Ringlein), is a setting of Eichendorff's words by the same composer. Both date from about 1814. [M.]

HERZOGENBERG, Heinrich Von, born June 10, 1843, at Gratz in Styria, studied at the Vienna Conservatorium from 1862–4, after which his time was divided between Gratz and Vienna, until 1872, when he went to Leipzig. From 1875 to 1885 he was conductor of the Bachverein in that town, and was subsequently appointed head of the department of theory and composition at the Hochschule at Berlin. In the spring of 1886 he succeeded Kiel as professor, and at the same time became head of an academical 'Meisterschule' for composition. His works are for the most part remarkable for breadth, vigour, and originality. That they bear traces of the influence of Brahms is surely no reproach, nor is that influence so marked as to impeach their individuality of style. The list includes:—'Columbus,' a cantata; 'Odysseus,' a symphony; 'Deutsches Liedersplel,' for soli, chorus, and pianoforte; variations for two pianos, and a second set, op. 23, on a theme by Brahms; trio for piano and strings in C minor, op. 24; two trios for strings alone, op. 27; choral songs or volkslieder, op. 26, 28, 35; Psalm cxvi. for chorus, op. 34; sonata for pianoforte and violin in A, op. 32 (the only work by which, through the agency of Joachim, the composer's name has yet become known in England); trio in D minor for pianoforte and strings, op. 36; a second sonata for the same in E♭, op. 54; a sonata for pianoforte and violoncello, op. 52; organ fantasias on chorales, op. 39 and 46; three string quartets, op. 42; symphony in C minor, op. 50; piano pieces and duets, op. 25, 33, 37, 49, and 53; songs and vocal duets, op. 29–31, 38, 40, 41, 44, 45, 47, 48. His most recent works are 'Der Stern des Lied's,' for chorus and orchestra, op. 45; and 'Die Weihe der Nacht,' for the same with alto solo, op. 56. (Information from Dr. A. Dörffeli, etc.) [M.]

HEXACHORD. P. 734 *b*, l. 12, *for* sol *read* la.

HEY, or HAY. The name of a figure of a dance frequently mentioned by Elizabethan

writers. Its derivation is unknown; the word may come from the French *haie*, a hedge, the dancers standing in two rows being compared to hedges. Its first occurrence is Thoinot Arbeau's description of the passages at arms in the Bouffons, or Matassins [see vol. ii. p. 236 *b*], one of which is the Passage de la haye. This was only danced by four men, in imitation of a combat. Mr. Chappell ('Popular Music,' p. 629) remarks that 'dancing a reel is but one of the ways of dancing the hay.... In the "Dancing Master" the hey is one of the figures of most frequent occurrence. In one country-dance "the women stand still, the men going the hey between them." This is evidently winding in and out. In another, two men and one woman dance the hey,—like a reel. In a third, three men dance this hey, and three women at the same time,—like a double reel.' There is no special tune for the hey, but in Playford's 'Musicks Hand-maid' (1678) the following air, entitled 'The Canaries or the Hay,' occurs:—



[W.B.S.]

HILDEBRAND, ZACHARIE (1680–1743), and his son JOHANN GOTTFRIED, were eminent organ-builders in Germany. The latter, who was the principal workman of the Dresden Silbermann, built the noble organ of St. Michael's, Hamburg, in 1762, which cost more than £4000. [V. de P.]

HILES, HENRY, born Dec. 3, 1826, at Shrewsbury, received instruction from his brother John; he was organist successively at Shrewsbury, as his brother's deputy; at Bury in '46; at Bishopwearmouth in '47; St. Michael's, Wood Street, in '59; at the Blind Asylum, Manchester, in '60; at Bowdon in '61; at St. Paul's, Manchester, 1864–67. In 1852–9 he travelled round the world on account of ill-health. He received the degrees of Mus.B. Oxon. '62, and Mus.D. '67. In the latter year he resigned his post of organist; in '80 he became lecturer on harmony and composition at Owens College, and at the Victoria University; he was one of the promoters of the National Society of Professional Musicians in 1882. He has been conductor of several musical societies, and is now editor and proprietor of the 'Quarterly Musical Review,' a modern namesake, established 1885, of the well-known magazine of that name. His compositions include 'The Patriarchs,' oratorio, '72; 'War in the Household,' operetta, '85, from the German of Castelli ('Häusliche Krieg'), originally composed by Schubert; 'Fayre Pastorel' and 'The Crusaders,' cantatas; settings of Psalms xlvi. and xcvi; several anthems, services and part-songs; Prelude and Fugue in A; Do. in D minor, a Sonata in G minor, 6 Impromptus, 2 Sets, 'Festival March,' etc. for organ; pianoforte pieces and songs. He has written books on music, 'Grammar of Music,' 2 vols., Forsyth Bros. 1879; 'Harmony of Sounds,' 3 editions, '71, '72, '79; First Lessons in Singing, Hime & Addison, Manchester, '81; 'Part Writing or Modern Counterpoint,' Novello '84.

His elder brother, JOHN, born 1810, at Shrewsbury, was also an organist at Shrewsbury, Portsmouth, Brighton, and London. He wrote pianoforte pieces, songs, and musical works, 'A Catechism for the Pianoforte Student,' 'Catechism for the Organ,' 1878, 'Catechism for Harmony and Thorough Bass,' 'Catechism for Part Singing,' 'Dictionary of 12,500 Musical Terms,' '71, etc. He died in London, Feb. 4, '82. [A.C.]

HILL. See LONDON VIOLIN MAKERS, vol. ii.

HILLER, FERDINAND. P. 737 *b*, l. 11 from bottom, *for* 1871 *read* 1870. Add that he conducted the Philharmonic Concerts in 1852, and that he died May 10, 1885.

HISTORIES OF MUSIC. It will be necessary in this article to confine our attention almost exclusively to Histories proper, except in cases where there are none of the subject under treatment; so that only occasional mention will be made of Musical Biographies, Dictionaries, Manuscripts, and Periodicals, or works on the Theory of Music. Most of the works enumerated, unless marked with an asterisk, will be found in the library of the British Museum. The dates of the first and latest editions are usually given. For convenience we shall have to adopt four principal headings, namely:—General Histories of Music, Histories of separate Countries, of Musical Instruments, and of a few other special subjects arranged alphabetically; and most of these will have to undergo further subdivision.

I. GENERAL HISTORIES OF MUSIC.

(a) *Ancient Music.* The earliest writings bearing at all upon the history of music are the 'Ἁρμονικῆς ἐγχειρίδιον of Nicomachus (see Meibom), and the *περὶ μουσικῆς* of Plutarch, edited by Richard Volkmann in 1856, and by Rudolf Westphal in 1865. Pausanias' 'Græciæ Descriptio Accurata' also contains frequent allusions to music and musicians. Other early works relating partially to music are the 'Deipno-sophistæ' of Athenæus and the 'Stromata' of Titus Flavius Clemens (Clement of Alexandria), the latter dated A.D. 194. From that period down to the Renaissance musical writers appear to have been too deeply engrossed in the development of the music of their own time to bestow much thought upon that of the past; and it is only by the chronological juxtaposition and study of the works of such authors as St. Augustine, Boethius, St Isidore of Seville, Bede, Hucbald, Guido d'Arezzo, Philip de Vitry, Odington, Dunstable, Glareanus, etc., that we can obtain an adequate history of music in the early and middle ages. Johannes Tinctor wrote a treatise 'De Origine Musicæ' in the 15th century; Rud. Schlickius' 'Exercitatio de musicæ origine,' published at Spiers in 1588 was thought highly of in its day; the 'De Musica' of F. Salinas, 1592, is chiefly theoretic. In 1652 appeared M. Meibom's excellent work 'Antiquæ musicæ Auctores Septem,' in 2 vols. which was not surpassed till the publication in 1784 of Abbé Martin Gerbert's 'Scriptores Ecclesiastici de Musica,' in 3 vols.

Abbé P. J. Ronssier also wrote a 'Mémoire sur la Musique des Anciens' in 1770, which is spoken highly of. In the present century we have G. W. Fink's 'Erste Wanderung durch die älteste Tonkunst,' 1831; C. von Winterfeld's 'Gabrieli und sein Zeitalter,' 1834; C. E. H. de Coussemaker's invaluable works 'Histoire de l'Harmonie au Moyen Age,' 1852; 'Les Harmonistes des 12e et 13e Siècles,' 1864; 'Scriptorum de Musica Medii Ævi Nova Series,' 4 vols. 1864-76; 'L'Art Harmonique au Moyen Age,' 1865; 'Traités inédits sur la Musique du Moyen Age,' 1865; Carl Engel's 'Music of the most Ancient Nations,' 1864; Rudolf Westphal's 'Geschichte der Alten und Mittelalterlichen Musik,' 1865; Albert von Thimus' 'Die Harmonikale Symbolik des Alterthums,' 1868; F. J. Fétis' 'Histoire générale de la Musique,' 5 vols., 1869-76 (unfinished); William Chappell's 'History of Music from the Earliest Records to the Fall of the Roman Empire,' 1874; Fr. Auguste Gevaert's 'Histoire et Théorie de la Musique de l'Antiquité,' 1875-81; W. Brambach's 'Musikliteratur des Mittelalters,' 1883; F. X. Haberl's 'Bausteine für Musikgeschichte' (a series of musical biographies, begioning with Wilhem Dufay), 1885; J. F. Rowbotham's 'History of Music' (down to the Troubadours), 3 vols. 1885-87.

(b) *Modern Music.* The best histories are Abbé G. J. Vogler's 'Ein Beitrag zur Geschichte der Tonkunst im 19 Jahrhundert,' 1814; Gustav Schilling's 'Geschichte der heutigen Musik,' 1841; A. L. Blondeau's 'Histoire de la Musique Moderne,' 1847; A. B. Marx' 'Die Musik des 19 Jahrhunderts,' 1855; John Hullah's 'History of Modern Music,' 1862-75, and 'Lectures on the Transition Period of Musical History,' 1865-76.

(c) *General Histories*, of Ancient and Modern Music combined. Sethus Calvisius' important work 'De initio et progressu Musices' appeared in 1600, and a second edition in 1611; this was followed shortly by Michael Praetorius' still greater 'Syntagma Musicum,' 1615. Other useful works of this period bearing on the subject are Père M. Mersenne's 'Traité de l'Harmonie Universelle,' with the Latin version 'Harmonicorum Libri xii,' 1627-48; J. Albert Bannus' 'De Musices Natura, etc., 1637; Pietro della Valle's 'Della Musica dell' eta nostra,' 1640, containing a good description of music in the 15th, 16th, and early 17th centuries (see G. B. Doni's works, vol. ii.; Pater Athanasius Kircher's 'Musurgia Universalis,' 1650; Wolfgang C. Printz's 'Historische Beschreibung der Edelen Sing- und Kling Kunst,' 1690—this little work is interesting as the first real history of music by a German; it is published in the 1749 edition of Printz' Musical Lexicon.

The following is a list of the principal musical histories of the 18th and 19th centuries:—Jacques Bonnet's 'Histoire de la Musique et de ses Effets,' 2 vols. 1715, 1716; Hon. Roger North's 'Memoirs of Musick,' 1728 (reprinted 1846); Bourdelot's 'Histoire de la Musique,' 3 vols. 1743; Olivier Legipont's 'De Musica ejusque ... Origine' (a well-written work, contained in his 'Dissertationes philologicæ bibliographicæ,' 1747); F. W. Marpurg's 'Historisch-kritische Beyträge zur Anfnahme der Musik,' 5 vols. 1754-78, and 'Kritische Einleitung in die Geschichte ... der ... Musik,' 1759 (unfinished); Padre G. B. Martini's splendid 'Storia della Musica,' 3 vols. 1757-81; Dr. Charles Burney's 'General History of Music,' 4 vols. 1776-89; Sir John Hawkins' 'General History of the Science and Practice of Music,' 5 vols. 1776, with reprints in 1853 and 1875, in 2 vols.; J. B. de la Borde's 'Essai sur la Musique Ancienne et Moderne,' 4 vols. 1780; J. N. Forkel's 'Allgemeine Geschichte der Musik,' 2 vols. 1788-1801; C. Kalkbranner's 'Histoire de la Musique,' 2 vols. 1802; 'Musical Biography' (1500-1800), 2 vols. 1814; Dr. T. Busby's 'General History of Music,' 2 vols. 1819; W. C. Stafford's 'History of Music,' 1826-30 (vol. 52 of Constable's Miscellany); Dr. W. C. Müller's 'Ästhetisch-historische Einleitungen in die Wissenschaft der Tonkunst,' 2 vols. 1830; F. J. Fétis' 'La Musique mise à la portée de tout le monde,' 1830, with the English version 'A History of Music, or How to understand and enjoy its Performance,' 1846; Dr. W. Crotch's 'Lectures on Music,' 1831; R. G. Kiesewetter's 'Geschichte der Europäisch-Abendländischen oder unsrer heutigen Musik,' 1834-46,' translated into English as 'A History of Modern Music in Western Europe' in 1848; George Hogarth's 'Musical History,' 1835; C. Czerny's 'Umriss der ganzen Musikgeschichte,' 1851; F. Brendel's 'Geschichte der Musik in Italien, Deotschland und Frankreich,' 1852-75; Dr. Joseph Schlüter's 'Allgemeine Geschichte der Musik,' 1853-63 (of which an English translation appeared in 1865); Robert Schumann's 'Gesammelte Schriften über Musik und Musiker,' 1854-70 (published as 'Music and Musicians' in 1881); W. Banck's 'Musikens Historia,' 1862, in *Swedish*; August Reissmann's 'Allgemeine Geschichte der Musik,' 1863-4; E. O. Lindner's 'Abhandlungen zur Tonkunst,' 1864; C. Abraham Mankell's 'Musikens Historia,' 1864; A. W. Ambros' 'Geschichte der Musik,' 4 vols. 1864-78; A. Galli's 'La Musica ed i Musicisti dal secolo X sino ai nostri giorni,' 1871; Dr. F. L. Ritter's 'Student's History of Music,' 1875-80; H. B. Hunt's 'Concise History of Music,' 1879; Emil Naumann's 'Illustrirte Musikgeschichte,' 2 vols. 1880-85 (English translation, edited by Sir F. A. Gore Ouseley); O. Fonque's 'Les Revolutionnaires de la Musique,' 1882; W. Langhans' 'Geschiedenis der Muziek,' 1882, etc. in *Dutch*; L. Nohl's 'Allgemeine Musikgeschichte populär dargestellt,' 1882; Félix Clement's 'Histoire de la Musique' (copiously illustrated, 1885); Sir G. A. Macfarren's 'Musical History,' 1885; W. S. Rockstro's 'General History of Music,' 1886; Otto Wangemann's 'Grundriss der Musikgeschichte.'

II. Histories of Separate Countries.

(a) AFRICA.—M. Villoteau's 'De l'État actuel de l'art musical en Égypte,' 1812: see also articles in Conté and Jomard's 'La Description de l'Égypte,' 1809-26.

(b) AMERICA.—G. Hood's (of Philadelphia) 'History of Music in New England,' 1846; N. D. Gould's 'History of Church Music in America,' 1853; F. L. Ritter's 'Music in America,' 1883.

(c) ASIA.

1. Music of the Arabs.—R. G. Kiesewetter's 'Die Musik der Araber,' 1842; F. Salvator Daniel's 'La Musique Arabe,' 1879; J. P. N. Land's 'Recherches sur l'histoire de la Gamme Arabe'; Alexander Christianowitsch's 'Esquisse historique de la Musique Arabe,' 1863.

2. Chinese.—P. Amyot's 'Mémoires concernant l'histoire ... des Chinois,' vol. vi. 1781; J. A. van Aalst's 'Chinese Music,' 1884.

3. Hebrews.—The first important work on this subject, Salomon van Til's 'Digt, Sang, en Speel konst ... der Hebreen,' is written in Dutch (1692-1728). Other writings are August F. Pfeiffer's 'Ueber die Musik der alten Hebräer,' 1779, and Dr. J. Stainer's 'Music of the Bible,' 1879.

4. Hindoos.—William Jones's 'On the Musical Modes of the Hindus,' 1792; N. A. Willard's 'Treatise on the Music of Hindostan,' 1834; S. M. Tagore's 'Hindu Music,' 1875-82.

5. Japanese.—A. Kraus' 'La Musique au Japon,' 1879.

6. Persians.—Sir W. Ouseley's 'Persian Miscellanies,' 1791, and 'Oriental Collections,' 1797.

(d) EUROPE.

1. British Isles.

England.—We have had many writers on music, from Thomas Morley downwards, and even historians of music, such as Burney, Hawkins, and in modern times William Chappell and others, but no historians of note have yet thought it worth while to write a history of English Music. The following are some of the best works relating to it:—J. Parry and C. Williams's 'Ancient British Music,' 1742; Joseph Ritson's 'Collection of English Songs, with an Historical Essay on National Song,' 3 vols. 1813; Richard Hooper's 'Music and Musicians, especially English, to the days of Purcell,' 1855; William Chappell's 'Popular Music of the Olden Time,' 2 vols. 1855-9; E. F. Rimbault's 'Early English Organ Builders and their Works,' 1865-71; W. A. Barrett's 'English Glee and Madrigal Writers,' 1877, and 'English Church Composers,' 1882; F. L. Ritter's 'Music in England,' 1883. Perhaps however the best History of English Music would be formed by collecting together Ouseley's contributions to Naumann's 'History of Music.'

Ireland.—Joseph C. Walker's 'Historical Memoirs of the Irish Bards,' 1786; M. W. Hartstonge's 'Minstrelsy of Erin,' 1812; Edward Bunting's 'Ancient Music of Ireland,' 1840; M. Conran's work 'On the National Music of Ireland,' 1846-50.

Scotland.—Joseph Ritson's 'Historical Essay on Scottish Song' (1794?); John Guon's 'Historical Enquiry respecting the Caledonian Harp,' 1807; Macdonald's 'Ancient Music of Caledonia,' 1820; W. Dauney's 'Ancient Scottish Melodies ... with an introductory ... History of the Music of Scotland,' 1838; Sir J. G. Dalyell's 'Musical Memoirs of Scotland,' 1849.

Wales.—There are some MSS. in the British Museum, chiefly in Welsh, relating to Ancient British Music, written at various periods since the time of Henry VIII. by William Penllyn, John Jones, Richard and Lewis Morris, etc. (Additional MSS. 14905, 14 939, 15086, etc.) Other works on Welsh Music are R. Eastcott's 'Sketches of the Origin ... of Music, with an account of the Bards,'

etc., 1793–6; Edward Jones's 'Musical and Poetical Relics of the Welsh Bards . . . with a history of the Bards and Druids,' 1794; John Thomas's 'Songs of Wales . . . with an historical Bardic Introduction'; Ernest David's 'Études historiques sur la poesie et la musique dans la Cambrie,' 1864.

2. FRANCE.

General Histories.—Dr. C. Burney's 'Present State of Music in France,' etc., 1771 (a French version of the Musical Travels in France, Germany and Italy appeared in 1809); 'État actuel de la Musique du Roi,' 1773; G. Desnoiresterres' 'La Musique française au XVIIIe siècle: Gluck et Piccinni,' 1872; C. E. Poisot's 'Histoire de la Musique en France,' 1860; H. M. Schletterer's 'Studien zur Geschichte der französischen Musik,' 1884; C. Bellaigue's 'Un Siècle de Musique française,' 1887.

Church Music.—J. L. F. Danjou's 'De l'État du Chant ecclésiastique en France,' 1844.

Chansons, etc. F. Marion-Dumersan's 'Chants et Chansons populaires de la France,' 3 vols. 1843; Champfleury's 'Chansons populaires des Provinces de France,' 1860; V. Lespy's 'Notes pour l'Histoire de la Chanson,' 1861.

Opera and Musical Drama.—Histories of this branch of Music have been very numerous in France during the present century; a list of the best is subjoined:—M. Castil-Blaze's 'De l'Opéra en France,' 1820; Gustave Chouquet's 'Histoire de la Musique Dramatique en France,' 1873; Jacques Hermann's 'Le Drame Lyrique en France,' 1878; E. G. J. Grégoir's 'Les Gloires de l'Opéra,' etc., 3 vols. 1881; A. Pougin's 'Les vrais Créateurs de l'Opéra français,' 1881; M. Dietz' 'Geschichte des Musikalischen Dramas in Frankreich,' 1885; H. M. Schletterer's 'Vorgeschichte und erste Versuche der französischen Oper,' 1885; C. Nuitter and E. Thoinan's 'Les Origines de l'Opéra français,' 1886. See also under JULLIEN in Appendix, vol. iv. p. 687

Provinces, etc.—C. E. Poisot's 'Essai sur les Musiciens *Bourguignons*,' 1854; Mlle. E. Chuppin de Germigny's 'De l'État de la Musique en *Normandie*,' 1857. For Alsace and Lorraine see GERMANY.

3. GERMANY, AUSTRIA, ETC.

General Histories.—In spite of all the musical historians and writers whom the Fatherland has produced, from Calvisius down to Forkel, there are scarcely any general histories of German Music. The best works on the subject are:—F. H. von der Hagen's 'Minnesinger,' etc., 1838, 1850; C. E. P. Wackernagel's 'Das Deutsche Kirchenlied bis zum Anfange des 17ten Jahrhunderts,' 1841; Johannes Merkel's "Betrachtungen über die Deutsche Tonkunst im 18ten Jahrhundert"; C. F. Becker's 'Die Hausmusik in Deutschland im 16, 17, und 18 Jahrhundert,' 1840; Emil Naumann's 'Die deutschen Tondichter,' 1871; A. Reissmann's 'Illustrirte Geschichte der Deutschen Musik,' 1881; F. Chorley's 'Modern German Music,' 2 vols. 1854.

Volkslied, etc.—R. von Liliencron's 'Die historische Volkslieder der Deutschen vom 13ten bis 16ten Jahrhundert,' 1865–9; F. M. Böhme's 'Altdeutsche Liederbuch aus dem 12ten bis zum 17ten Jahrhundert,' 1876; E. O. Lindner's 'Geschichte des Deutschen Liedes im XVIII Jahrhundert,' 1871; E. Schuré's 'Histoire du "Lied,"' 1868; 'Talvj's' 'Geschichtliche Charakteristik der Volkslieder Germanischer Nationen,' 1840; A. Reissmann's 'Geschichte des Deutschen Liedes,' 1874; Aug. Saran's 'Robert Franz und das Deutsche Volkslied,' 1875.

Opera, etc.—E. O. Lindner's 'Die erste stehende Deutsche Oper,' 1855; H. M. Schletterer's 'Das Deutsche Singspiel,' 1863.

Provinces, etc.—J. P. Lobstein's 'Beiträge zur Geschichte der Musik in *Elsass*' 1840; A. Jacquot's 'La Musique en *Lorraine*,' 1882; Christian Ritter d'Elvert's 'Geschichte der Musik in *Mähren* und *Oesterr-Schlesien*,' 1873; D. Mettenleiter's 'Musikgeschichte der *Oberpfalz*,' 1867; G. Döring's 'Zur Geschichte der Musik in *Preussen*,' 1852; M. Fürstenau's 'Zur Geschichte der Musik des Theaters am Hofe von *Sachsen*,' 1861; Franz Hoffmann's 'Die Tonkünstler *Schlesiens*,' 1830 (see also d'Elvert's work).

4. GREECE.

In the absence of Musical Histories of this country by early Greek writers, we may mention, as works useful to the student, A. Boeckh's edition of Pindar, 3 vols. 1811–21, and Plutarch's work already alluded to, which is interesting as the only surviving work of that time on the history of Greek Music. Other works on this subject are:—F. L. Perne's 'Exposition de la Sémeiographie, ou Notation Musicale des Grecs,' 1815; F. von Drieberg's 'Die Musik der Griechen,' 1819; Friedrich Bellermann's 'Die Tonleiten und Musiknoten der Griechen,' 1847; Carl Fortlage's 'Das musikalische System der Griechen,' 1847; A. J. H. Vincent's 'De la Musique des Anciens Grecs,' 1854; C. F. Weitzmann's 'Geschichte der Griechischen Musik,' 1855; Oscar Paul's 'Die Absolute Harmonik der Griechen,' 1866; Johannes Tzetzes' 'Ueber die altgriechische Musik,' 1874; Rudolf Westphal's 'Die Musik des Griechischen Alterthums,' 1883; R. G. Kiesewetter's 'Ueber die Musik der neueren Griechen,' etc., 1838–58.

5. HUNGARY.

F. Liszt's 'Die Zigeuner und ihre Musik in Ungarn,' 1883. See also appendix to K. Ábrányi's 'Általános Zenetörtenet,' 1886.

6. ITALY.

General Histories.—The excellent writings of Pietro della Valle and Padre Martini were not confined to the music of their own country. Some of the principal works on Italian Music are:—Peter J. Grosley's 'Nouveaux mémoires . . . sur l'Italie,' 1764–74, which was thought so highly of that a German edition appeared at Leipzig in 1766; G. V. Orlov's 'Traité de Musique,'—Essai sur l'Histoire de la Musique en Italie,' 2 vols. 1822 (Italian and German versions in 1823–4); Emil Naumann's 'Die Italienischen Tondichter,' 1874–6; C. Burney's 'Present State of Music in Italy,' etc., 1771; G. A. Perotti's 'Sullo stato attuale della Musica Italiana,' 1812; Chevalier X. van Elewyck's 'De l'État actuel de la Musique en Italie,' 1875; Giov. Masutto's 'Maestri di Musica Italiani del nostro secolo,' 1880 (2nd edition).

Opera, etc.—L. Riccoboni's 'Histoire du Théâtre Italien,' etc., 2 vols. 1728–31; Stef. Arteaga's well written work 'La Rivoluzione del Teatro Musicale Italiano,' 3 vols, 1783–8 (French edition, 1802.)

Separate Towns, etc.—BOLOGNA. Gaet. Gasperi's 'La Musica in Bologna' (19th century). LUCCA. There is a work by an anonymous writer, 'Della Musica in Lucca' 1871. NAPLES. Marchese di Villarosa's 'Memorie dei Compositori di Musica di Napoli,' 1840; Cavaliere F. Florimo's 'La Scuola Musicale di Napoli,' etc., 4 vols. 1871–82; M. Scherillo's 'Storia letteraria dell' Opera Buffa Napolitana,' 1883. ROME. 'Die Päpstliche Sängerschule in Rom genannt die Sixtinische Kapelle,' by Eduard Schelle, 1872. SIENA. R. Morrocchi's 'La Musica in Siena,' 1881–6. VENICE. A. F. Doni's 'Dialoghi della Musica,' 1544; F. Caffi's 'Storia della Musica sacra della Capella di San Marco,' 1854; Emil Naumann's 'Das goldene Zeitalter der Tonkunst in Venedig,' 1866. VERONA. Aless. Sala's 'I Musicisti Veronesi,' 1879.

7. NETHERLANDS.

Besides being rich in native musical writers and historians of General Music, such as Gretry, Fétis, Coussemaker, etc., the Netherlands can boast of more good works devoted exclusively to its own musical history than perhaps any other country. The best are:—J. P. N. Land's 'Musique et Musiciens au XVIIe Siècle,' 1882; E. vander Straeten's 'Histoire de la Musique aux Pays Bas,' 5 vols. 1867–80, and 'Les Musiciens Néerlandais en Italie,' 1882; E. G. J. Grégoir's 'Essai historique sur la Musique et les Musiciens dans les Pays Bas,' 1861; 'Biographie des Artistes-Musiciens Néerlandais des 18e et 19e Siècles,' 1864; 'Historique de la Facture et des Facteurs d'Orgue,' etc., 1865; and 'L'Art Musical en Belgique sous . . . Léopold I et II,' 1879; A. Samuel's 'L'Histoire de la Musique et des Musiciens Belges depuis 1830,' 1881.

8. PORTUGAL.

The only work we know on this subject is J. de Vasconcelles' 'Os Musicos Portuguezes,' 2 vols. 1870.

9. RUSSIA AND THE SLAVONIC NATIONS.

Prince N. Youssoupoff's 'Histoire de la Musique en Russie,' 1862; D. Razumovsky's 'History of Russian Church Music,' 1867–9; César Cui's 'La Musique en Russie,' 1880; W. R. S. Ralston's 'Songs of the Russian People,' 1872; A. Chodzko's 'Les Chants historiques de l'Ukraine,' 1879; V. Morkova's 'Historical Sketch of the Russian Opera,' 1862; 'Volkslieder der *Serben* historisch eingeleitet von "Talvj,"' 1853; J. L. Haupt and J. E. Schmaler's 'Volkslieder der *Wenden*,' in 2 parts, 1841, 1843; A. Voigt's 'Von dem Alterthume und Gebrauche des Kirchengesanges in *Böhmen*,' Prag, 1775; Christian Ritter d'Elvert's 'Geschichte der Musik in *Mähren*,' etc., 1873; G. M. Dreves' "Cantiones Bohemicæ," in Part I of 'Analecta Hymnica,' Leipzig, 1886.

10. SCANDINAVIA.

Very little has been written on this subject. In the last century Abraham Hülphers wrote "Historisk Afhandling om Musik,' Westeras, 1773. Baack and Mankell, though writing in the Swedish language, do not confine themselves to the music of their own country. The best modern work is M. Cristal's 'L'Art Scandinave,' 1874.

11. SPAIN.

For the Visigothic notation Don F. Fabian y Fuero's 'Missa Gothica,' 1770, and Don Geronimo Romero's 'Breviarium Gothicum,' Madrid, 1775, may be consulted with advantage; also P. Ewald and G. Löwe's 'Exempla Scripturæ Visigothicæ,' 1883. Francisque Michel has written 'Le Pays Basque . . sa Musique,' etc., 1857. M. Soriano-Fuertes' 'Historia de la Musica Española,' 4 vols. 1855-9, is the best general history. Other works are:—Don M. Menendez y Pelayo's 'Historia de las Ideas estéticas en España,' 3 vols. 1883; J. F. Riano's 'Notes on Early Spanish Music,' 1887. For the history of the opera we have F. Asenjo-Barbieri's 'Cronica de la Opera Italiana en Madrid,' 1878; A. Peña Goni's 'La Opera Española en el Siglo XIX,' 1881.

12. SWITZERLAND.

Pater Anselm Schubiger's 'Die Sängerschule St. Gallens vom 8ten bis 12ten Jahrhundert,' 1858; G. Becker's 'La Musique en Suisse,' 1874.

13. TURKEY.

J. A. Guer's 'Mœurs et Usages des Turcs' contains a good account of their music at that time (1746).

III. MUSICAL INSTRUMENTS.

(a) GENERAL HISTORIES.—A manuscript in the British Museum (Tiberius, c. vi) contains 'Descriptiones et Delineationes Instrumentorum Musicorum' of the 11th century. Other works are:—Sebastian Virdung's 'Musica getutscht und ausgezogen durch S. V.' 1511; J. Charlier de Gerson's 'Beschreibung Musikalischer Instrumente,' Basle 1518 (Amsterdam, 1706); J. W. von Wasielewski's 'Geschichte der Instrumentalmusik in XVI Jahrhundert,' 1878; M. Prætorius' 'Syntagma Musicæ,' 1614-18; Girolamo Desideri's 'Discordo della Musica,' Bologna, 1671; Fil. Bonanni's 'Gabinetto Armonico,' 1722—reprinted in 1806 as 'Descrizioni degl' Istromenti armonici,' 2 vols; F. Bianchini's (the Elder) 'De Instrumentis Musicæ Veterum,' 1742; H. W. von Gontershausen's 'Magazin Musikalischer Tonwerkzeuge,' 1855; Carl Engel's 'Musical Instruments,' etc., 1874; H. Lavoix' 'Histoire de l'Instrumentation,' 1878; Dr. J. Stainer's 'Music of the Bible, with an Account of the Development of Modern Musical Instruments from Ancient Types,' 1879; Léon Pillaut's 'Instruments et Musiciens,' 1880. A. J. Hipkins' 'Musical Instruments, historic, rare, and unique,' 1883.

(b) KEYED INSTRUMENTS.

1. ORGAN.—The history of this instrument has been written by musical historians of most of the northern races. As instances we may cite:—J. G. Mittag's 'Historische Abhandlung von . . . Orgeln,' Lüneburg, 1756; J. U. Sponsel's 'Orgelhistorie,' 1771; Joseph Antony's 'Die Orgel,' 1832; E. J. Hopkins's 'The Organ, its History and Construction,' and E. F. Rimbault's 'History of the Organ,' 1855-70; X. von Elewyck's 'Geschichte der Orgel'; C. L. Lindberg's 'Handbok om Orgverket,' 1861; Otto Wangemann's 'Geschichte der Orgel und Orgelbaukunst,' 1879-80; Dudley Buck's Lectnre on 'The Influence of the Organ in History,' 1882; M. Reiter's 'Die Orgel Unserer Zeit,' 1880, and 'An Explanation of the Organ Stops,' by Carl Locher (translated by Agnes Schauenburg, 1888).

2. PIANOFORTE, etc.—J. Fischhof's 'Versuch einer Geschichte des Clavierbaues,' 1853; H. W. von Gontershausen's 'Der Flügel,' 1856; E. F. Rimbault's 'The Pianoforte, its Origin, Progress, and Construction,' 1860; Chevalier Léon de Burbure's 'Recherches sur les Facteurs de Clavecins,' etc., 1863; C. F. Weitzmann's 'Geschichte des Clavierspiels und der Clavierliteratur,' 1863; E. Brinsmead's 'History of the Pianoforte,' 1868-77; Oscar Paul's 'Geschichte des Claviers,' 1868; Cesare Ponsicchi's 'Il Pianoforte,' 1876; Ridley Prentice's 'History of Pianoforte Music,' 1885.

3. GLAS-HARMONICA.—C. F. Pohl's 'Geschichte der Glas-Harmonica,' 1862.

(c) INSTRUMENTS OF PERCUSSION.

1. BELLS.—X. van Elewyck's 'Matthias van den Gheyn,' etc., 1862; Angelo Rocca's 'De Campanis Commentarius,' 1612; Alexis Vierstädt's 'Dissertatio Historica de Campanis,' etc.; J. B. Thiers' 'Traité des Cloches,' 1702-21; Rev. A. Gotty's 'The Bell,' 1848; T. Ellacombe's 'Church Bells of Devon, Somerset, etc.,' 1872-81; B. Lomax's 'Bells and Bell-ringers,' 1879.

2. CYMBALS.—F. A. Lampe's 'De Cymbalis Veterum,' 1703-4.

3. TAMBOURINE.—F. Vidal's 'Lou Tambourin' (in Provençal), 1864.

(d) STRINGED INSTRUMENTS.

1. CITHARA.—J. G. Drechsler and C. Felmerius' 'De Cithara Davidica,' 1670.

2. LYRE.—G. B. Doni's 'Lyra Barberina,' with history of the Lyre, etc. (reprinted in 1763).

3. GUITAR.—Egmont Schroen's 'Die Guitarre und ihre Geschichte,' 1879.

4. HARP.—Aptommas's 'History of the Harp,' 1859.

5. LUTE.—E. G. Baron's 'Untersuchung des Instruments der Lauten,' Nürnberg, 1727.

6. VIOLINS, etc.—The violin has been a favourite subject with musical writers of the 19th century, so that we can give the titles of a considerable number of writings on it and its congeners:—George Dubourg's 'The Violin . . . and its Composers,' 1831-51; T. J. M. Forster's 'Epistolarium' contain numerous historical notices of the violin (2 vols. 1845); F. J. Fétis' 'A. Stradivari, preceded by historical and critical researches into the history of stringed instruments,' 1856; W. Sandys and F. A. Forster's 'History of the Violin,' 1864; H. Abele's 'Die Violine,' 1864-74; J. W. von Wasielewski's 'Die Violine und ihre Meister,' 1869-83, and 'Die Violine im XVII Jahrhundert,' 1874; P. Davidson's 'The Violin, its Construction,' etc. (Illustrated), 1871, 1881; E. Polegati's 'Storie del Violino e dell' Archetto,' 1873; Edmund Schebek's 'Der Geigenbau in Italien,' etc. 1874, and an English version 'Violin Manufacture in Italy, and its German origin,' 1877; G. Hart's 'The Violin,' etc. 1875-85; Aut. Vidal's 'Les Instruments à Archet,' 3 vols. 1876-8; H. Ritter's 'Die Geschichte der Viola Alta,' 1877; E. H. Allen's 'The Ancestry of the Violin,' 1882; J. Rühlmann's 'Geschichte der Bogeninstrumente,' 1882; Carl Engel's 'Researches into the Early History of the Violin Family,' 1883; James M. Fleming's 'Old Violins and their Makers,' 1883-4; G. de Piccolellis' 'Liutai antichi e moderni,' 1885.

(e) WIND INSTRUMENTS.

1. FLUTE.—C. B. Thom and Caspar Bartholinns' 'De Tibiis Veterum,' 1677-9; W. N. James' 'A word or two on the Flute,' 1826; Cornelius Ward's 'The Flute explained,' 1844; Chr. Welch's 'History of the Boehm Flute,' 1883.

2. TRUMPET.—H. Eichborn's 'Die Trompete,' 1881.

IV. SPECIAL SUBJECTS.

(a) *Church Music.*—In the subjoined list it has not been thought necessary to include the innumerable treatises on Plain-Song. The following works have been selected as throwing most light on the subject:—Michael Prætorius' 'Syntagma Musicæ' (on Psalmody, etc.) 1614-18; Cardinal Giov. Bona's 'De Divina Psalmodia,' 1653-1747; G. G. Nivers' 'Dissertation sur le Chant Grégorien,' 1683; G. E. Scheibel's 'Geschichte der Kirchenmusik,' 1738; Abbé J. Lebœuf's 'Traité historique et practique sur le Chant Ecclésiastique,' etc. 1741; Glus. Santarelli's 'Delia Musica del Santuario,' Rome, 1764; M. Gerbert's 'De Cantu et Musica Sacra,' 2 vols. 1774; J. A. Latrobe's 'Music of the Church,' 1831; J. E. Häuser's 'Geschichte der Kirchenmusik,' 1834; A. Menkell's 'Kyrkomusikens Historia,' 1841; H. A. Daniel's 'Thesaurus Hymnologicus,' 1841-6; Félix Clément's 'Histoire Générale de la Musique Religieuse,' 1861-77; R. Schlecht's 'Geschichte der Kirchenmusik,' 1871; J. Belcher's 'Lectures on the History of Ecclesiastical Music,' 1872; A. Goovaerts' 'De kerkmuziek,' with French version 'Le Musique de l'Eglise,' 1876; Y. von Arnold's 'Die alten Kirchenmodi,' 1879; Père Joseph Pothier's 'Les Mélodies Grégoriennes,' 1880 (German edition 1881); Rev. E. Hicks's 'Church Music,' with Illustrations, 1881; Thiéry's 'Etude sur le chant grégorien,' 1883.

(b) *Dance Music.*—John Playford's 'English Dancing Master,' 1650, is not a regular History. J. Weaver wrote an 'Essay towards the History of Dancing,' 1713. The best histories, however, of Dance Music are by Frenchmen. Of these we have L. de Cahusac's 'La Danse,' 3 vols. 1754; C. Compan's 'Histoire de la Danse,' 1787, 1802; C. Blasis' 'Manuel Complet de la Danse,' of the 'Code of Terpsichore,' 1830; J. A. Lenoir de la Fage's 'Histoire de la Musique et de la Danse,' 2 vols. 1844; F. Fertiault's 'Histoire de la Danse,' 1854. Some of the latest works on this subject have been written by Germans, F. L. Schubert and O. Umgewitter having been the authors (in 1867 and 1868 respectively) of works bearing the title 'Die Tanzmusik.'

(c) *Gipsy Music.*—The only work of importance on this subject is Abbé Liszt's, alluded to above under Hungary: a French edition was published in 1859, and a Hungarian in 1861.

(d) *Military Music* has been treated of by very few authors; we need only instance J. G. Kastner's 'Les Chants de l'Armée française, avec un Essai historique sur les Chants Militaires des Français,' 1855, Albert Perrin's 'Military Studies, Military Bands,' etc. 1863.

(e) *National Music.*—Works on this subject have been mentioned under the countries to which they specially relate; other general works are:—C. Engel's 'Introduction to the Study of National Music,' 1866, and 'Literature of National Music,' 1879; H. F. Chorley's 'National Music of the World,' published in 1880-2 after the author's death.

(f) *Notation.*—A. J. H. Vincent's 'De la Notation Musicale attribuée à Boëce,' etc. 1855; Hucbald's 'Enchiridion Musicæ' (see Gerbert's 'Scriptores,' vol. i.); G. Jacobsthal's 'Die Mensuralnotenschrift des XII und XIII Jahrhunderts,' 1871; J. Bellermann's 'Die Mensuralnoten und Taktzeichen des XV and XVI Jahrhunderts,' 1858; Père L. Lambillotte's 'L'Unité dans les Chants Liturgiques,' 1851; Abbé F. Raillard's 'Explication des Neumes,' 1855 (?); A. Baumgartner's 'Geschichte der Musikalischen Notation,' 1856; Hugo Riemann's 'Studien zur Geschichte der Notenschrift,' 1878, and 'Die Entwickelung unserer Notenschrift,' 1879, etc.; E. David and M. Lussy's 'Histoire de la Notation Musicale,' 1882; Abbé Tardif's 'Plain Chant,' Angers, 1883.

(g) *Opera and Musical Drama.*—Among the numerous writings on this branch of music we select the following[1]: —G. B. Doni's 'Trattato della Musica Scenica' (see the 1768 edition of his works); Claude F. Menestrier's 'Des Représentations en Musique anciennes et modernes,' 1682; J. Mattheson's 'Die Neueste Untersuchung der Singspiele,' 1744; Gabriel Gilbert's 'Histoire de l'Opéra,' in 2 parts, 1757; "Lyric Music revived in Europe, a critical display of Opera in all its Revolutions,' London, 1768; Ant. Planelli's 'Dell' Opera in Musica,' 1772; A. B. Marx's 'Gluck und die Oper,' 1862; G. W. Fink's 'Wesen und Geschichte der Oper,' 1838; Geo. Hogarth's 'Memoirs of the Musical Drama,' 2 vols. 1838, and 'Memoirs of the Opera' (in French, German, and English), 1851; H. Sutherland Edwards's 'History of the Opera,' 2 vols. 1862; F. Clément and P. Larousse's 'Dictionnaire Lyrique, ou Histoire des Opéras,' 1869–80; E. Schuré's 'Le Drame Musical,' 2 vols. 1875; A. Reissmann's 'Die Oper,' 1885; H. Sutherland Edwards's 'Lyrical Drama . . . Essays on Modern Opera,' 1881; L. Nohl's 'Das Moderne Musikdrama,' 1884; Hugo Riemann's 'Opern-Handbuch,' 1887.

(h) *Oratorio.*—Very few works on the Oratorio have appeared. The following may be recommended:—C. H. Bitter's 'Beiträge zur Geschichte des Oratoriums,' 1872; Otto Wangemann's 'Geschichte des Oratoriums,' 1882.

(i) *Part Music.*—P. Mortimer's 'Der Choral-Gesang zur Zeit der Reformation,' 1821; Thomas Oliphant's 'La Musa Madrigalesca' (A Short Account of Madrigals), 1836; E. F. Rimbault's 'Bibliotheca Madrigaliana,' 1847; H. Bellermann's 'Ueber die Entwicklung der Mehrstimmigen Musik,' 1867.

(j) *Song.*—F. C. Diez's 'Leben und Werke der Troubadours,' 1829; A. B. Marx's 'Die Kunst des Gesanges,' 1826; R. G. Kiesewetter's 'Schicksal . . . des weltlichen Gesanges,' 1841; H. F. Mannstein's 'Geschichte . . . des Gesanges,' 1845; K. E. Scheider's 'Das musikalische Lied,' 3 vols. 1865; G. Fanloni's 'Storia universale del Canto,' 2 vols. 1873; T. Lemaire and H. Lavoix's 'Le Chant, ses Principes, et son Histoire,' 1881.

For further information see the articles on DICTIONARIES, OPERA, ORATORIO, SONG, VIOLIN, etc. in this work, and similar articles in Mendel and Reissmann's Musical Lexicon. J. N. Forkel's 'Allgemeine Literatur der Musik' may also be consulted with advantage for early works on the history of music. [A.H.-H.]

HOBBS, J. W. Add that 'Phillis is my only joy' is by him.

HOCHSCHULE (Berlin). See MUSIK, KÖNIGLICHE HOCHSCHULE FÜR, vol. ii. p. 437.

HODGES, EDWARD, MUS. D. The following additions are to be made to the existing article:— At the age of 15 he developed remarkable inventive faculties, and some of his projects have since been adopted in different branches of mechanical science. Connected with music were improvements in organ bellows, etc., and, more important than all, the introduction of the C compass into England is claimed for him. His appointments to the churches of St. James and St. Nicholas, Bristol, took place in 1819 and 1821 respectively. The new organ in the former church, remodelled under his direction, and opened 1824, contained the first CC manual, and CCC pedal made in England. In 1838 he was appointed organist of the cathedral of Toronto, and in the following year became director of the music of Trinity Parish, New York, taking the duty at St. John's while the new Trinity Church was being built. Illness obliged him to give up duty in 1859, and in 1863 he returned to England. Besides the contributions to musical literature mentioned in the article, he wrote many pamphlets, etc. on musical and other subjects. He was an excellent contrapuntist, and possessed a remarkable gift of improvisation, and especially of extempore fugue-playing. His church compositions are numerous and elaborate. They comprise a Morning and Evening Service in C, with two anthems, a full service in F, and another in E, Psalm cxxii, etc. (all published by Novello), besides many MS. compositions, and occasional anthems for various royal funerals, etc. [M.]

HOFMANN, HEINRICH KARL JOHANN, born Jan. 13, 1842, in Berlin, was a chorister in the Domchor at nine years old, and at fifteen entered Kullak's academy, studying the piano with that master, and composition under Dehn and Wuerst. For some years after leaving this institution he played in public and gave lessons. His earliest compositions were pianoforte pieces, but he first came before the public as a composer with his comic opera, 'Cartouche,' op. 7, produced 1869, and performed successfully in several places. In 1873 the production of his 'Hungarian Suite,' op. 16, for orchestra, obtained such renown that he determined to devote himself thenceforth to composition alone. In the next year his 'Frithiof' symphony, op. 22, was brought out with extraordinary success at one of Bilse's concerts in Berlin, and rapidly became known all over Germany; in 1875 his cantata, 'Die schöne Melusine' op. 30, gained a similar success, and since then he has held a position equalled, in respect of immediate popularity, by scarcely any living composer. Whether his fame will ultimately prove enduring, is not to be predicted; but it is certain that most of his productions have in them a superficiality of style which makes their duration exceedingly problematical. In 1882 he was made a member of the Berlin Academy. Beside the works we have mentioned, the following are the most important of his productions:—'Nornengesang,' for solos, female chorus, and orchestra, op. 21; two orchestral suites, op. 16 and 68; string sextet, op. 25; violoncello concerto, op. 31; trio, op. 18; quartet, for piano and strings; and lastly, the operas 'Armin' (produced at Dresden 1877), 'Aennchen von Tharau,' 'Wilhelm von Oranien'

[1] See also under separate countries.

(3 acts, op. 56), the words of the two first by Felix Dahn, and 'Donna Diana' (op. 75, Berlin, Nov. 13, 1886). Among his most recent compositions are a Liederspiel (op. 84) for solo quartet with PF. accompaniment, entitled 'Lenz und Liebe,' a set of songs for baritone and orchestra, 'Die Lieder des Troubadours Raoul' (op. 89), and 'Harald's Brautfahrt' for baritone solo, male chorus, and orchestra (op. 90). An orchestral suite, 'Im Schlosshof,' was lately given at Breslau. Many concerted vocal works, songs, duets, and pianoforte pieces have also been published. [M.]

HOGARTH, GEORGE, writer on musical and other subjects, was born in 1783. He studied law in Edinburgh, associating with the literary characters of the day and taking part in the musical life of the city as joint secretary to the Edinburgh Musical Festival of 1815, etc. He came to London in 1830, when he contributed articles to the 'Harmonicon,' and was engaged on the staff of the 'Morning Chronicle.' On the establishment in 1846 of the 'Daily News,' under the editorship of his son-in-law, Charles Dickens, Hogarth was at once appointed musical critic, an office which he held until his failing health obliged him to resign in 1866. Besides filling a similar post for the 'Illustrated London News,' editing for their short period of existence 'The Evening Chronicle' and 'The Musical Herald,' assisting Dickens in the compilation of 'The Household Narrative,' and contributing articles, to several periodicals, Hogarth found time to write some volumes on musical subjects, in which his judgment on contemporary art-life appears to have been sound and his mind open to the new influences at work; for his artistic instinct was sure even where his knowledge was limited. These works are 'Musical History,' etc., 1835; 'Memoirs of the Musical Drama,' 1838; a revised edition of the same, called 'Memoirs of the Opera,' 1851; 'The Birmingham Festival,' 1855; and 'The Philharmonic Society, from its foundation in 1813 to its 50th year in 1862,' a history he was well qualified to undertake, owing to his connection with the Society as secretary from 1850 to 1864. His musical compositions comprise ballads, glees, and editions of standard English songs.

Hogarth died on Feb. 12, 1870, in his 87th year. [L.M.M.]

HOLDEN, JOHN, published an 'Essay towards a Rational System of Music,' Glasgow, 1770; other editions appeared in Calcutta, 1799, and Edinburgh 1807. He published a 'Collection of Church Music, consisting of New Setts of the Common Psalm Tunes, with some other Pieces; adapted to the several Metres in the Version authorised by the general assembly .... principally designed for the use of the University of Glasgow,' 1766. By Fétis he is stated to be a Professor in Glasgow University. This is an error, arising not unnaturally from the ponderous title quoted above. [W.He.]

HOLMES, ALFRED. P. 744 *a*, for l. 4 *read* His last works were two Overtures, of which 'The Cid' was played at the Crystal Palace, Feb. 21, 1874, and 'The Muses' in London later.

HOLMES, AUGUSTA MARY ANNE, born in Paris Dec. 16, 1847, of Irish parents, and naturalized in France in 1879, is, in fact, a composer of French music, for, being a member of the advanced school of Franck, she only writes music to French words. Her parents were strongly opposed to her musical propensities, and she began her career as a prodigy, playing the piano at concerts and in drawing-rooms, and singing airs of her own composition signed with the *nom de plume* of Hermann Zenta. She studied harmony and counterpoint with H. Lambert, organist of the cathedral at Versailles, where she was then living, and received excellent advice as to instrumentation from Klosé, bandmaster of the Artillerie de la Garde Impériale, and professor of the clarinet in the Conservatoire. In reality, however, Mlle. Holmes, whose character was one of great independence, worked alone both at her musical and literary studies, for since her début she has always written her own librettos; but in 1875 she became aware of the necessity for more serious studies under a master, and enrolled herself as a pupil of César Franck. With the exception of an opera, 'Héro et Léandre,' submitted to the directors of the Opéra Populaire, and of the Psalm 'In exitu,' performed by the Société Philharmonique in 1873, her compositions nearly all date from this time. After two years of serious study under Franck's direction, she produced at the Concerts du Châtelet (Jan. 14, 1877) an Andante Pastorale from a symphony on the subject of Orlando Furioso, and in the following year she gained a second place after Dubois and Godard (bracketed together) at the musical competition instituted by the city of Paris. Her prize composition, a symphony entitled 'Lutèce,' was afterwards played at the concerts at Angers (Nov. 30, 1884). In 1880 Mlle. Holmes again entered the second competition opened by the city of Paris, and though she only gained an honourable mention she was fortunate enough to attract the attention of Pasdeloup, who performed the entire score of her work, 'Les Argonautes,' at the Concerts Populaires (April 24, 1881), and this unexpected test proved to be entirely to her credit, and to the discomfiture of Duvernoy, whose 'Tempête' had been preferred to Mlle. Holmes's work by eleven judges against nine. On March 2, 1882, Mlle. Holmes produced at the Concerts Populaires a Poème Symphonique entitled 'Irlande'; another symphony, 'Pologne,' after its production at Angers, was played at the same concerts on Dec. 9, 1883; and a symphonic ode for chorus and orchestra with recitative, entitled 'Ludus pro patriâ,' was given on March 4, 1888, at the Concerts of the Conservatoire. The above, with a collection of songs called 'Les Sept Ivresses,' are the works by which Mlle. Holmes's vigorous and far from effeminate talent may be judged. We see the influence of Wagner, but only in the general conception; we do not light upon whole bars and passages copied literally from him, such as are found in the case of some

composers. Certain portions of Mlle. Holmes's work, as the opening of 'Irlande,' her most complete work, and the third part of 'Les Argonautes,' although they contain serious faults in prosody and in the union between the words and the music, are nevertheless creations of great worth, evincing by turns a charming tenderness, ardent passion, and masculine spirit. It is true that the author does not always measure her effects; she gives rather too much prominence to the brass instruments, and in seeking for originality and grandeur she is sometimes affected and pompous; but this exuberance is at least a sign of an artistic temperament, and of a composer who has something to say and tries to give it a fitting expression. This virtue is rare enough amongst men, but is exceptional in women, and is therefore worthy of the highest praise. [A.J.]

HOLMES, HENRY. P. 744 *a*, add that for some years he has given an interesting series of chamber concerts, under the title of 'Musical Evenings,' and that he has held the post of professor of the violin at the Royal College of Music since its foundation. A symphony, entitled 'Boscastle,' was given at one of the London Symphony Concerts in the spring of 1887.

HOLMES, W. H. Add date of death, April 23, 1885.

HOLSTEIN, FRANZ VON, the son of an officer of high position, born at Brunswick Feb. 16, 1826. He was himself obliged to adopt the military profession, but eagerly embraced every opportunity of improving his musical knowledge. He studied with such success under Griepenkerl that in 1845, while he was working for an examination, he found time to finish an opera in two acts, 'Zwei Nächte in Venedig,' which was privately performed. He went through the Schleswig-Holstein campaign, and on his return to Brunswick set to work upon an opera on the subject of 'Waverley.' This more ambitious work in five acts was finished in 1852, and was shewn to Hauptmann, who was so pleased with it that he persuaded Holstein to leave the army and devote himself to art. From 1853 to 1856 therefore, with a considerable interval occasioned by ill-health, he studied at Leipzig, and produced several very promising works, among them a concert overture, 'Loreley.' He went to Rome in the winter of 1856-7, and continued his studies there, and subsequently at Berlin and Paris. In 1869 a new opera, 'Die Haideschacht,' was produced with success at Dresden, and was heard on all the principal stages of Germany. A comic opera, 'Die Erbe von Morley,' was produced in 1872 at Leipzig, and in 1876 yet another, 'Die Hochländer,' was given at Mannheim. In the night of May 21-22, 1878, the composer died at Leipzig. Besides the dramatic works we have mentioned, the following are important: a posthumous overture, 'Frau Aventiure,' a solo from Schiller's 'Braut von Messina,' 'Beatrice,' a scena for soprano with orchestra, and many songs and instrumental compositions. [M.]

HOLYOKE, SAMUEL. See vol. i. p. 753.

HOME, SWEET HOME. Add that the fact of its introduction into 'Anna Bolena' has given rise to an idea, among certain continental authorities, that Donizetti wrote it; but that opera was not written till 1831, while 'Clari' was produced in 1823. Mr. Charles Mackay stated in the 'Daily Telegraph' of March 19, 1887, that Bishop, in an action for piracy and breach of copyright, made oath to the fact of his having composed the tune. The words are by Howard Payne.

HOMILIUS, G. A. Line 26 of article, *for* homophone *read* homophonic.

HOMOPHONE. For this word read HOMOPHONY. The reference in the last line of article should be POLYPHONIA.

HOPKINS, J. L. H. Page 747 *a*, l. 4, *for* in 1820 *read* Nov. 25, 1819.

HOPKINSON. Line 7 of article, *for* 1842 *read* 1835. Line 10, add that in 1882 the business was removed to 95 New Bond Street. At end, add that Messrs. John and James Hopkinson, sons of the member of the firm last mentioned, are the present heads of the house.

HORN. Page 749 *a*, l. 4, *for* raised *read* lowered. Page 750 *b*, third paragraph, omit the sentence beginning This solo, though preserved, etc.

HORNPIPE. The last four quavers in the last bar of the second line of the first musical illustration should be C, B, A, G, *i. e.* a third higher than the notes given. On Miss Catley's hornpipe see vol. i. p. 326 *b*, 763 *b*, and vol. ii. 161 *b*.

HORSLEY, CHARLES EDWARD. Page 754 *a*. Add day of birth, Dec. 16 (1822 is the correct date), and in line 3 from end of article, *for* March 2 *read* Feb. 28.

HOSANNA. Page 754 *b*, line 2, *for* [OSANNA] *read* [MASS].

HOTHBY, JOHN (see p. 754). It should be mentioned that the treatise beginning 'Qnid est Proportio,' of which there are copies at the British Museum and Lambeth Palace, is not identical with the 'Regulæ super proportionem' of the Paris, Venice, and Bologna libraries. In the national library at Florence is a MS. containing several works by Hothby; namely, (1) Ars musica; (2) a dialogue on the same subject, in which the author quotes, among others, Dunstable, Dufay, and even Okeghem; (3) a letter in Italian, refuting the censures of Osmense, a Spaniard; (4) 'Calliopea legale,' a musical treatise, of which there is another copy at Venice. This last work is interesting as giving an account of the transition from neumes to square notes. Another important MS. of Hothby's was formerly at Ferrara, but has been lost: besides a 'Kyrie,' a 'Magnificat,' and other musical compositions, it contained the following short treatises, of which there are copies in the Liceo Communale at Bologna:—(1) the abovementioned 'Regulæ super proportionem'; (2) 'De Cantu figurato'; (3) 'Regulæ super Contra-

punctum'; (4) 'Manus per genus diatonicum declarata'; (5) 'Regulæ de Monochordo manuali.' Among other minor works are a 'Tractatus quarundum regularum artis musices' at Florence, and a second treatise on Counterpoint, beginning 'Consonantia interpretatur sonus eum alio sonans,' in the Paris MS. Little is known of the life of John Hothby, Ottohi or Octohi, as he is still called in Italy. The Paris MS. styles him a Doctor of Music; but whether he took his degree at an English or foreign University does not appear. After leaving the monastery at Ferrara he is supposed to have taken up his residence at Florence, where he was held in great honour in 1471. The British Museum MS. of 'Quid est proportio' is dated 1500, and it is probable that Hothby died soon after this at an advanced age. [A.H.-H.]

HOWELL. Add dates of death of James, Aug. 5, 1879, and of Arthur, April 16, 1885.

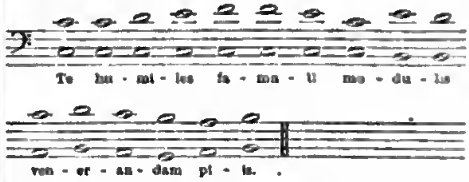
HUBER, Hans, born June 28, 1852, at Schönewerd in Switzerland, studied from 1870 to 1874 at the Leipzig Conservatorium, and subsequently, after two years' experience as a teacher in Alsace, took up his residence at Basle. His compositions, most of which are for the piano, either in combination with other instruments or alone, show the strong influence of Brahms, but not to the exclusion of the more romantic style of Liszt. A fairy opera 'Floreslan,' concertos for piano and for violin, a trio, a pastoral sonata for pinno and violoncello, 'Carneval,' 'Ländliche Symphonie,' and 'Römischer Carneval,' for orchestra, as well as piano pieces and songs, may be mentioned. [M.]

HUBERT. *After* Porporino *add* in Appendix.

HUCBALDUS DE S. AMANDO (Huhald de S. Amand; Hugbald de S. Amand). Our knowledge of the condition of Music during the early Middle Ages is derived chiefly from the information furnished by three learned writers, of whom the earliest was a Monk, named Huchald, of S. Amand sur l'Elnon, in Flanders, who is frequently mentioned under the title of Monachus Elnonensis. He was born about the year 840, and flourished, therefore, a full century before Guido d'Arezzo, and a century and a half before Magister Franco—the only two writers whose musical treatises possess an interest comparable with his own. Of the details of his life we know but very little more than that he was a disciple of S. Remi of Auxerre, and the intimate friend of S. Odo of Cluny; that he was a Poet, as well as a Musician;[1] and, that he died, at a very advanced age, in the year 930. But of his life-work we know all that need be desired.

Of Huchald's 'Enchiridion' or tract, 'De Harmonica Institutione'—the only work by him that has been preserved to us—the two most perfect copies known are those in the Paris Library, and in that of S. Benet's (now Corpus Christi) College, Cambridge. The title of the Paris MS. is 'Enchiridion Musicæ.'[2] The Cambridge MS. forms part of a volume[3] entitled 'Musica Hogeri, sive Excerptiones Hogeri Abbatis ex Autoribus Musicæ Artis,' and containing, besides the 'Enchiridion' of Huchald, a less perfect copy of another 'Enchiridion' by his friend, S. Odo of Cluny, which, though written in Dialogue, resembles it, in many respects, so closely, that copies of the one MS. have sometimes been mistaken for the other.[4]

In this tract, Huchald describes, under the name of Symphonia, the primitive form of Part-writing called, by Guido d'Arezzo, Diaphonia, or Organum, and, by Magister Franco, Discan: Of this Symphonia he mentions three kinds, which he calls Diatessaron Symphonia, Diapente Symphonia, and Diapason Symphonia; in other words, Harmony in the Fourth, the Fifth, and the Octave. Examples of these rude attempts at Harmony have already been given, in vol. ii. p. 469, and vol. iii. p. 427 *b*. But, in addition to the rules for the construction of these, he tells us, in his Eighteenth Chapter, that so long as one voice continues to sing the same note, the others may proceed at will; of which method he gives the following example:—



These examples are written in a peculiar form of Notation, invented by himself, which has already been described, and illustrated by his own examples, in the articles above referred to. He did not, however, confine himself entirely to this ingenious device, but supplemented it by the invention of fifteen arbitrary signs, for representing the notes of the Gamut, from Γ, to aa, together with four more signs, of like character, for the four Authentic Modes—

Primus qui et gravissimus Græce Protos *dicitur vel* Archos.

Secundus Deuteros *tono distans a Proto.*

Tertius Tritos *semitono distans a Deutero.*

Quartus Tetardos *tono distans a Trito.*

The number of examples given in illustration of these principles, and others deduced from them, is very great; and the tract concludes with an account of the descent of Orpheus into Hades, in search of Eurydice. [W.S.R.]

HUEFFER, Francis, Ph. D., author and musical critic, was born in 1845. After studying modern philology and music in London, Paris, Berlin, and Leipzig, he fixed his residence in London and devoted himself to literary work. His first articles appeared in the late 'North British Review,' in the 'Fortnightly Review' (when under Mr. John Morley's editorship), and

[1] He dedicated to the Emperor, Charles the Bald a poem in praise of baldness, beginning 'Carmina Clarisonæ, Calvis, Cantate Camenæ'; in which every word began with the letter C.

[2] No. 7202. [3] No. cclx.

[4] Huchald and S. Odo were both disciples of S. Remi of Auxerre. S. Odo was born A. D. 878, and died in 942.

in the 'Academy,' of which he became assistant editor. At a time when England hesitated to acknowledge the genius of Wagner, Mr. Hueffer brought home to amateurs the meaning of the modern developments of dramatic and lyrical composition by the publication, in 1874, of his 'Richard Wagner and the Music of the Future.' Mr. Hueffer was in 1878 appointed musical critic of 'The Times,' and consistently followed up his advocacy of the modern in art by supporting the claims of living English musicians. He has also written librettos for several of our rising composers. Thus 'Colomba' and 'The Troubadour,' were written for Mr. Mackenzie, and 'The Sleeping Beauty' for Mr. Cowen. He has lately undertaken the English version of Boito's 'Otello,' where his task has been to translate the adaptation of Shakespeare's play as made by the young Italian poet and composer for Verdi's opera.

As early as 1869 Mr. Hueffer had published a critical edition of the works of Guillem de Cabestanh, which gained him the degree of Ph. D. from the University of Göttingen, and led to his election to the 'Felibrige' or Society of modern Troubadours, of which Mistral (the author of 'Mireijo'), Théodore Aubanel, and other distinguished poets are the leading spirits. 'The Troubadours,' a history of Provençal life and literature of the middle ages, appeared in 1878; and a series of lectures on the same subject was delivered at the Royal Institution in 1880. A collection of 'Musical Studies' from the 'Times,' etc., was published in 1880, and soon appeared in various translations; 'The Life of Wagner,' the first of the 'Great Musicians' series, in 1881; 'Italian and other Studies,' in 1883. The 'Correspondence of Wagner and Liszt,' a translation, followed soon after the publication of the 'Briefwechsel,' by Breitkopf & Härtel in 1888. No more than a brief reference can be made to Mr. Hueffer's occasional contributions to the Quarterly and other reviews, and to some songs composed by him from time to time. [L.M.M.]

HÜNTEN, Franz. Line 3 from end of article, for date of death read Feb. 22.

HÜTTENBRENNER, Heinrich. P. 755 *b*, add that he wrote the words for at least two of Schubert's pieces—'Der Jüngling auf dem Hügel,' op. 8, and the part-song 'Wehmuth' (op. 80, no. 1).

HULLAH, John. Line 6 of article, *for* 1832 *read* 1833. P. 756 *a*, l. 10, *for* 1840 *read* 1839; l. 20, *for* Feb. 20 *read* Feb. 10. Add date of death, Feb. 21, 1884.

HUMFREY, Pelham. P. 757 *a*, line 3 from bottom, *for* produced *read* printed. (It had been performed in 1667.)

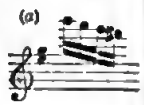
HUMOROUS MUSIC. The element of humour in music is far from common, and though easy to recognize when encountered, is rather difficult to define. Nor is this difficulty lessened by calling to mind a number of examples and endeavouring to generalize therefrom. Such a course shows us only that our title is either too comprehensive or too limited for the name of one particular kind of music, embracing on the one hand all scherzos, all comic-opera and dance-music, and on the other hand including only serious music in which a sudden and momentary change of mood appears. It is evident, however, that the title is inapplicable to merely light, gay or frolicsome music. On the other hand, to pronounce Beethoven the sole exponent of musical humour is to do away with the necessity for making a 'class.' How then shall we limit our definition? Will it be of any use to remember that there are various kinds of humour, such as high and low, comedy and farce? We fear not. Schumann indeed, writing on this subject, says:[1]—'The less educated minds are usually disposed to perceive in music without words only the feelings of sorrow or joy, but are not capable of discerning the subtler shades of these sentiments, such as anger or remorse on the one hand and kindliness or contentment on the other; a fact which renders it difficult for them to comprehend such masters as Beethoven and Franz Schubert, every condition of whose minds is to be found in their music. I fancy that I can perceive behind some of the Moments musicals of Schubert certain tailors' bills which he was not able to pay, such a Philistine annoyance do they express.' The poetic temperament may be permitted to indulge itself in fantasies like these, for which there may or may not be any actual foundation, but Schumann's words must not be taken literally. The scientific musician in his calmer moments is forced to admit that the expression in music of any emotion or sentiment whatever—beyond the elementary sensations of gloom and gaiety—is purely a matter of convention, depending for its effect upon the auditor's previous musical experiences. A Chinaman would not be thrilled by the strains of the Marseillaise, and a European finds nothing pleasing in the Javanese Gamelan. The National Anthem of one country is seldom rated highly by a foreigner, but let an Englishman hear 'Home, sweet home!' a Scotchman hear the skirl of his native instrument, or a Swiss be reminded of the *Ranz des Vaches*, and each will be moved to the very soul. Gaiety and gloom in music are discernible by all human beings alike; for this reason—joy is usually accompanied by an inclination to dance; therefore, by a natural association of ideas, music which has short brisk dance-rhythms excites lively emotions, while slow long drawn sounds connect themselves with tranquillity, repose and gravity of spirit. The Introduction and Vivace of Beethoven's A major Symphony afford an excellent illustration of our meaning; the broad slow phrases of the opening would impress the veriest savage, while the frisky rhythm of the main movement must gladden every heart that hears it.

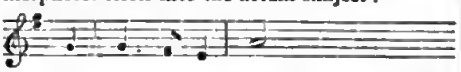
We have, however, wandered from our point, which is not what kinds of humour can be

[1] Schumann, Ges. Schrift. b. 1: *Das Komische in der Musik.*

expressed in music, hut, admitting that humorous musio does exist, in what does its humour consist? The answer is, that in music, as in literature, humour is chiefly to be sought in (1) sudden and unexpected contrasts of thought or language, (2) grotesque exaggeration, and (3) burlesque. To all three of these forms of humour Beethoven was equally addicted, and added besides a farcical fun all his own, sometimes exhibited in allotting a passage to an instrument unsuited to it, and upon which it sounds absurd. The hassoon is the usual victim on such occasions. To class 1 beloug such passages as the middle of the 1st movement of the Symphony no. 8—

the imitations of hirds in the slow movement of the 'Pastoral,' and the tipsy bassoon in the scherzo of the same, the wroug entry of the horn iu the Eroica and its indignant suppression hy the rest of the orchestra [quoted in vol. i. p. 73], which may be compared with the somewhat similar joke at the opening of the Choral Symphony scherzo, the charming effect of the long pedal bass on the drums in the last movemeut of the E♭ Piano Concerto, and many other passages too numerous to mention. Uuder class 2 are to he ranked those especially 'Beethovenish' passages in which a phrase is insisted upon and repeated with a daring bolduess, yet perfect artistio propriety, entirely beyond the conception of less gifted musicians, and indeed only imitated hy one other—Anton Dvořák. Two conspicuous examples may he given from Beethoven's Pianoforte Sonatas; oue in the last movement of the G major, op. 31. Here in the coda the simple first phrase of the principal suhject is tossed about, fast, slow, in the treble, in the bass, until it fiually dies of exhaustion. The passage is too long to quote, as is the equally delightful instance in the E minor Sonata op. 90 (1st movement), at the return to the 1st suhject, where a mere transient semiquaver passage (*a*) metamorphoses itself into the actual suhject :—

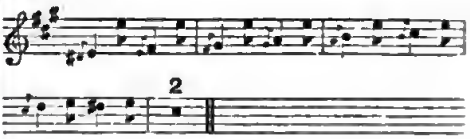




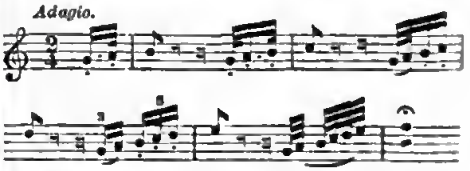
This whimsical exaggeration of a trifling phrase into momentary importance is a favourite devico of Beethoven's. Tho instance in the slow moveof tho C minor Symphony is familiar to every one.

The long dominant passages with which he returns to the suhject in the 4th Symphony (1st movement), in the 'Waldstein' Sonata (1st movement), in the 7th Symphony (last movement), aud many others, are all imbued with the same kind of humour. In his most serious moods, as in the passage from the C minor last qnoted, and again at the end of the same movement, he does not fear, as a less consummate artist might, to weaken the impression of his most earnest and poetic thoughts by this momentary intrusion of the grotesque; he is conscious of holding the reins of our emotione so firmly that he can compel our smiles or tears at any moment.

The third kind of humour in which Beethoven iudulges is the hurlesque vein so conspicuous in the finales of Symphonies No. 7 and 8 and the concluding pages of the C minor. It is a sort of scoff at musical commonplaces, and consists indeed, like the previous class, in comical exaggeration, hut so evidently intended as a satire on the inferior composers of the day as to justify us in classing it apart. To this class belong also such eminently droll passages as the hurryscurry of the douhle-hasses in the Trio of the C minor, and in the finale of No. 4, the snorting low notes for horn in the Trio of No. 7, etc. But after all, Beethoven's infinite variety of moods cannot be summed up so shortly as this; the quaint suggestion of 'tuning-up' in the following passage (A major Symphony, 1st movement)—



the comical introduction to the Fiuale of No. 1—

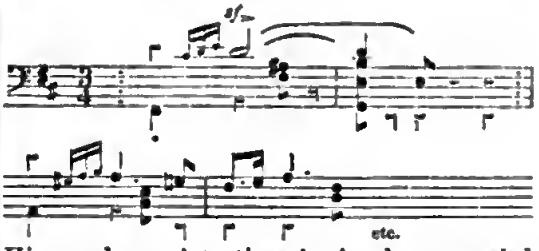


so suggestive of an animal let out of a cage, trying first cautiously one step, then another, then bolting off at full speed—these and a hundred other examples partake of the characteristics of more than one of our suggested 'classes' and must be left to speak for themselves.

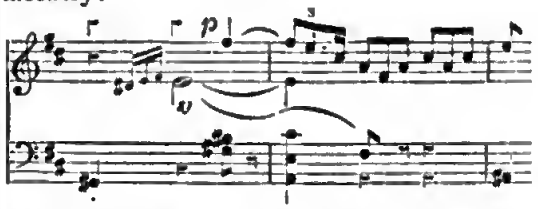
Turning away from Beethoven we must remark, as we have done under SCHERZO, that humour in music is rarely to be found elsewhere. Gaiety, liveliness, we find abundantly in Haydn and Mozart, piquant gracefulness in Schubert, Mendelssohn and composers of the French school, a certain grotesqueness occasionally in Schumann, Dvořák and Rubinstein; hut in vain do we seek for those sudden contrasts of mood and matter which are the essence of humour. Not to be too sweeping, let us admit that the Clowns' March, and still more Pyramus's dead march in Mendelssohn's 'Midsummer Night's Dream' music

are highly comic, that Schumann, in the 'Faschingsschwank aus Wien' hit upon a decidedly humorous idea when he made the rhythm of the first movement suggest, first his favourite 'Grossvatertanz' and then the prohibited 'Marseillaise'; let us also admit that Gounod's Funeral March of a Marionette is comical music, even apart from its 'programme,' still our collection of humorous specimens is not a large one. We must fall back upon that extensive class of music in which the humour is suggested—if not entirely possessed—by the words or ideas allied thereto. Many early examples of this kind will be found in the article on PROGRAMME MUSIC. Such phrases as

do not appear particularly droll by themselves, but when we know that they are intended to represent the mewing of a cat and the clucking of a hen we smile—perhaps. The humour of comic opera consists either in the rapid articulation of syllables on successive notes—known as 'patter'—or in the deliberate setting of nonsense to serious music. The so-called comic cantatas of Bach might be sung to serious words without any incongruity being apparent, although his 'Capriccio on the departure of a brother,' with its picture of the lamentation of the friends who tell the traveller of the dangers of his way, is one of the best musical jokes, ancient or modern. Mozart affords us in his operas many specimens of music which is at least thoroughly in keeping with the humour of the words, if not inherently humorous. Decidedly his best efforts of this kind are to be found in 'Die Zauberflöte.' In the operas-bouffes of Offenbach a decided feeling for musical humour was sometimes exhibited; for instance when Barbe Bleue relates the death of his wife to a pathetic-sounding air which, as he quickly recovers from his grief, he sings faster and faster till it becomes a merry quadrille-tune. The snoring chorus in Orphée, the toothache song in 'La Princesse de Trebizonde,' and many others, are singularly characteristic. Of the same class of humour as this might be mentioned an idea in Smetana's light opera 'The Two Widows,' which consists in making one of the characters stammer all the time he sings. This is funny enough, but unfortunately, in real life, the most inveterate stammerer loses his affliction the moment he sings. In the comic operas of Sir Arthur Sullivan, delightful as they are, the humour is quite inseparable from the words. Change these and all is lost. Almost the only instance of musical humour in opera, where the humour emanates from the music independently of the words, are to be found, where they would scarcely be looked for, in two of the later works of Wagner. In 'Siegfried' the whole of Mime's music is eminently characteristic, but in Act II, Sc. 3, when the dwarf comes wheedlingly to Siegfried he has the following expressive subject in the orchestra:



His murderous intentions having been revealed by the forest-bird, the theme appropriated to the latter is woven into Mime's music as if in mockery:

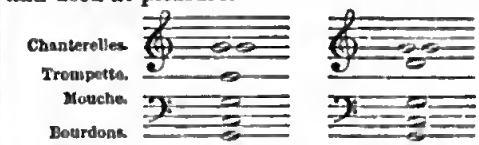


Again, a little later, when Siegfried deals the dwarf his merited fate, the brother Alberich, watching from a cleft in the rock, utters a peal of laughter to the 'smith-motive'

as if to say 'He will never wield the hammer again!' In the 'Meistersinger' we find many admirable specimens of musical drollery, such as the illustrative accompaniment of David's absurd catalogue of 'Tones,' the way in which the orchestra pokes fun at Beckmesser both in his serenade and in his version of Walther's song, but most especially in that remarkable scene of the 3rd Act (unfortunately reduced to a few bars in performance) where Beckmesser enters alone in silent perturbation and the orchestra interprets the current of his thoughts. This is a piece of musical humour absolutely without parallel.

Lest we should be deemed to have forgotten them, we will mention in conclusion Haydn's 'Farewell Symphony,' the 'Musical Joke' or 'Peasants' Symphony' of Mozart, and the 'Wuth über einen verlornen Groschen' of Beethoven, but whatever humour there may be in either of these compositions certainly does not reside in the music. [F.C.]

HURDY GURDY. P. 759 *a*, l. 20, When in the key of C, the lowest drone is tenor C. The lowest drones are called Bourdons, the next higher open string is the Mouche. The Trompette which is again higher, a copper string next the two melody-strings, may be tuned as indicated and used at pleasure.



One or other of the bourdons is omitted, according as the key is C or G. [A.J.H.]

HUTCHINSON, Francis. Correct name throughout to Hutcheson, and for last two sentences of article read as follows:—He was the only son of Professor Hutcheson of Glasgow, who was well known in connection with the study of ethical philosophy; he had taken a Scottish degree in medicine before 1762, when he took the degree of M.D. at Trinity College, Dublin. As early as 1750 he had published a medical work at Glasgow. In the roll of Graduates the following entry occurs:—'Francis Hutcheson (or Hutchisson), B.A. 1745, M.A. 1748, M.D. 1762.' He adopted the pseudonym of Francis Ireland, fearing to injure his professional prospects by being known as a composer.

HUTSCHENRUIJTER, Wilhelm, born Dec. 25, 1796, at Rotterdam, at first studied the violin and horn, but subsequently devoted himself to composition and to the direction of various choral and other musical societies, the Eruditio Musica, the Musis Sacrum, and the Euterpe. He was also music-director at Schiedam, and was for many years a member of the Academy of St. Cecilia in Rome. He wrote more than 150 compositions of various kinds, of which the most important were:—an opera, 'The King of Bohemia,' produced at Rotterdam, four symphonies, two concert overtures, an overture for wind instruments, several masses, cantatas, songs, etc. A fine sonata for piano and violoncello, op. 4, may also be mentioned. He died at Rotterdam Nov. 18, 1878. (Riemann's Lexicon.) [M.]

HYMN. P. 760 *b*, end of paragraph 1, *omit* Prosa from reference. At end of second paragraph, *for* Plain Chaunt *read* Plain Song. P. 762 *b*, l. 22, *for* 1594 *read* 1592. P. 764 *a*, l. 9 of second column of list in small print, *for* John Cooper *read* George Cooper.

I.

ILE ENCHANTEE, L'. Correct date of production to May 16.

IMPERFECT. Line 30 of article, *for* Large *read* Long.

INDY, Paul Marie Théodore Vincent d', born in Paris, March 27, 1851,[1] studied for three years under Diémer, attended Marmontel's class, and learnt harmony and the elements of composition with Lavignac. He then, without having learnt counterpoint or fugue, undertook to write a grand opera, 'Les Burgraves,' which was not finished, and a quartet for piano and strings, which was submitted to César Franck in the hope of overcoming the objections to the musical profession which were expressed by his family. Franck, recognising much promise in the work, recommended the presumptuous youth to study composition seriously. In 1873 d'Indy, who was now a first-rate pianist, entered Franck's organ class at the Conservatoire, where he obtained a second *accessit* in 1874, and a first in the following year. In 1875 he became chorus-master under Colonne, and in order to obtain experience of orchestral detail, took the position of second drummer, which he retained for three years, at the end of which time he began to devote himself entirely to composition. He has since been extremely helpful in organizing Lamoureux's concerts and in directing the rehearsals, which have led to such fine results as the performance of 'Lohengrin.' Like many another musician, d'Indy owes the first performance of his works to Pasdeloup, and his overture 'Piccolomini' (Concert Populaire, Jan. 25, 1874) revealed a musician of lofty ideals, whose music was full of melancholy sentiment and rich orchestral colouring. This overture, altered and joined to the 'Camp de Wallenstein' (Société Nationale, 1880), and the 'Mort de Wallenstein' (Concert Populaire, March 14, 1880), forms the trilogy of 'Wallenstein,' a work inspired directly by Schiller, and one of the composer's most remarkable productions. The entire trilogy was performed for the first time at the Concerts-Lamoureux, Feb. 26, 1888. After this he produced a symphony, 'Jean Hunyade,' an overture to 'Antony and Cleopatra,' 'La Forêt enchantée,' symphonic ballad after Uhland; a quartet for piano and strings in A; 'La Chevnuchée du Cid,' scena for baritone and chorus; 'Sangefleuric,' legend for orchestra; a suite in D for trumpet, two flutes, and string quartet; a 'Symphony' on an Alpine air for piano and orchestra, all of which have been performed at various Parisian concerts. D'Indy has only once written for the stage; a small work, entitled 'Attendez-moi sous l'orme,' was produced at the Opéra Comique on Feb. 11, 1882, with but little success, but he has since made up for its failure by the dramatic legend 'Le Chant de la Cloche,' which gained the prize at the competition of the city of Paris in 1884, and was performed three times in 1886 under Lamoureux's direction. Besides these, d'Indy has written several minor works, a 'lied' for violoncello and orchestra, piano pieces and songs, sacred and secular. He is a serious and thoughtful composer, who does not in the least care to please the public ear. The melodic idea may be sometimes poor and not very striking, but the composer has such a command of the resources of his art as to be able to make the most ordinary phrases interesting. In order to obtain this extraordinary knowledge of technical combinations and of vivid musical colouring, d'Indy, who was at first a follower of Schumann, has borrowed largely from Berlioz's methods; but in conception and general style his 'Chant de la Cloche' approaches more nearly to Wagner. [A.J.]

[1] Date verified by register of birth.

INFLEXION. See ACCENT, vol. i. p. 16 *a*.

INSTRUMENT. Vol. ii. p. 6 *a*, note 1, *for* (see p. 794 *a*) *read* (see vol. i. p. 749 *a*). P. 6 *b*, l. 11 from bottom, *for* 4 of the 29 strings *read* 5 of the 30. After l. 5 from bottom *add* while in the instruments of the Mandoline family a plectrum of tortoiseshell is used.

INTERMEZZO. P. 9 *a*, l. 22, *for* 1734 *read* 1731. Two lines from end of article *omit the word* latest.

INTRODUCTION. P. 13 *b*, l. 14 from bottom, *add* opus number of the Nocturno referred to, op. 62, No. 1. P. 14 *b*, l. 29 from bottom, *for* D *read* D minor.

INVENTION. Only the first set of pieces mentioned, viz. the 15 in 2 parts, are called by this name; the 3-part compositions are called 'Sinfonien.'

INVERTED CADENCE. See MEDIAL CADENCE, vol. ii. p. 244.

INVITATORIUM. A species of Antiphon, appointed, in the Roman Breviary, to be sung, at Matins, in connection with the Psalm 'Venite exultemus Domino.' Anglican Ritualists sometimes apply the term, Invitatorium, or Invitatory, to the 'Venite' itself; but this use of it is incorrect. It consists of short sentences, sung before, and between, the Verses of the Psalm; and sometimes gives rise to very elaborate complications in the text and music. [W.S.R.]

IPHIGÉNIE EN AULIDE. Concerning Wagner's ending to the opera see vol. iv. p. 354 *b*.

IRISH MUSIC. P. 21 *a*, musical illustration, *for* chos *read* Chor.

IVANOFF. Add that he died at Bologna, July 8, 1880.

J.

JACK. P. 27 *a*, l. 1, 7. See SPINET, vol. iii. p. 651 *a*, footnote.

JACKSON, WILLIAM, 'of Exeter.' Add day of birth, May 28.

JACKSON, WILLIAM, 'of Masham.' Correct date of birth to 1815.

JADASSOHN, SALOMON. Line 13 of article, *for* D *read* D minor. Mention should be made of two pianoforte trios, a string quartet, two quintets for pianoforte and strings (op. 70 and 76), a pianoforte quartet (op. 77), a piano concerto (op. 89), and of a setting of Psalm c. for alto solo, double chorus, and orchestra.

JADIN, HYACINTHE. P. 29 *b*, l. 29, *for* in 1802 *read* in October 1800.

JAELL, ALFRED. Add date of death, Feb. 28, 1882.

JAHN, OTTO. Add that his life of Mozart was published in an English translation by Miss Pauline Townshend, in three volumes, by Novello and Co. in 1882.

JAHRBÜCHER, etc. For continuations see BREITKOPF & HÄRTEL in Appendix, vol. iv. p. 562.

JANIEWICZ. Line 3 of article, *for* 1783 or 4 *read* 1784 or 5. Add that an andante of Mozart's for violin and orchestra, dated April 1, 1785 (K. 470), is believed by Jahn (iii. 297) to have been written for Janiewicz.

JANOTHA, NATHALIE. Line 4 from end of article, *for* of the same year *read* 1878. Add that in 1885 she was made pianist to the court of Germany and Prussia by William I.

JANSA, LEOPOLD. Correct date of birth to 1794; add that he last appeared at Vienna in 1871, when he was 77 years of age, and add day of death, Jan. 25.

JARDINE & Co. a firm of organ-builders in Manchester. The house was founded in 1823 by Renn. Between 1825 and 1830 the firm was Renn & Boston, and after that Renn alone, till his death in or about 1848. In 1850 the business was bought by Kirtland & Jardine. In 1865 Kirtland retired, and Frederic W. Jardine remained alone until 1874. The business was then bought by J. A. Thorold & C. W. Smith, who are now trading under the name of Jardine & Co. Examples of their work may be found in St. Peter's Church and the Free Trade Hall, both in Manchester, and also in Stockport Sunday School. [V. de P.]

JENSEN, ADOLPH. Correct date of death to Jan. 23, and add that the score of an opera 'Turandot' was found after his death.

JEUNE, LE. See LE JEUNE, vol. ii. 118.

JEWITT, RANDOLPH. See vol. iv. p. 170 *b*, note 4.

JOACHIM. L. 9 of article *read* In 1841 he became. (Corrected in later editions.) To list of works add Variations for violin and orchestra, in E minor.

JÖDEL. See TYROLIENNE.

JOHNSON, JOHN. See LONDON VIOLIN MAKERS, vol. ii. p. 164 *b*.

JOMMELLI, NICCOLO. P. 36 *b*, l. 13 from bottom, *for* Sept. 11 *read* Sept. 10. P. 37 *b*, l. 22 from bottom, *for* 1771 *read* 1770. P. 38 *a*, l. 1, *for* Aug. 28 *read* Aug. 25.

JONAS, EMILE. P. 39 *a*, add to list of operettas, 'Le Chignon d'or,' Brussels, 1874; 'La bonne Aventure,' 1882; 'Le premier Baiser,' 1883.

JONCIÈRES, VICTORIN DE, the adopted name of FÉLIX LUDGER ROSSIGNOL, born in Paris, April 12, 1839. The name by which he is known was adopted by his father, a journalist and advocate of the Cour d'Appel, who, under the Empire, was one of the principal contributors to the 'Patrie' and the 'Constitutionnel.' Victorin began by studying painting; but by way of amusement he composed a little opéra comique

adapted by a friend from Molière's 'Sicilien,' which was performed by students of the Conservatoire at the Salle Lyrique in 1859. A critic who was present advised the composer to give up painting for music, and accordingly Joncières began to study harmony with Elwart. He entered Leberne's counterpoint class at the Conservatoire, but left it suddenly on account of a disagreement with his master concerning Wagner, who had just given his first concert in Paris. From this time he studied independently of the Conservatoire. At the Concerts Musard he produced an overture, a march, and various orchestral compositions; he also wrote music to 'Hamlet,' produced by Dumas and Paul Meurice. A performance of this work was given as a concert at his own expense in May, 1863, and a representation was given at Nantes on Sept. 21, 1867, under his direction, with Mme. Judith, of the Comédie Française, in the principal part. The play was produced in Paris at the Gaîté later in the following year, but for the recent performance of 'Hamlet' at the Français, Joncières' music was rejected by M. Perrin. On Feb. 8, 1867, Joncières made his real début as a dramatic composer at the Théâtre Lyrique, with a grand opera, 'Sardanapale,' which was only partially successful. In spite of this comparative failure, Carvalho was persuaded to produce a second grand opera, 'Le dernier jour de Pompéi' (Sept. 21, 1869), which was harshly received by the public. Shortly afterwards a violin concerto was played by his friend Danhé at the Concerts of the Conservatoire (Dec. 12, 1869). The Lyrique having come to an end after the war, Joncières' dramatic career ceased for a long time, as he would not write for the Opéra Comique, and could not gain admittance to the Grand Opera. He wrote a Symphonic Romantique (Concert National, March 9, 1873), and various other pieces were produced at the concerts conducted by Danbé at the Grand Hotel. At length, on May 5, 1876, he succeeded in producing his grand opera 'Dimitri,' for the opening of the new Théâtre Lyrique at the Gaîté, under the direction of Vizentini; and the work, although it did not attract the public, showed that the composer possessed a strong dramatic instinct, inspiration of some power, if little originality, and an effective style of orchestration. The opera was such a remarkable advance upon his earlier productions that hopes were formed which have not been realized either by his 'Reine Berthe' (Dec. 27, 1878), given four times at the Opéra, nor by his 'Chevalier Jean' (Opéra Comique, March 11, 1885), which succeeded in Germany, though it had failed in Paris. Besides these dramatic works Joncières has written numerous compositions for the concert-room: 'Sérénade Hongroise,' 'La Mer,' a symphonic ode for mezzo soprano, chorus, and orchestra, 'Les Nubiennes,' orchestral suite, a Slavonic march, a Chinese chorus, etc. His works, of which 'Dimitri' is by far the best, have the merit of being carefully orchestrated, and his vocal writing is marked by a just sense of the laws of prosody. As a critic—for since 1871 he has been musical critic to 'La Liberté,' and contributes to it theatrical notices, etc. under the pseudonym of 'Jennius'—his opinions, like his music, are wanting in balance and unity, and have considerably injured his musical standing. In Feb. 1877 M. Joncières received the cross of the Légion d'honneur. [A.J.]

JONES, Henry & Sons, organ-builders in London, established 1847; they made the organs for Christ Church, Albany Street; St. Matthias, West Brompton; and the Aquarium, Westminster. They invented an ingenious composition pedal, under the influence of which any stops may be brought on by a turn of the stop-handle to the right; so that any possible combination, prepared but an instant before it is wanted, may be brought on to, or taken off, the keys. [V. de P.]

JONES, John. P. 39 *b*, the last note but one of the chant should be D not C. (Corrected in later editions.)

JORDAN, Abraham, sen. and jun., belonged to an ancient family located in Maidstone in the 15th century. The elder, who was a distiller, but had a mechanical turn, devoted himself to organ-building, and removed to London, where he made many fine instruments. He instructed his son Abraham in the same business. The Jordans deserve especial notice as being the inventors of the swell, which was in the form of a sliding shutter, and was first applied to the organ which they built for St. Magnus' Church, London Bridge, in 1712. In 1720 they built the organ of the Duke of Chandos at Cannons, on which Handel used to play. This was sold by auction in 1747, after which they repaired it and conveyed it to Trinity Church, Gosport. See Byfield, Jordan, and Bridge, vol. iv. p. 571; also vol. ii. pp. 595, 596. [V. de P.]

JOSQUIN. P. 42 *b*, l. 20, *for* who creates a genial impression, *read* who impresses us as being a genius.

JULLIEN, Jean Lucien Adolphe, born June 1, 1845, was the son and grandson of distinguished literary men, his grandfather, Bernard Jullien (1752–1826) having held various professorships, and his father, Marcel Bernard Jullien (1798–1881), having been for some years principal of the College at Dieppe, and subsequently editor of the 'Revue de l'instruction publique,' and having taken a prominent part in the compilation of Littré's Dictionary. Adolphe Jullien was educated at the Lycée Charlemagne in Paris, and having taken the degree of licentiate in law, he completed his musical studies under Bienaimé, retired professor at the Conservatoire. His first essay in musical criticism was an article in 'Le Ménestrel,' on Schumann's 'Paradise and the Peri,' which had just been produced unsuccessfully in Paris (1869). In that article his pronounced opinions in favour of the advanced school of music are expressed as fearlessly as they are in his most recent writings. He has ever since fought valiantly for musical progress of every kind, and in the Wagnerian controversy he has taken a position

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which cannot be sufficiently admired. His recently published life of that master is not only a monument of accurate and erudite information, but a complete and in most cases just review of all his works, while the collection of caricatures and the other illustrations make the book exceedingly amusing. He is now about to publish a companion volume on Berlioz. But before engaging in the great musical battle of our day, he had proclaimed his convictions with regard to Berlioz, Schumann, and other composers who were too little appreciated in France, with great vigour and exhaustive knowledge of his subject. He has at various times contributed to the 'Revue et Gazette musicale,' the 'Ménestrel,' the 'Chroniqne musicale,' the 'Renaissance musicale,' the 'Revne contemporaine,' the 'Moniteur du Bibliophile,' the 'Revue de France,' the 'Correspondant,' the 'Revue Britannique,' 'L'Art,' 'Figaro,' and other periodicals. He was critic to the 'Français' from May 1872 to Nov. 1887, when that paper was amalgamated with the old 'Moniteur universel'; since that time M. Jullien has remained on the staff. Besides exercising the ordinary avocations of a musical critic, he has made an intimate study of the history of the eighteenth century, especially in connection with the theatrical affairs of the time; and most of his earliest books, which have become exceedingly difficult to procure, treat of this subject. His first books, 'L'Opéra en 1788' (1873), and 'La Musique et les Philosophes an XVIIIe siècle' (1873), were followed by several which have no direct bearing on music. A complete list of his works since 1876 is appended:—'Un Potentat musical,' etc. (1876); 'L'Église et l'Opéra en 1735' (1877); 'Weber à Paris' (1877); 'Airs variés, histoire, critique, biographies musicales et dramatiques' (1877); 'La Cour et l'Opéra sous Louis XVI' (1878); 'La Comédie et la Galanterie au XVIIIe siècle' (1879); 'Histoire du Costume au Théâtre' (1880); 'Goethe et la musique' (1880); 'L'Opéra secret au XVIIIe siècle' (1880); 'La Ville et la Cour au XVIIIe siècle' (in which is embodied the second of the earlier works, 1881); 'Hector Berlioz' (1882); 'La Comédie à la Cour' (1883); 'Paris dilettante au commencement du siècle' (1884); and 'Richard Wagner, sa vie et ses œnvres' (1886). [M.]

JULLIEN'S MILITARY JOURNAL. Omit the reference to MILITARY JOURNALS.

JUNCK, BENEDETTO, born August 24, 1852, at Turin, his mother being an Italian, and his father a native of Alsace. After a mathematical training at Turin, he was sent into a commercial house at Paris. He would from the first have preferred to make music his profession, but although the Juncks were a wealthy family, his father objected to the choice of so precarious a career. His natural bias, however, proved too strong; and instead of applying himself closely to business, Benedetto Junck devoted his time chiefly to music. Such musical education as he brought with him to Paris was slight, and almost entirely confined to the pianoforte. Hence the orchestral works of the great masters which he first heard in Paris keenly stirred his artistic temperament; and his ambition to dedicate himself to music became deeply rooted. In 1870 he returned to Turin as required by law to perform a year of military service, and about this time his father died. He was now free to follow his own inclinations, and at the age of 22 he went to Milan, and put himself under Alberto Mazzucato (then principal of the Milan Conservatorio) for a course of study in harmony and counterpoint. He also worked a short time under Bazzini.

In 1879 Junck married, and his home is now in Milan, where during the winter season he gives concerts in his own house, at which leading artists are wont to meet. Being a man of independent means, he has no motive for writing but the impulse of his own mind. His works are not numerous, but are all marked by earnestness, refinement and culture.

The list of his published works is as follows:—

1. 'La Simona,' a set of twelve songs for Soprano and Tenor (words by Fontana). 1878.
2. Otte Romanze (words by Heine and Panzacchi). 1881.
3. Two Songs (words by Heine). 1883.
4. Sonata for PF. and Violin in C. 1884.
5. Sonata for PF. and Violin in D. 1885.
6. String Quartet in E. 1886.

Although the earliest of Junck's works, 'La Simona' still stands pre-eminent among them for originality and power; but some of the 'Otte Romanze,'—especially nos. 2 and 4, entitled *Dolce sera* and *Flebil trarersa l'anima mia*, are also compositions of a high order. The melodies are graceful and flowing, and the accompaniments are worked out with care and taste.

It is, however, in chamber-music that Benedetto Junck may be said to have rendered the most valuable service, because this kind of music has been neglected in Italy, and is consequently a scarce product there. Both the sonatas and the quartet are well-written and interesting works; the form is clear, and the ideas are fresh and melodious; and the treatment of the instruments shows a skilful hand. Of the single movements[1] we would especially commend the Andante of the Sonata in G, which contains a warm and impassioned melody of much beauty, and the graceful and delicate Presto of the second sonata. Both are highly effective without being difficult.

A special characteristic of Junck's is his skill in combining distinct melodies. Throughout his works it rarely happens that the principal melody is merely supported by an accompaniment; it is far more common to find independent melodies in the subordinate parts. As two examples out of many we may mention the Intermezzo of the second sonata, and the last song of the 'Otte Romanze.'

With this wealth of melody, contrapuntal knowledge and genuine musical feeling, Benedetto Junck may unquestionably be regarded as one of the most distinguished of the younger Italian composers of the present time. [A.H.W.]

1 The fact that the several movements of a Sonata are advertised and sold separately in Italy is a sign of the imperfect appreciation of chamber-music by the Italian public.

K.

KAHRER-RAPPOLDI, Mme. See vol. iii. p. 76 *b*.

KALKBRENNER, F. W. Line 3 of article, the date of birth should probably be corrected to 1784.

KAMMERTON. See Chorton in Appendix.

KAPSBERGER, J. H. See vol. iv. p. 264 *b*, note 3.

KASTNER, Johann Georg, born at Strassburg March 9, 1810. He was destined to theology; but music conquered, and the successful performance of his opera, 'Die Königin der Sarmaten,' induced the town council of Strassburg to grant him the means of going to Paris in 1835, where he finished his studies under Berton and Reicha, and resided till his death there Dec. 19, 1867. In 1837 he published his Treatise on Instrumentation, the first work of the kind in France, and the beginning of a long series of elementary treatises. He was not less fruitful as a composer of operas:—'Beatrice' (German), 1839; 'La Maschera,' at the Opéra Comique, 1841; 'Le dernier Roi de Juda,' his best work, given at the Conservatoire, 1844; 'Les Nonnes de Robert-le-Diable,' 1845, and a number of vocal and instrumental compositions large and small, including his 'Livres-Partitions,' half music, half treatises. Besides the numerous works enumerated below, Kastner was a voluminous contributor to the 'Gazette Musicale,' the 'Ménestrel,' and the 'Revue étrangère,' as well as to the German periodicals, 'Iris,' 'Allg. musikalische Zeitung,' 'Neue Zeitschrift,' 'Cecilia,' and many others. Every spare moment was directed to the preparation of a vast 'Encyclopædia of Music,' which remained unfinished at his death. Such learned industry obtained its deserved reward, Kastner was made an Associate of the French Academy, and was also decorated by a very large number of institutions outside of France.

For the details of his honourable and useful life we must refer to the exhaustive biography by Hermann Ludwig, Breitkopf & Härtel, 3 vols. 1886, with complete Lists, Indexes, etc., a monument raised to Kastner's memory by the devotion of his widow. His library has been acquired by his native city.

List of Kastner's Works.

Strassburg, 1826—1835. 5 Operas; 9 Symphonies; 5 Overtures; PF. Concerto; Marches; Choruses; Waltzes; 10 Serenades for Wind Instruments.

Paris. Operas:—'Beatrice' (1839); 'La Maschera' (1841); 'Le dernier Roi de Juda' (1844); 'Les Nonnes de Robert-le-Diable' (1846). Hymns, Cantatas:—'La Résurrection' (1835); 'Sardanapale' (1852); Cantate Alsacienne (1858). Scenes for Voices and PF., Songs, etc.:—'Les derniers moments d'un Artiste,' 'Le vétéran,' 'Le nègre,' 'Glenallan,' 'Judas Iscariote,' etc., 41 in all. Part-songs, chiefly for men's voices:—'Bibliothèque chorale,' 72 nos.; 'Heures d'amour,' 6 nos.; 'Les chants de l'armée Français,' 23 nos.; 'Les chants de la vie,' 28 nos.; 'Les orphéons,' etc., etc., 26 more in all. Piano:—'Valses et Galops de Strasbourg,' 3 sets; Waltzes, Polkas, Marches, etc., 21 more in all. Orchestra:—2 'Ouvertures de Festival,' in Eb, and C; 'Drame-symphonie'; 2 pieces for Saxophone and PF. Treatises:—1. 'Traité gén. d'Instrumentation' (1836). 2. 'Cours d'Instr. considéré sous les rapports poétiques,' etc. (1836). 3. 'Grammaire musicale' (1837). 4. 'Théorie abrégée du contrepoint et de fugue' (1839). 5. 'Méthode élémentaire d'harmonie.' 6. Supplements to nos. 1 and 2. The above were approved by the Institut, and nos. 1, 2, and 6 adopted by the Conservatoire. 7. 'Méthodes élément. de chant, piano, violon, flûte, flageolet, cornet à p.' (1837) 8. 'De la composition,' etc., MS. (1841). 9. 'Cours d'harmonie moderne,' MS. (1842). 10. 'Méthodes élém. de violoncelle, hautbois, clarinette, cor, ophicléide, trombone' (1844). 11. 'Méthode . . . de Saxophone' (1845). 12. 'Méthode . . . de timbales' (1845). 13. 'Manuel . . . de musique militaire' (1847). 14. 'Traité de l'orthographie musicale,' MS. (1849). 15. 'Les danses des morts' (1852). 16. 'La harpe d'Éole et la musique cosmique' (1855). 17. 'Les Chants de l'Armée, Française, avec un Essai historique sur le Chants militaire des Français' (1855). 18. 'Les voix de Paris' (1857). 19 'Les sirènes.' 20 Paréміologie mus. de la langue française (1866). Nos. 15, 16, 18, 19, and 20 contain large compositions orchestral and vocal.

Kastner's son Georg Friedrich Eugen, born at Strassburg Aug. 10, 1852, devoted himself to physical science, especially to the law of vibrations. He was the inventor of the 'Pyrophone,' an instrument for the employment of 'singing flames.' He brought the subject before the Académie des Sciences, March 17, 1873; and issued a book, 'Le Pyrophone. Flammes chantantes,' which reached its 4th edition in 1876. (See also 'Journal of Society of Arts,' Feb. 17, 1875.) Shortly after this he was seized with serious illness, and expired April 6, 1882. His memoir occupies the concluding chapters of his father's life by H. Ludwig (B. & H. 1886.) [G.]

KEARNS, William Henry. A prominent figure in London musical life in the middle part of the century. He was born at Dublin in 1794, and came to London in 1817, where he played the violin at Covent Garden Theatre. He soon however became the musical adviser to Arnold and Hawes, and 'Der Freischütz,' 'Azor and Zemira,' 'Robert the Devil,' and many other foreign operas were brought out under his direction at Covent Garden. Mr. Kearns wrote the additional wind accompaniments to the 'Messiah' and 'Israel in Egypt,' for the Festival at Westminster Abbey in 1834, as well as for Handel's choruses at provincial festivals. In 1845 he assisted Gauntlett in editing the 'Comprehensive Tune-book.' He died in Prince's Place, Kennington, Dec. 28, 1846. [G.]

KEELEY, Mrs. (Mary Anne Goward), was born at Ipswich Nov. 22, 1805. Being endowed with a pure soprano voice of remarkable compass, she was apprenticed for seven years to the well-known teacher of music, Mrs. Smart (a sister-in-law of Sir George Smart), under whom she made her first appearance on the stage at Dublin in 1824. On July 2, 1825, she appeared in London at the Lyceum, then under the management of Mr. Arnold. The performance consisted of 'The Beggar's Opera' (with Thorne, Miss Stephens, and Miss Kelly), Shield's 'Rosina,' and 'The Spoiled Child,' in which last two pieces Miss Goward played. The event is thus chronicled in the 'Times' (July 4):—'Miss Goward, the débutante, appeared as Rosina in the opera of that title. She is young, of a slen-

der figure, and with intelligent features. Her voice is pretty, and after she had overcome the first embarrassments of her entrance, she went through the part very successfully. She sang the songs in a simple manner, which deserved the applause she received. It is dangerous to prophesy at first appearances, hot we may, nevertheless, venture to say that tbis young lady promises to make a very fine actress. . . . Miss Goward played Little Pickle in the "Spoiled Child" very well indeed.' In the same season ehe sang Annetta in 'Der Freischütz' with Braham and Miss Paton. In 1826, on the production of Weber's 'Oberon' at Covent Garden, she undertook the small bnt important part of the Mermaid, the music of which had been previously tried hy Miss Love and Miss Hammersley, both of whom declined to sing it owing to the difficulty of bearing the delicate orchestral accompaniments at the back of tbe vast stage where the Mermaid has to appear. Miss Gownrd, however, overcame this obstacle, as Mr. Planchè states ('Recollections and Reflections,' vol. i.); 'she was even then artist enough to be entrusted with anything,' and her singing of the Mermaid's music earned for her the personal thnnks of the composer. For the next few years Miss Goward continued to sing in English opera, hut after her marriage with the well-known comedian, Mr. Keeley (which took place en June 26, 1829), she devoted her talents entirely to comedy, in which she is one of the greatest artists of the English stage. In the present work it would be out of place to trace her dramatic career: it must suffice to state that since breaking a small blood-vessel, from the effects of which she suffered for two or three years, she has not taken an engagement at any theatre. Mrs. Keeley has never formally left the stage, but still takes great interest in theatrical affairs, and is justly loved and respected as the *doyenne* of the profession. [W.B.S.]

KEISER, Reinhard. Add day of death, Sept. 12.

KELER BELA. Add date of death, Nov. 20, 1882.

KEMBLE, Adelaide. Add date of death, Aug. 4, 1879.

KENNEDY. See London Violin-makers, vol. ii. p. 165 *a*.

KENNEDY, David, Scottish vocalist, born at Perth, April 15, 1825; died Oct. 13, 1886. He received his first lessons in music from his father, an eothusiastio musician, and at the age of eighteen assisted him as precentor of the North United Secession Church, Perth. At the nge of twenty he succeeded his uncle as precentor of South Street Church in the same city. At an early age he was apprenticed to a house painter in Perth. During this time, while working at a house ten or twelve miles distant, he resolved to hear Templeton, who was singing at the Perth Théatre. He started after leaving off work, running all the way, and clearing the distance in two hours. Having no money to pay for admission, he stood throughout the whole performance, in the pelting rain, with enr to key-hole, and then took to the road again to be ready for work at six in the morning. He afterwards worked as a jonrneyman in Edinburgh and London, but returned to Perth to commence business on his own account. He had, however, the never-ceasing desire to become a puhlic singer, and made frequent visits to Edinburgh to receive singing lessons from Mr. Edmund Edmunds. Having secured an appointment as precentor in Nicholson Street United Presbyterian Church, Edinburgh, he struggled hard to support himself and family by occasional concert giving, teaching, etc. in Edinburgh and neighbourhood. In Jan. '59 he received his first important engagement, for the Burns centenary at St. George's Hall, Liverpool. In the autumn he gave twelve concerts in Buccleuch Street Hall, Edinburgh. Every programme being different, he tested ahont 150 songs. Professor Ayton aod Robert and William Cbambers were in tbe habit of attending; they became his personal friends, and gave him many friendly hints, and great encouragement at the outset of his career. In 1860 he made short tours in Scotland, and in 1861 went as far ns the Orkneys. In the summer of 1862 he made his first appearance in London, at the Hanover Square Rooms. Four concerts were given, and the programmes contained selections from 'The Gentle Shepherd,' 'Noctes Ambrosianæ,' etc., etc. The veteran, John Templeton, was present upon each occasion, and was one of the first to offer his warm congratulations. In December of the same year Kennedy commenced a series of concerts in the Egyptian Hall, wbich extended to 100 nights, ending in May 1863. After tours in the south of England nnd in Scotland he returned to London in tho winter of 1864–65, to give a series of concerts in Store Street Hall, with fresh programmes, which included selections from 'Waverley,' and an entertainment called 'The Farmer's Ingle.' His eldest daughter, Helen, scarcely in her teens, had now become his accompanist. At one time or another his eleven sons and daughters all assisted in the entertainments. In the summer of 1866 he visited Canada and the United States, and sang in every city of importance North and South. For the next twenty years he toured at home and ahroad, travelling through Australia, New Zealand, South Africa, and India, and revisiting Canada several times. One of his first acts, when at Quebec in 1867, was to visit the grave of Wilson, who died there in 1849. He had photographs taken of the tombstone, and arranged that the grave shoold be tended and cared for in perpetuity. Mr. Kennedy's last nppearance in public was at a 'Burns Night,' in Sarnia, Oct. 4, 1886. The last concert given by the 'Kennedy Family' was at Stratford, Ontario, on tbe following evening. Mr. Kennedy being too ill to appear, his daughters carried out the programme, the Mayor of Stratford taking the chair. He probahly hastened his end hy resolving to revisit the grave of Wilson with the shadow of death almost upon him. He

went ont of his way to do so, and in a few days breathed his last, at Stratford. The body was embalmed and brought to his native land by his widow; a public funeral took place from his own house in Edinburgh, to the Grange Cemetery. An interesting sketch of his life by his daughter Marjory, has recently been published. It contains also a condensation of three books, previously published, entitled 'Kennedy's Colonial Tour,' 'Kennedy in India,' and 'Kennedy at the Cape.' Much sympathy was felt for him and his family in 1881 when one son and two daughters perished at the burning of the Théâtre des Italiens at Nice. His eldest son, David, died at Natal in 1884. Only a few years before his death Kennedy was at Milan receiving valuable hints from Lamperti; a true lover of his art, he ever felt the necessity for constant application and study. Mr. Kennedy leaves a successor in his son Robert, who is now successfully giving Scottish entertainments in Australia. A movement is on foot to raise a public monument in Edinburgh to Scotland's three great vocalists, Wilson, Templeton, and Kennedy. [W.H.]

KENT, JAMES. Add that he was chorister of the cathedral from 1711 to 1714, and was appointed organist of the same on Jan. 13, 1737. He died in October, not May, 1776, if his monument at Winchester may be trusted.

KETTERER, EUGÈNE, born at Rouen in 1831, entered the Paris Conservatoire, obtaining a second prize for *solfège* in 1847, and a *premier accessit* in 1852, under Marmontel. From that time until his death, which took place during the siege of Paris, Dec. 18, 1870, he appeared constantly as a pianist, and wrote multitudes of brilliant fantasias and drawing-room pieces, which obtained an immense and ephemeral popularity. [M.]

KEY, KEYBOARD. P. 53 *b*, l. 39, for the oldest illustration of a chromatic keyboard see SPINET, vol. iii. p. 653 *a*, footnote. Line 46, for the oldest example of a keyboard to a harpsichord or spinet see SPINET, vol. iii. p. 652 *a*, footnote; but Mr. Donaldson's upright spinet from the Correr collection, although undated, is probably, from its structure and decoration, still older. There is a spinet in the loan collection of the Bologna Exhibition (1888) made by Pasi, at Modena, and said to be dated 1490. P. 54 *a*, l. 11, *omit the word* ivory. P. 55 *b*, add at end of article:—The last new keyboard (1887–8) is the invention of Herr Paul von Jankó of Totis, Hungary. In this keyboard each note has three finger-keys, one lower than the other, attached to a key lever. Six parallel rows of whole tone intervals are thus produced. In the first row the octave is arranged c, d, e, f♯, g♯, a♯, c; in the second row c♯, d♯, f, g, a, b, c♯. The third row repeats the first, the fourth the second, etc. The sharps are distinguished by black bands intended as a concession to those familiar with the old system. The keys are rounded on both sides and the whole keyboard slants. The advantage Herr von Jankó claims for his keyboard is a freer use of the fingers than is possible with the accepted keyboard, as the player has the choice of three double rows of keys. The longer fingers touch the higher and the shorter the lower keys, an arrangement of special importance for the thumb, which, unlike the latest practice in piano technique, takes its natural position always. All scales, major and minor, can be played with the same positions of the fingers; it is only necessary to raise or lower the hand, in a manner analogous to the violinist's 'shifts.' The facilities with which the key of D♭ major favours the pianist are thus equally at command for D or C major, and certain difficulties of transposition are also obviated. But the octave being brought within the stretch of the sixth of the ordinary keyboard, extensions become of easier grasp, and the use of the arpeggio for wide chords is not so often necessary. The imperfection of balance in the key levers of the old keyboard, which the player unconsciously dominates by scale practice, appears in the new keyboard to be increased by the greater relative distances of finger attack. On account of the contracted measure of the keyboard, the key levers are radiated, and present a fanlike appearance. Herr von Jankó's invention was introduced to the English public by Mr. J. C. Ames at the Portman Rooms on June 20, 1888. It has many adherents in Germany. His pamphlet 'Eine neue Claviatur,' Wetzler, Vienna, 1886, with numerous illustrations of fingering, is worthy of the attention of all students in pianoforte technique. [A.J.H.]

KEY-BUGLE. Line 4 of article, add vol. i. to reference.

KEY-NOTE. After reference *add* in Appendix.

KEYS. P. 56 *a*, l. 8, *for* [CONTRAFAGOTTO] *read* [DOUBLE BASSOON].

KIEL, FRIEDRICH. Add date of death, Sept. 14, 1885.

KINDERMANN. See REICHER-KINDERMANN in Appendix.

KING, M. P. Line 6 from end of article, add date of 'One o'clock, or the Wood Demon,' 1811.

KING'S THEATRE. P. 58 *b*, l. 21, add vol. i. to reference.

KINSKY, PRINCE. P. 59 *a*, ll. 15 and 45, add vol. i. to references.

KIRCHEN-CANTATEN. P. 60 *a*, l. 15 from bottom, add references to English edition of Spitta's Bach, i. 40, 446, and ii. 348, etc. P. 60 *b*, l. 38, *add* vol. i. *before* p. 120. For continuation of the list of cantatas see BACH-GESELLSCHAFT in Appendix, vol. iv. p. 529. Since that article was in type, the number of cantatas has been increased to 170, by the publication in 1887 of the 33rd volume (due 1883), which contains the following:—

161. Komm du süsse Todesstunde.
162. Ach, ich sehe.
163. Nur Jedem das Seine.
164. Ihr, die ihr euch.
165. O heil ge Geist- u. Wasserbad.
166. Wo gehest du hin.
167. Ihr Menschen, rühmet.
168. Thue Rechnung!
169. Gott soll allein.
170. Vergnügte Ruh'.

KIRCHNER, THEODOR. Add day of birth, Dec. 10.

KIRKMAN. P. 61*b*, line 11 from bottom, add that the piano was introduced in Kirkman's workshops in the time of Abraham Kirkman, as there is record of a square piano inscribed Jacob and Abraham Kirchmann, which was dated 1775. The grand piano dated 1780 was also theirs. [A.J.H.]

KIRTLAND. See JARDINE in Appendix.

KISTNER. Line 11 of article, *for* son *read* brother.

KITTEL, J. C. Correct day of death to May 18.

KJERULF, HALFDAN, was born at Christiania in 1815,[1] and became known as a composer in Norway and the surrounding countries during the time of Norway's struggle for freedom, and the consequent renascence of her intellectual and artistic spirit.

In 1834 he was a graduate of the Christiania University, and he had as a matter of course devoted himself to the study of jurisprudence, for his father's high post under Government would have ensured for him a good start in official life. There ensued the heartaches and the struggles of a born artist who cannot throw himself into what he feels to be the 'wrong direction for his energies.' His case was aggravated by the condition of 'the poor and cold country of[2] Norway,' which possessed 'no hothouse to foster the arts.' Nevertheless, the blossom of Kjerulf's art was destined to raise its head in the chill desert. On the death of his father in 1840, a decided step was at last taken by Halfdan Kjerulf, and he began his professional career at the age of 25. He settled down as a teacher of music, and published some simple songs even before he had been introduced to the theory of music by some resident foreigner. In 1850 or thereabouts Kjerulf had begun to attract public attention, the Government awarded to him a grant by which he was enabled to study for a year at Leipzig under Richter. On his return to Christiania he did his best to establish classical subscription concerts in that city, but with no lasting success. In 1860 he was in active co-operation with Björnson, who wrote for him many poems; and it was during these years—1860 to 1865—that Kjerulf did his best work, resigned to a contemplative and lonely existence, and content to exercise a quiet influence upon those who sought him out. Grieg amongst others was very glad of the older master's moral support.

The portraits of Kjerulf represent him with a mild and pensive face, with traces of pain in the expression. He had indeed suffered for long from extreme delicacy in the chest, and death overtook him when he had withdrawn to a retreat at Grefsen, near Christiania, in August 1868. A wave of deep emotion and sympathy, the fervour of which would have astonished the composer himself, passed over the country he had loved and served so well.

The value of Kjerulf's stirring quartets and choruses for men's voices, as reflecting the national sentiment in the way most acceptable to his countrymen, has already been commented on. As absolute music they are of slight interest, but by their vigour and their straightforward simplicity they may be said to possess all the virtue which belongs to complete appropriateness to the subject. His few pianoforte pieces fully maintain the highly artistic standard to which Kjerulf was always faithful.

Consideration of the purely musical side of Kjerulf's songs shows the perfect genuineness of their inspiration, and also the limits of that inspiration in intellectual depth and power. The stream of melody, generally written with due effect for the voice, and with a varied and sometimes elaborate pianoforte accompaniment, in fact, with considerable instinct of just proportions, is saved from actual commonplace by the fresh fragrance and the refinement which make his music distinguished though not important. Its sadness never becomes morbid, but is stamped with the resignation of a noble nature. Among the Northern ballads and lyrics are to be found some really characteristic and quaintly fascinating ditties. Such are Björnson's 'Synnöve's Song,' 'Ingrid's Song,' 'Young Venevil,' 'Evening Song,' and the Scotch 'Taylor's Song,' Munch's 'Night on the Fjord,' Theodor Kjerulf's 'Longing.' Several songs that spring from Kjerulf's sojourn at Leipzig most eloquently recall the influence of Schumann, while his treatment of some English poems is almost startling. The polished verses of Moore are made the vehicle of outpourings in which the gentle Kjerulf is seen in his most impassioned mood—for instance, 'Love thee, dearest, love thee.' 'My heart and lute,' on the other hand, has inspired the composer with an intensity of dreamy melancholy. Unfortunately a certain amount of license has been taken in the settings, and where the poem as a whole gains by the suggestiveness of the music, the lines and words now and then suffer from false accentuation. This is especially the case with some familiar verses by the late Lord Houghton. It would be impossible to enumerate all that is worthy of note in the collection of more than one hundred songs by Kjerulf; but notice must be taken of the successful colouring of some Spanish subjects, and of the pleasing settings of Victor Hugo's Romances. Many of the songs are familiar to English amateurs through the compilation by T. Marzials, published by Messrs. Stanley Lucas, Weber & Co. Kjerulf's name has been included in Mr. Carl Armbruster's lectures on 'Modern Composers of Classical Song.' Further testimony to the value of the Norwegian composer's work can be read in the 'Musikalisches Wochenblatt' of Jan. 24, 1879, in an article from the pen of Edward Grieg. [L.M.M.]

KLEINMICHEL, RICHARD, born at Posen Dec. 31, 1846, received his first instruction from

[1] Mendel and other German authorities give wrong dates.

[2] For a full account of Kjerulf as the representative of his country, and for extracts from his letters and details of his private life, the reader may be referred to the articles 'Halfdan Kjerulf,' by Henrik Sundt, in the 'Musical World' of October 1, 8, and 15, 1867.

his father, and at an early age appeared in public as a pianist. He afterwards completed his studies at the Leipzig Conservatorium, and settled at Hamburg, where he published many works of some importance, mostly for his own instrument. His second orchestral symphony was given at the Gewandhaus at Leipzig with success. In that town he held for some time the position of Capellmeister at the Stadttheater, and subsequently held similar posts at Danzig and Magdeburg, where he now resides. His first opera, 'Manon,' was successfully produced at the last two places as well as at Hamburg. He has lately completed another opera, 'Der Pfeifer von Dusenbach.' He has also made 'simplified' arrangements of the pianoforte scores of Wagner's later works. [M.]

KLEMM. Add that C. B. Klemm died Jan. 3, 1888, leaving the business to his two sons.

KLENGEL, A. A. Correct date of birth to Jan. 27, 1783.

KLINDWORTH. P. 64 *b*, l. 3, *add* they were called the 'Musical Art-union.'

KLINGEMANN. Line 18 of article *add* for Mendelssohn's opera 'Die Hochzeit des Camacho'; also.

KNECHT, J. H. P. 66 *a*, l. 2, *for* Dec. 11 *read* Dec. 1.

KNELLER HALL. P. 66 *b*, l. 22 from bottom, *after* Forces *add* H. Schallehn was resident musical director till April 1859. Colonel Whitmore was appointed Aug. 15, 1863. He was succeeded, May 1, 1880, by Colonel Robert T. Thompson, who still (Jan. 1, 1888) holds the post of Commandant; Charles Cousins (appointed Nov. 1, 1874) being musical director. [G.]

KNIGHT, Rev. J. P. Add that his last composition was a setting of Byron's 'Jephthah's Daughter,' and that he died at Yarmouth June 1, 1887.

KOCH, Heinrich Christoph, born at Rudolstadt Oct. 10, 1749, the son of a member of the ducal orchestra there. In 1768 he was admitted into the band as a violinist, having received instruction from Göpfert of Weimar, and in 1777 obtained the title of 'Kammermusiker.' He composed various pieces of small importance for the court, but his fame rests upon his contributions to musical literature. His 'Versuch einer Anleitung zur Composition' appeared in three parts between the years 1782 and 1793; and his 'Musikalisches Lexicon' in 1802. This was republished in a condensed form in 1807 and 1828, but its complete revision dates from 1865, and is the work of Arrey von Dommer. [See Dommer in Appendix, vol. iv. p. 617.] He wrote several other works of less importance on harmony and other subjects connected with the art, and died March 12, 1816. [M.]

KÖHLER, Louis. See vol. ii. p. 733 *a*, and add date of death, Feb. 16, 1886.

KOLLMANN, August Friedrich Karl. Line 9 of article, *for* about 1782 *read* April 9, 1784. Line 12, *for* Nov. 1824 *read* Easter Day, 1829.

KONTSKI, DE. Correct date of birth of Charles to 1815, and add date of death, Aug. 27, 1867. Correct date of birth of Apollinaire to 1826, and add date of death, June 29, 1879. (Partially corrected in late editions.)

KOZELUCH. Leopold. As to the date of death the authorities are at variance, the date 1814 being supported by Dlabacz and Wurzbach, as well as by the less trustworthy evidence of Fétis and Mendel. The testimony of the first is especially weighty, since his dictionary was begun in 1815, when the date of so important a musician's death must have been well known. Almost all the authorities give May 8 as the day: Dlabacz's May 3 is probably a misprint for 8. It should be added that he arranged some Scotch songs for Thomson of Edinburgh, in allusion to which, Beethoven, in a letter of Feb. 29, 1812 (Thayer, iii. 449), whether inspired with disgust at Kozeluch's underselling him, or with a genuine contempt for his music, says, 'Moi je m'estime encore une fois plus supérieur en ce genre que Monsieur Kozeluch (miserabilis).' He again calls him 'miserabilis' (Thayer, iii. 200).

KRAUSS, Marie Gabrielle, born March 23, 1842, at Vienna, received instruction at the Conservatorium in pianoforte playing and harmony, and in singing from Mme. Marchesi. She made her début at the Opera there as Mathilde ('Tell'), July 20, 1860, and played immediately after, Anna ('Dame Blanche') and Valentine. She became a favourite, and remained there for some years, until about 1867. Her parts included both Donna Anna and Elvira, Fidelio, Euryanthe, Senta, Camille ('Zampa'), Amelia Ankarstroem ('Gustavus III.'), Lalla Rookh, and Maria (in Rubinstein's 'Kinder der Haide'), Feb. 23, 1861, and Hélène ('Häusliche Krieg'), Oct. 6, 1861. She made her début at the Italiens, Paris, as Leonora ('Trovatore'), April 6, 1867, and Lucrezia; became very successful, and was engaged there every season until the war of 1870. She gained great applause by her performance of Donna Anna, Fidelio, Norma, Lucia, Semiramide, Gilda, etc, and in a new opera of Mme. de Grandval's, 'Piccolino,' in Jan. 1869. She sang with great success at Naples in Petrella's 'Manfredo' (1871) and 'Bianca Orsini' (1874), also as Aïda; with less success at Milan as Elsa on the production there of 'Lohengrin,' and in Gomes's 'Fosca,' Feb. 16, 1873. She returned to the Italiens for a short time in the autumn of 1873, accepted the offer of an engagement for the Académie, previous to which she played at St. Petersburg in 1874. She made her début at the Académie at the inauguration of the new house as Rachel in 'La Juive' (first two acts), Jan. 5, 1875, and in the same opera in its entirety Jan. 8. She has played there ever since until the present time, and has maintained her position as the principal dramatic soprano of that company. She has played the heroines of Meyerbeer, also Donna Anna and Agatha, and in operas produced there for the first time as the heroine (Mermet's 'Jeanne

d'Arc'), April 5, 1876; Pauline (Gounod's 'Polyeucte'), Oct. 7, 1878; Aïda, March 22, 1880; Hermosa (Gounod's 'Tribut de Zamora'), April 1, 1881; Katharine of Arragon (Saint-Saëns's 'Henry VIII.'), March 5, 1883; the heroine on revival of Gounod's 'Sappho,' April 2, 1884; Gilda ('Rigoletto'), March 2, 1885, and Dolores (Paladilhe's 'Patrie'), Dec. 20, 1886. 'The talent of Mlle. Krauss is the more remarkable, because the instrument at her disposal is far from being perfect, and always in response to her efforts. The voice, . . . although not wanting in brilliancy and power, is sometimes wanting in tone and character; in certain parts of the scale its resonance is dull, and it is only in the high part that it acquires its best qualities. The style is pure to perfection, her phrasing is masterly, and her musical delivery, in recitative especially, attains in the highest degree to grandeur and beauty. If one adds to these purely musical qualities the wonderful fire, . . . the pathetic feeling, the passionate expression, her great intelligence, and the incontestable power of her dramatic accent, one can understand the sway such an artist exercises over the public, and one can guess the secret of the success which has made her career remarkable. Mlle. Krauss is certainly one of the greatest singers that contemporary art can boast of.' (Pougin.) [A.C.]

KREBS. Add date of death of KARL AUGUST, May 16, 1880. Line 23 of article, *for* MICHAELSI *read* MICHALESI.

KREISLERIANA. Line 4 of article, *for* musical papers *read* 'Fantasiestücke in Callots Manier.'

KRETSCHMER, EDMUND. Add that 'Heinrich der Löwe' was produced at Leipzig in 1877, and another opera, 'Der Flüchtling' at Ulm in 1881. His most recent production is 'Schön Rohtraut,' an opera in 4 acts, produced at Dresden Nov. 5, 1887. 'Sieg im Gesang,' a cantata, was lately performed at Dresden.

KREUTZER, CONRADIN. Line 2 of article, *for* 1782 *read* 1780. P. 72 *a*, l. 6, *for* in 1843 conducted the 43rd festival, *read* in 1841 conducted the 23rd festival.

KREUTZER, RODOLPHE. P. 72 *a*, note, *add* We need not complain of this, for in the advertisements of Ernst's concert in the London papers of 1884 it is given as 'Greitzer'! See 'Mus. World,' June 20, 1844, p. 209 *c*.

KROLL, FRANZ. Line 9 of article, *for* Variations *read* various readings. Line 12, add reference to English edition of Spitta's Bach, ii. 166.

KROMMER, FRANZ. Add day of birth, Dec. 5.

KRUMPHOLZ, WENZEL. Line 12 from end of article, *for* seems to have intended writing a sonata, *read* wrote a sonata in one movement, given under MANDOLINE, vol. ii. p. 205.

KÜCKEN, F. W. Add date of death, April 3, 1882.

KUFFERATH, H. F. Add date of death, March 2, 1882.

KUHE, WILHELM, born Dec. 10, 1823, at Prague, was taught music by Tomaschek, with Schulhoff as a fellow student. He made a concert tour with great success in 1844-45 at Linz, Salzburg, Innsbruck, Augsburg, Munich, and Stuttgart. He visited London with Pischek in 1845, and played with success at the Musical Union in Mayseder's trio, op. 52, May 13. He has lived in England ever since, dividing his time between London and Brighton since 1847, at which last place he has attained popularity as a teacher and performer, and as a promoter of concerts. In the last capacity Mr. Kuhe showed great enterprise by the annual festival held by him from 1870 to 1882, wherein he encouraged native talent by the new works composed at his instance and produced by him, viz. Virginia Gabriel's 'Evangeline' in 1873; Barnett's cantata, 'The Good Shepherd,' in 1876; Clay's 'Lalla Rookh' in 1877 and 1878; Cowen's 'Deluge,' and Cellier's 'Suite Symphonique' in 1878; Walter Macfarren's overture, 'Hero and Leander,' Gadsby's 'Lord of the Isles,' Wingham's Concert Overture in A, and Sloper's suite in 1879; Leslie's cantata, 'First Christmas Morn,' A. H. Jackson's 'Ballet Suite' and W. Macfarren's Symphony in B♭ in 1880; W. Macfarren's Concertstück in B♭, played by Miss Kuhe, in 1881; Corder's orchestral Nocturne in 1882, etc., in addition to 'The Woman of Samaria,' 'The Martyr of Antioch,' etc., under the respective direction of their composers. He has occasionally appeared in London, where he has given an annual concert since 1846. He was appointed a Professor of the Royal Academy of Music in 1886. His numerous compositions include many drawing-room pieces, fantasias, and studies, viz. 'Lieder ohne Worte,' op. 12; 'Le Carillon,' op. 13; 'Chanson d'Amour'; 'Romance sans Paroles,' op. 17; 'Le Fen Follet,' op. 38; 'Victoria Fantasia on National Anthem'; 'Fantasia on Austrian Anthem'; operatic fantasias, etc. [A.C.]

KUHLAU, FRIEDRICH. For day of birth *read* Sept. 11, and for the place and day of death *read* Copenhagen, March 12. It is curious that the canon by Beethoven is on the name 'Bach,' whether by accident or design cannot of course be asserted. The last two lines of the article should run—Compositions, of which a few for flute and a few for piano, are still much esteemed. (Corrected in late editions.) Under FLUTE, vol. i. p. 538, a list of his most prominent compositions is given, to which may be added an excellent trio for two flutes and piano, op. 119, seven sonatas for flute and piano, and four sonatas for violin and piano.

KUHNAU, JOHANN. Line 10 from bottom of page, *for* then *read* in 1701. Line 8 from bottom, the date of death should probably be June 25, as given by Riemann and Paloschi.

KULLAK, THEODOR. Line 12 of article, *for* 1851 *read* 1850, and add date of death, March 1, 1882.

L.

LABITZKY, Josef. Add date of death, Aug. 19, 1881.

LACHNER. Add date of death of Theodor, May 22, 1877. P. 81 *b*, l. 3 from bottom, *for* death *read* retirement.

LACHNITH, L. W. P. 82 *b*, l. 6, *for* Aug. 20 *read* Aug. 23. Add date of death, Oct. 3, 1820.

LACOMBE, Louis. See vol. ii. p. 732 *b*, and add date of death, 1884.

LAFONT, C. P. Add day of birth, Dec. 1. Line 15 from bottom of page, *for* 1812 *read* 1816. Line 9 from bottom, add day of death, Aug. 23.

LAGUERRE, Jean. Add that in 1737 he sang in Capt. Breval's 'Rape of Helen' the part of Mercury, and that his name was correctly spelt in the cast.

LAHEE, Henry, born at Chelsea in April, 1826, held the post of organist at Holy Trinity Church, Brompton, from 1847 to 1874, and is well known also as a professor and composer. His music is thoroughly English in character, and is influenced by the traditions of our old part-song writers. Mr. Lahee has been the victor in various prize competitions for glees and madrigals; in 1869 with 'Hark, how the birds' (Bristol); in 1878, with 'Hence, loathed Melancholy' (Manchester); in 1879, with 'Away to the hunt' (Glasgow); and in 1880 and 1884, with 'Love in my bosom' and 'Ah! woe is me' (London Madrigal Society). Equally good work can be seen in his other choral songs, such as 'The Unfaithful Shepherdess,' 'Love me little, love me long,' and the popular 'Bells,' and in his anthems no less than in his various songs and instrumental pieces.

Good taste is shown by this composer in the choice of his words, and he has found Longfellow congenial with his musical style. The cantata 'The Building of the Ship' was written in 1869 for the late Rev. John Curwen, who desired a work of moderate difficulty for the use of Tonic-Sol-faists. It was performed on a large scale in the Hanover Square Rooms, has since attained considerable popularity in the provinces, and has even made its way to Africa and America. The subject of another cantata, Tennyson's 'The Sleeping Beauty,' afforded Mr. Lahee scope for a greater variety of treatment, and contains some graceful writing for female voices. It has been heard on the continent and in America. [L.M.M.]

LAHOUSSAYE, Pierre. See vol. iv. p. 293 *a*.

LALANDE, Henriette Clementine Meric. Add that she died in Paris, Sept. 7, 1867.

LALANDE, Michel Richard de, Surintendant de la Musique under Louis XIV. and XV., the cleverest composer of church music of his day, was born in Paris, Dec. 15, 1657, and died in the same city, June 18, 1726, having spent 45 years in the service of the court. He was the fifteenth child of a tailor, and was at first a chorister of St. Germain l'Auxerrois, where he studied music under Chaperon, and learnt, almost entirely by himself, to play the violin, bass viol, and harpsichord. When, on the breaking of his voice at the age of 15, he was obliged to leave the maîtrise, he bethought himself of turning his violin-playing to account, and applied for admission into Lulli's orchestra. He was refused, and swore out of pique never to touch the violin again. He gave himself up to the organ, and made such progress that he was soon appointed organist in four different churches in Paris—St. Gervais, St. Jean, Petit St. Antoine, and at the church of the Jesuits, who confided to him the composition of symphonies and choruses for several of the tragedies performed at their college. He soon afterwards applied for the post of organist to the King, but though Lulli pronounced him to be the best of the competitors, he was refused on account of his youth. He was recommended by the Maréchal de Noailles, to whose daughters he taught music, to Louis XIV., and the King chose him to superintend the musical education of the princesses, afterwards the Duchesse d'Orléans and Madame la Duchesse. Lalande was so successful in this capacity that the King appointed him master of his chamber music; and in 1683, on the retirement of Dumont and Robert from the superintendence of the chapelle, he obtained one of the appointments, for it was decided to appoint four officers to serve for three months by turns. Eventually the offices were united in the person of Lalande, who had now received several pensions and the *cordon* of the order of St. Michel. In 1684 the King had given him a wife, Anne Rebel, said to be the best singer of the court, had paid the expenses of the wedding, and given a dowry to the bride. In 1722, having lost his wife, and two gifted daughters, who died of smallpox in the same year as the Dauphin (1711), Lalande begged the King to allow him to remit three-quarters of his salary, thus returning to the original arrangement. He presented as his substitutes and assistants Campra, Bernier, and Gervais. As a reward for his disinterested conduct the Regent granted him a pension of 3000 livres. In the following year he married again, Mlle. de Cury, daughter of one of the Princesse de Conti's surgeons, and died three years later at the age of 68. Lalande, though infinitely superior to the

composers of church music of his time—Goupillet, Minoret, etc.—cannot of course be compared to Handel and Bach, who were almost his contemporaries. The cause of his superiority over his immediate rivals was that he knew how to adapt to French tastes the forms of concerted church music hitherto confined to the Italian school, and his compositions, besides possessing real imagination, show that, like the musicians of Lulli's school, he gave special attention to declamation and to the proper agreement between words and music. He wrote no less than 60 motets for chorus and orchestra for the chapel at Versailles, which were published most luxuriously at the King's expense. They are contained in 20 books, and are usually found bound in 10 volumes. He did not contribute so much as is generally supposed to the the ballet of 'Les Éléments,' by Destouches (Tuileries, Dec. 31, 1721; Académie de Musique, May 29, 1725), his portion being confined to a few pieces in the prologue. He wrote music for the heroic pastoral 'Mélicerte,' begun by Molière and altered by Guérin. He composed various works for the court theatres:—the 'Ballet de la Jennesse' (Versailles, 1686), 'L'Amour fléchi par la Constance' (Fontainebleau, 1697), 'Les Folies de Cardenio' (Tuileries, 1720). Fétis is of opinion that Lalande worked at several operas without allowing anything to be represented under his own name, and gives as his authority Titon du Tillet, to whom we owe the biographical details of Lalande; but du Tillet does not mention it in his article on Lalande in the 'Parnasse Français.' [A.J.]

LALLA ROOKH. P. 86 *a*, *add* 2. 'Lalla Rukh,' a dramatic piece by Spontini, produced Jan. 27, 1821, at the Royal Palace, Berlin. [See vol. iii. p. 673.] *Change* 2, 3, 4, 5, *to* 3, 4, 5, 6. *Add* 7. 'Paradise and the Peri,' Cantata, John F. Barnett, Birmingham, 1870. For other musical compositions based on the poem see CLAY, vol. i. 369 *b*; PARADISE AND THE PERI, vol. ii. 648 *b*; and STANFORD, vol. iii. 689.

LALO, EDOUARD VICTOR ANTOINE, born at Lille, Jan. 27, 1823,[1] studied the violin at the Conservatoire of that town under an excellent German professor named Baumann. When he came to Paris he played the viola in the Armingaud-Jacquard quartet, and began to compose with activity. He competed at the concours at the Théâtre Lyrique in 1867 with an opera, 'Fiesque,' which took a third place, and has since been printed and partly performed at the Concert National, 1873. The ballet music from this work, under the title of a Divertissement, was given with great success at the Concert Populaire, Dec. 8, 1872. Lalo next composed a violin concerto in F, played by Sarasate at the Concert National, Jan. 18, 1874, and a Symphonie Espagnole, for violin and orchestra, played by the same artist at the Concert Populaire, Feb. 7, 1875. It was produced in England at the Crystal Palace, March 30, 1878. After these two great successes, which gave Lalo a first-class position as a composer for the concert-room, he produced an Allegro Symphonique, the overture to his opera, 'Le Roi d'Ys,' a violoncello concerto, played by Fischer, a scherzo for orchestra (all performed in Paris), a Serenade and a Fantaisie Norvégienne for violin and orchestra, first given in Berlin. His 'Rhapsodie Norvégienne' and his 'Concerto Russe,' played by Marsick, were the last important works for the concert-room written before his grand ballet, 'Namouna,' performed at the Opera, March 6, 1882. This work has something of a symphonic style, and is orchestrated in a manner far superior to that of many more popular ballets, but it was coldly received by the public. 'Namouna' was only given 15 times, but when transferred to the concert-room in the form of a grand Orchestral Suite in five movements, it achieved the success it deserved. An andantino, and two other movements from the same, arranged for violin and orchestra, were also received with favour at the Concerts Modernes, and a serenade, arranged for four stringed instruments, was also successful. After this reparation for his former failure, Lalo again set to work and orchestrated the whole of his 'Roi d'Ys,' of which the general plan had been sketched some five or six years before, and wrote a Symphony in G minor, performed at the Concert Lamoureux, Feb. 13, 1887, which was much praised by musicians. The opera was produced at the Opéra Comique, May 7, 1888, with well deserved success. Thus far we have only spoken of Lalo's orchestral compositions. An allegro for piano and violoncello, a sonata for the same, a serenade and chanson villageoise for violin and piano, a sonata in three movements for the same, a trio in A minor for piano and strings (given at Hallé's recital, June 15, 1888), a string quartet in E♭, a 'Fantaisie Ballet' for violin and orchestra (unpublished), and more than 20 songs, complete the list of works by one who has gained a reputation both in Germany and France, though his dramatic work has received but tardy recognition. His talent is of an extremely individual kind, and has been formed, not by the discipline of the Conservatoire, nor by the influence of professors, but by the direct study of such masters as Beethoven, Schubert, and Schumann, for whom he has a special predilection. His chief characteristics are the expressive grace of certain ideas, the piquancy of some of his themes, and, above all, the richness and skill of his orchestration. Lalo is one of the most distinguished of French composers, and has fully deserved the decoration of the Légion d'Honneur conferred upon him in July 1880. [A.J.]

LAMBERT, G. J. Correct date of birth to Nov. 16, 1794, and add date of death, Jan. 24, 1880.

LAMBETH, HENRY ALBERT, born at Hardway, near Gosport, Jan. 16, 1822, studied for some time under Thomas Adams, came to Glasgow about 1853 as city organist, on the recom-

[1] Date verified by the register of birth.

mendation of Henry Smart, and in 1859 was appointed conductor of the Glasgow Choral Union. This post he held till 1880. About 1872 he formed a choir of from twenty to thirty selected voices, and in the department of Scotch music their concerts met with a very creditable degree of success. Mr. Lambeth has harmonized several of the best Scottish melodies in a most effective manner. He is the composer of several songs and pianoforte pieces, also of settings of Psalms 86 and 137, both of which were performed by the Glasgow Choral Union. He has acted as organist and choir-master in Park (Established) Church since about 1870. [W.He.]

LAMOUREUX, CHARLES, born at Bordeaux, Sept. 21, 1834, began his violin studies under Beaudoin, and was then sent to the Paris Conservatoire, where he was in Girard's class. He obtained in 1852 a second *accessit* for the violin, the second prize in the following year, and the first in 1854. He also studied harmony under Tolbecque, and attended the counterpoint course of Leborne at the Conservatoire, where he finished his theoretical studies under the famous organist Alexis Chauvet. He was solo violinist in the Gymnase orchestra (1850), and afterwards joined that of the Opéra, where he played for many years. He was admitted a member of the Société des Concerts du Conservatoire, and, like all the members of these orchestras, gave private lessons. But these insignificant posts were not sufficient for the activity of Lamoureux, who dreamt of great undertakings in the musical art of France. Together with Colonne, Adam, and A. Pilet, he founded in 1860 a society for chamber music of a severe character, in which he showed a taste for new works by producing compositions hitherto unnoticed. He had also the honour of first performing in France Brahms's sextets. He was not content with this, for having travelled in Germany and England, he was anxious to organize performances on a large scale, such as he had heard under Hiller and Costa, of the masterpieces of Handel, Bach, and Mendelssohn. After several preliminary trials at the Salle Pleyel, where he performed among other things the 'Streit zwischen Phöbus und Pan' of Bach, he succeeded by his own energy and resources in founding the 'Société de l'Harmonie sacrée' on the model of the Sacred Harmonic Society of London. The first festival was given at the Cirque des Champs Elysées, Dec. 19, 1873. The success of an admirable performance of 'The Messiah' was such that amateurs came in crowds to the following performances. Lamoureux then produced Bach's Matthew Passion, March 31, 1874, and 'Judas Maccabæus,' Nov. 19, 1874. Not content with confining himself to well-known masterpieces, he produced Massenet's 'Eve,' then unpublished, March 18, 1875. These great performances showed that Lamoureux was a conductor of great merit, who succeeded in obtaining from his orchestra a matchless precision of attack and regard to expression. When Carvalho became director of the Opéra Comique in 1876, he offered Lamoureux the post of conductor, but in less than a year the latter resigned, owing to some difficulties arising out of the rehearsal of Chaumet's 'Bathyle' in May, 1877. In December of the same year Lamoureux was appointed conductor of the Opéra by Vaucorbeil, and gave up the subconductorship of the Concerts du Conservatoire, which he had held since 1872. In 1878 he was decorated with the Légion d'Honneur, and in the following year he resigned his post at the Opéra on account of a dispute with Vaucorbeil as to the tempo of one of the movements in 'Don Juan.' From that time he determined to be self-dependent, and after having carefully prepared the undertaking, he founded on Oct. 23, 1881, the Nouveaux Concerts, called the Concerts Lamoureux, which were held for some years in the theatre of the Château d'Eau, and afterwards at the Eden Théâtre (1885) and the Cirque des Champs Elysées (1887), where their success is constantly on the increase. Not only has Lamoureux developed as a conductor a precision and firmness, a care for the perfection of the smallest details, without excluding passion and warmth of expression; he has also given a welcome to the works of French composers of the new school, such as Reyer, Lalo, d'Indy, and Chabrier, and has succeeded in placing himself at the head of the Wagnerian movement in France. He gave excellent renderings of selections from Wagner's operas to a public that had been too long deprived of these fine compositions. The first Act of 'Lohengrin,' Acts 1 and 2 of 'Tristan,' and Act 1 of 'Die Walküre' have been given in their entirety, and excerpts from the other works have been heard. Encouraged by the warmth of the applause and the moral support of his audience, Lamoureux decided to give a performance in a Paris theatre of 'Lohengrin,' a work unknown in France, less by reason of patriotic susceptibilities than of commercial intrigues. After a whole year of preparation a perfect performance was given at the Eden Théâtre (May 3, 1887), which was not repeated. It is true that it took place at a time of unfortunate political relations; but if Lamoureux had to give in, it was because he received no support from the ministry with which he believed himself to be in perfect agreement. Those who protested against Wagner used the word patriotism as a pretext. The violent manifestations were, however, directed by unseen agents, and governed by far meaner motives, among which the love of money was supreme. [A.J.]

LAMPERTI, F. Add day of birth, March 11.

•LANG, BENJAMIN JOHNSON, a well-known pianist, organist, teacher, and conductor at Boston, U.S., was born at Salem, Massachusetts, in 1840. His father was his first teacher, and Lang's advancement was so rapid that when but 11 years of age he was appointed organist at a church in his native city. Among his teachers were Alfred Jaell and Gustav Satter. Lang became a resident of Boston while a young man, and his home has ever since been in that city. He has been organist to the Handel and Haydn

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Society since 1859, with the exception of a season when he was abroad, he has conducted the Apollo and Cecilia Clubs since their formation, and he was organist at the South Congregational Church (Unitarian) for many years until Jan. 1888, when he was appointed organist at the King's Chapel. His pupils on the pianoforte and organ have been many, and several of them have become distinguished as teachers and players. Lang has brought out for the first time in Boston many cantatas, etc., as Mendelssohn's 'Walpurgisnacht,' 'Loreley,' and 'Hymn of Praise,' Haydn's 'Seasons,' Schumann's 'Paradise and the Peri,' and Berlioz's 'Faust.' The concerts were his own ventures, as were also several series of orchestral and chamber-music concerts given by him, at which important novelties were presented. The same earnestness to make his hearers acquainted with unfamiliar works, in old as well as new schools, has also been exhibited on his appearances as a pianist or organist in concerts. Lang was an influential member of the concert committee of the Harvard Musical Association so long as that organization gave symphony concerts. His compositions are not many. The best known are songs for single voices and part-songs, performed at concerts of the Apollo Club. None have been published. Lang has on several occasions played in Germany, generally at concerts on his own account. [F.H.J.]

LANG, Josephine. P. 90*a*, l. 9, *add* She died, as Frau Köstlin, at Tübingen, in Dec. 1880.

LANGE. P. 90*a*, correct statement as to Mozart having written certain songs for Aloysia Weber by a reference to vol. iv. p. 429*b*.

LANIERE, Nicholas. Recent investigations have brought to light several important facts concerning this musician and his family, which was of English, not Italian, origin. The two following entries from the registers of Holy Trinity, Minories, establish the approximate date of his birth, and the fact that his father and maternal grandfather were court musicians: —'1585. Oct. 12. John Lannyer of East Greenwich, Musician to the Queen's Majtie, & Frances Galliardello, daur. of the late decd. Mr. Mark Anthony Galliardello, also an ancient Musician to sundrie Most Noble Princes as King Henry the 8, Edward the 6, Queen Mary, and now to our Noble Queen Eliz:—were married.' '1588. Sept. 10. Nicholas son of John Lannyer Musician to Her Majesty. bapt.' In the Visitation of Kent, 1663, his name, spelt Lanier, with those of several of his descendants, appears as 'of Greenwich,' and in the Greenwich registors, under date Feb. 24, 1665–6, the entry is found: 'Mr. Nicholas Laniere buried away' (*i. e.* elsewhere). (Information from A. S. Gatty, Esq., York Herald.)

LANZETTI, Salvatore. See vol. iv. p. 299*b*.

LARGO. Line 13 of article, *after* expression *read* Mendelssohn uses the term for broad in the andante of his Quartet in Eb, op. 12.

LASSALLE, Jean, was taught singing at the Paris Conservatoire. He made his début at Brussels as De Nevers, Sept. 5, 1871, and during the season also played Ashton ('Lucia'), Nelusko, Telramund, Count of Moravia in Julius Beer's 'Elizabeth of Hungary,' etc. He made a successful début at the French Opera as Tell, June 7, 1872. With the exception of visits to London, Vienna, etc., M. Lassalle has been engaged there ever since, where he is now the principal baritone singer. His parts include Don Juan, played by him at the centenary performance Oct. 26, 1887, Pietro ('Masaniello'), Lusignan ('Reine de Chypre'), Rigoletto, Hamlet, and in new operas Vasile (Membrée's 'Esclave'), July 17, 1874; Scindia ('Roi de Lahore'), April 27, 1877; Sévère ('Polyeucte'), Oct. 7, 1878; Ben Said ('Tribut de Zamora'), April 1, 1881; Lanciotto Malatesta ('Françoise de Rimini'), April 14, 1882; Henry VIII., March 5, 1883; Gunther ('Signrd'), June 12, 1885; De Rysoor ('Patrie'), Dec. 20, 1886. On leave of absence he played at the Lyrique as the Count de Lusace in Joncières' 'Dimitri,' May 5, 1876. He made his début in Italian at Covent Garden as Nelusko, June 14, 1879, on the occasion of Patti's first performance of Selika. He played there for three seasons with the greatest success. His other parts new to the Italian stage were Scindia ('Roi de Lahore'), June 28, 1879, and the Demon in Rubinstein's opera, June 21, 1881. He visited England again in 1888, appearing at Covent Garden in several of his best parts. [A.C.]

LASSEN, Eduard. Add that he still leads an active life at Weimar, as Hofcapellmeister at the Opera, where his influence tends to the encouragement of modern musicians; as composer; and also occasionally as a pianist at the Chamber Music Concerts. His popularity is evident from the warm demonstrations accorded to him by the public when in 1883 he celebrated the 25th year of his service at Weimar, and again, in 1885, on his return to the conductor's desk after a serious illness. The degree of Ph.D. has been conferred upon Lassen by the University of Jena, and the King of the Belgians decorated him (1881) with the Order of Leopold.

Lassen's 'Faust' still keeps the stage, and he has lately contributed the music to Devrient's version of Calderon's 'Circe'—'Ueber allen Zaubern Liebe,' op. 73; and to Goethe's 'Pandora,' op. 86, produced at Weimar in 1886. His second symphony in C, op. 78, was preceded and followed by a host of songs, including 'Aus der Frühlingszeit,' op. 82, and several sets of 6 up to op. 85. A Violin Concerto is the latest work from Lassen's pen. [L.M.M.]

LASSUS. P. 98*a*, l. 21 from bottom, *for* 1871 *read* 1571. P 100*a*, last line, after August add 1576. P. 100*b*, l. 2, *for* 13 *read* 10. Line 2 of third paragraph in same column, *for* 1598 *read* 1589.

LATROBE. Correct date of birth of Rev. J. A. Latrobe to 1799.

LAUDA SION. Line 6 of article, *for* 1261 *read* 1264. P. 104*a*, l. 14, *for* Prose *read* Sequentia.

LAURENT DE RILLÉ, François Anatole, the composer of an enormous number of part-songs and other small choral works, born at Orleans in 1828. He was at first intended to be a painter, but altered his purpose and studied music under an Italian named Comoghio, and subsequently under Elwart. His compositions, of which a list of the most important is given in the supplement to Fétis, have enjoyed a lasting popularity with 'orphéoniste' societies, and although they contain few if any characteristics which would recommend them to the attention of earnest musicians, they have that kind of vigorous effectiveness which is exactly suited to their purpose. A large number of operettas of very slight construction have from time to time been produced in Paris, and the composer has made various more or less successful essays in the department of church music. [M.]

LAWROWSKA, Mlle. See Zeretelew, Princess, vol. iv. p. 506 *a*.

LAZARUS, Henry. Add date of birth, 1815.

LEACH, James. Line 1 of article, *for* Rochdale, Yorkshire, *read* Wardle, near Rochdale, Lancashire; and for last sentence *read* Leach died from the effects of a stage coach accident, Feb. 8, 1798.

LÉCLAIR, J. M. Line 4 of article, *for* Lyons in 1697 *read* Paris, Nov. 23, 1687.

LECOCQ. Line 1 of article, *for* Charles *read* Alexandre Charles. (Corrected in late editions). P. 111 *a*, l. 4, add that 'Les Ondines au Champagne' was produced at the Folly Theatre, London, in Sept. 1877. Line 6, add that 'Fleur de Thé' was given by the Variétés company at the Lyceum, on June 12, 1871, and in English at the Criterion, Oct. 9, 1875. Line 10, add that 'Le Rajah de Mysore' was given in English at the Park Theatre, Feb. 15, 1875. Line 11, add that 'Le beau Dunois' was given at the Lyceum by the French company, May 25, 1871. Line 15, add that versions of 'Les cent Vierges' were given at the Britannia Theatre, May 25, 1874, and at the Gaiety, Sept. 14 of the same year. Line 16, add that 'La Fille de Mme. Angot' was produced in another English version, at the Gaiety, Nov. 10, 1873. The date of the original production of this work is Dec. 4, 1872. This, the 'Cent Vierges,' and 'Giroflé-Girofla' were all produced first in Brussels, where the composer resided from 1870 to 1873. Line 20, add that 'La petite Mariée' was given in French at the Opera Comique, London, May 7, 1876, and (line below) that 'La Marjolaine' was produced at the Royalty in English, Oct. 11, 1877. A version of 'Le petit Duc' was given at the Philharmonic Theatre on April 27, 1878. 'La petite Mademoiselle' was produced at the Alhambra, Oct. 6, 1879. The following works, written since the publication of the article in vol. ii., are to be added:—'La jolie Persane,' 1879; 'Le Grand Casimir,' 1879 (in English at the Gaiety, Sept. 27 of that year); 'Le Jour et la Nuit,' 1881 (in English at the Strand, as 'Manola,' Feb. 11, 1882); 'Le Cœur et la Main,' 1882; 'La Princesse aux Canaries,' 1883 (in English as 'Pepita', Liverpool, Dec. 30, 1886, and at Toole's Theatre, London, Aug. 30, 1888). A recent attempt at a higher class of music, 'Plutus,' produced at the Opéra Comique, Paris, March 31, 1886, failed and was withdrawn after eight representations, but another essay in the same direction, 'Ali Baba,' produced at the Alhambra, Brussels, Nov. 11, 1887, was more successful. [A.C.]

LEE, George Alexander. Line 12 of article, add that he became conductor of the Haymarket in 1827. His secession from the lesseeship of the Tottenham Street Theatre was on account of the heavy penalties incurred by the management through their infringement of the 'patent theatres'' rights. Line 3 from end of article, correct date of Mrs. Lee's death to April 26, 1851. [A.C.]

LEEDS MUSICAL FESTIVAL. Add that from 1880 till the present time the festivals have been conducted by Sir Arthur Sullivan, whose 'Martyr of Antioch' was, together with Barnett's 'Building of the Ship,' the chief attraction of that year's festival (Oct. 13–17). In 1883 (Oct. 10–13) the novelties were Raff's 'End of the World,' Macfarren's 'David,' Cellier's 'Gray's Elegy,' and Barnby's 'The Lord is King.' In 1886 (Oct. 13–17), Dvořák's 'St. Ludmila,' Sullivan's 'Golden Legend,' Stanford's 'Revenge,' and Mackenzie's 'Story of Sayid' were the new works, and a splendid performance was given of Bach's B minor Mass. [M.]

LEGRENZI, Giovanni. P. 113 *b*, last line but one, *for* in July *read* May 26.

LEHMANN, Lilli, born 1848 at Wurzburg, was taught singing by her mother, Marie Lehmann (born 1807), formerly a harp-player and prima donna at Cassel under Spohr, and the original heroine of some of the operas of that master. The daughter made her début at Prague as the First Boy ('Zauberflöte'), and was engaged successively at Dantzig in 1868 and at Leipzig in 1870. She made her début at Berlin as Vielka (Meyerbeer's 'Feldlager in Schlesien'), Aug. 19, 1870, with such success that she was engaged there as a light soprano. She obtained a life engagement there in 1876, and was appointed Imperial chamber singer. The same year she played Woglinde and Helmwige, and sang the 'Bird' music in Wagner's trilogy at Bayreuth. She made a successful début at Her Majesty's as Violetta June 3, as Philine ('Mignon') June 15, 1880, and sang there for two seasons. She appeared at Covent Garden in German with great success as Isolde, July 2, 1884. In passing through England to America, where she has been engaged for the winter in German opera for the last three seasons, she gave a concert with Franz Rummel at the Steinway Hall Oct. 22, 1885. She reappeared at Her Majesty's as Fidelio in Italian June 1887. [A.C.]

LEIDESDORF, Max Josef. Correct date of death to 1840. In reference at end of article add vol. i., and also that he was one of Schubert's early publishers. (Corrected in late editions.)

LEIPZIG. In the list of cantors given on p. 115, omit the name of Joh. Rosenmüller, and between those of Weinlig and Hauptmann, insert that of Christoph August Pohlenz, who held the post only from March to September 1842. At end of list add the name of Wilhelm Rust, who has been Cantor since 1879. Other additions to the article will be found under THOMASSCHULE, vol. iv. p. 198.

LEITMOTIF. Among other instances of the use of what is practically a 'leading motive' apart from the advanced school of composers, should be mentioned 'La Clochette' of Hérold, in which the melody 'Me voilà' allotted to Lucifer, appears at every entrance of the character. See Rev. et Gazette Mus., for 1880, p. 227.

LEMMENS, N. J. Add date of death, Jan. 30, 1881. The work referred to on p. 120 *a*, l. 18 from bottom, was edited by J. Duclos, after the author's death, and published at Ghent in 1886. Four volumes of 'Œuvres inédites' have lately been published by Breitkopf & Härtel. P. 120 *a*, last line, correct date of Mme. Sherrington's first appearance on the English stage to 1860, and that of her début on the Italian stage to 1866.

LENEPVEU, CHARLES FERDINAND, born at Rouen, Oct. 4, 1840. After finishing his classical studies at his native place, he came to Paris by his father's desire to study law, and at the same time he learnt solfeggio from Savard, a professor at the Conservatoire. His first essay as a composer was a cantata composed for the centenary of the Société d'Agriculture et de Commerce of Caen, which was crowned and performed July 29, 1862. After this success he resolved to follow the musical profession, and through the intervention of Savard he entered the Conservatoire and joined Ambroise Thomas's class. He carried off the Prix de Rome in 1865 as the first competitor, and his cantata, 'Renaud dans les jardins d'Armide,' was performed at the opening of the restored Salle du Conservatoire, Jan. 3, 1866. It was thought at the time that this work showed promise of a great future, but opinions have since undergone modification, for Lenepveu has never risen above the crowd of estimable musicians. When he was at Rome he took part in the competition instituted by the Minister of Fine Arts in 1867, and his score of 'Le Florentin,' written on a poem by St. Georges, was accepted from among 62 compositions, without hesitation on the part of the judges, or murmurs on the part of the rival competitors. The prize work was to have been given at the Opéra Comique, but political events and the war delayed the fulfilment of the promise, and Lenepveu, instead of composing for the Concerts Populaires, which were always ready to receive new works, made the mistake of holding aloof, resting on his laurels, while his companions, Massenet, Dubois, Guiraud, Bizet, etc., all of whom were waiting for admittance into the theatres, devoted themselves to symphonic music, and thereby acquired skill in orchestration, as well as the recognition of the public. Lenepveu, who on his return from Rome had resumed his contrapuntal studies with the celebrated organist Chauvet (born June 7, 1837, died Jan. 28, 1871), while waiting for the production of 'Le Florentin,' brought forward nothing except a funeral march for Henri Régnault, played under Pasdeloup, Jan. 21, 1872. In the preceding year he had produced a Requiem at Bordeaux for the benefit of the widows and orphans of those killed in the war, May 20, 1871; fragments of these works given at the Concerts du Conservatoire, March 29, 1872, and at the Concerts Populaires, April 11, 1873, showed an unfortunate tendency in the composer to obtain as much noise as possible. At length, after long delays and repeated applications, 'Le Florentin' was given at the Opéra Comique, Feb. 26, 1874, and was wholly unsuccessful. Since then Lenepveu has never been able to get any work represented in France. Having completed a grand opera, 'Velléda' (on the subject of Chateaubriand's 'Martyrs'), he determined to produce it in London, where it was performed in Italian, with Mme. Patti in the principal part (Covent Garden, July 4, 1882). The only portion of the work known in Paris is the scene of the conspiracy, which has been heard at various concerts. Besides a number of songs and pieces for the piano, Lenepveu has only produced one important work, a 'drame lyrique,' 'Jeanne d'Arc,' performed in the Cathedral at Rouen (June 1, 1886). His music, which is naturally noisy, is also wanting in originality, and his style is influenced by composers of the most opposite schools. He cannot be too much blamed for having avoided concerts in the attempt to prove that a man of his temperament ought at once to succeed on the stage. The artist is now entirely sunk in the professor. Since Nov. 1880 he has taken a harmony class for women at the Conservatoire in the place of Guiraud, now professor of advanced composition. In this capacity Lenepveu was decorated with the Légion d'Honneur on Aug. 4, 1887. [A.J.]

LENZ, WILHELM VON. Add date of death, Feb. 1883.

LÉONARD, HUBERT, famous violinist, born in 1819 at Bellaire in Belgium, entered the Paris Conservatoire in 1836, and studied under Habeneck. He established his reputation as a brilliant player by a tour through Germany in 1844, and was the first to play Mendelssohn's Violin Concerto in Berlin, under the immediate direction of the composer. In 1847 he succeeded de Bériot as first professor of the violin at the Brussels Conservatoire. Since 1870 he has lived in Paris. He is an eminently successful teacher, and counts among his pupils many of the best modern Belgian, German, and French violinists. Léonard is a brilliant virtuoso, excelling especially in arpeggios and staccatos.

Madame Léonard, one of the Garcia family, gained much distinction in concert singing, and is now a successful teacher of singing in Paris.

LEONORA. Mr. Nottebohm's researches in the sketch-books have made it clear that for the revival of the opera in 1814, Beethoven's first intention was to recast the Prague Overture No. 3 (op. 138), changing the key to E. Of this various drafts exist, and some are given in 'Beethoveniana,' p. 74. Had this intention been carried out the overture would have borne the same relation to op. 138 that 'Leonora No. 3' does to 'Leonora No. 2,' and we might then have possessed five overtures to the opera! [G.]

LEONORE PROHASKA. The four pieces, as given in the article, have been published by Breitkopfs in the supplemental volume to their complete edition of Beethoven. The march from op. 26 is transposed into B minor, and scored for Flutes, Clarinets in A, Bassoons, 2 Horns in D and 2 in E, Drums, Violins 1 and 2, Viola, Cello and Bass. [G.]

LESCHETITZKY, Theodor. At end of article add that in 1880 he married his pupil, Mme. Essipoff. Also that an opera by him, 'Die erste Falte' was given at Prague in 1867.

LESLIE, Henry David. Add that in 1880 his choir was broken up; it was subsequently reorganized under Signor Randegger, and in 1885–1887 Mr. Leslie resumed its management. P. 123 *b*, l. 18, *for* 1853 *read* 1854.

LESUEUR, J. F. Correct date of birth to Feb. 15, 1760.

LEVASSEUR, Nicholas Prosper, was born March 9, 1791, at Bresles, Oise, the son of a labourer. He entered the Paris Conservatoire in 1807, and became a member of Garat's singing class Feb. 5, 1811. He made his débuts at the Académie as Osman Pacha (Grétry's 'Caravane') Oct. 5, 1813, and as Œdipus (Sacchini's 'Œdipe à Colonos') Oct. 15, and was engaged there. According to Fétis he was successful only as the Pacha; the repertory was either too high for his voice, or unfavourable to the Italian method which he had acquired. He made his début at the King's Theatre in Simon Mayer's 'Adelasia ed Alderano,' Jan. 10, 1815, and played there two seasons with success in 'La Clemenza di Tito,' in Cimarosa's 'Gli Orazi,' as Pluto (Winter's 'Ratto di Proserpina') at Mme. Vestris's début July 20, 1815; in Paer's 'Griselda,' Fariuelli's 'Rite d'Efeso,' Ferrari's 'Heroine di Raab,' and Portogallo's 'Regina di Lidia.' He reappeared there with some success in 1829, and again in French as Bertram on production of 'Robert,' June 11, 1832. He reappeared at the Académie about 1816, and remained there as an under-study, but obtained a great reputation in concerts with his friend and fellow-student Ponchard. He made his début at the Italiens as Figaro, Oct. 5, 1819, and remained there until about 1827, where he sang in the new operas of Rossini, Meyerbeer's 'Crociato,' and Vaccaj's 'Romeo.' He sang at Milan on the production of Meyerbeer's 'Margherita d'Anjou,' Nov. 14, 1820. He reappeared at the Académie as Moses on the production of Rossini's opera there, March 26, 1827, a part which he had previously played at the Italiens Oct. 20, 1822; returned there permanently the next year, and remained until his retirement Oct. 29, 1853. He created the part of Zacharie in the 'Prophète' at the request of Meyerbeer, who admired his talent as much as his noble character. He was appointed head of a lyric class at the Conservatoire June 1, 1841, and on his retirement in 1869 was appointed a Chevalier of the Legion of Honour. He died at Paris Dec. 5, 1871, having become blind a short time before his death. 'It was in the production of "Robert" that Levasseur created a class of characters . . . in which he has had innumerable imitators, but not one single artist with his peculiar physiognomy, his exceptionally toned voice, his imposing presence and intellectual grasp. His Bertram was a veritable creation. . . . Next to Bertram must rank his delineation of Marcel and Zachariah.'[1] [A.C.]

LEVERIDGE, Richard. Add that about 1708 he wrote new music for Act. ii. of Macbeth. In the last sentence of article, *for* engraved portrait *read* mezzotint, and *for* Fryer *read* Frye.

LEVEY, William Charles, born April 25, 1837, at Dublin, was taught music by his father, Richard Michael Levey, leader of the Dublin theatre orchestra. He afterwards studied at Paris under Auber, Thalberg, and Prudent, and was elected a member of the Société des Auteurs et Compositeurs. He was conductor at Drury Lane from 1868 to 1874, and has held the same post at Covent Garden, Adelphi, Princess's, Avenue, and Grecian Theatres, etc. His compositions include two operettas, 'Fanchette,' Covent Garden, Jan. 2, 1864; 'Punchinello,' Her Majesty's, Dec. 28, 1864; 'The Girls of the Period,' musical burletta, libretto by Burnand, March, 1869; incidental music to 'Antony and Cleopatra,' 1873; music to the dramas 'King o' Scots,' 'Amy Robsart,' 'Lady of the Lake,' 'Rebecca,' and 'Esmeralda,' and to several pantomimes; 'Robin Hood,' cantata for boys' voices; Saraband for piano on a motif written by Henry VIII.; several drawing-room pieces and many songs, one of which, 'Esmeralda,' originally sung by the late Miss Furtado at the Adelphi in the drama of that name, and in the concert-room by Mme. Bodda-Pyne, obtained considerable popularity. [A.C.]

LEVI, Hermann, born Nov. 7, 1839, at Giessen, studied with Vincenz Lachner from 1852 to 1855, and for three years from that time at the Leipzig Conservatorium. His first engagement as a conductor was at Saarbrücken in 1859; in 1861 he became director of the German Opera at Rotterdam, in 1864 Hofkapellmeister at Carlsruhe, and finally in 1872 was appointed to his present post at the Court Theatre of Munich. He attained to a prominent place among Wagnerian conductors, and to him fell the honour of directing the first performance of Parsifal at Bayreuth, on July 28, 1882. [M.]

LEWIS, Thomas C., originally an architect, commenced business as an organ-builder in Lon-

[1] Athenæum, Dec. 16, 1871.

on about the year 1861. He built the organs f the Protestant and Catholic Cathedrals, Newastle-on-Tyne, and in London those of St. Peter's, Eaton Square, and Holy Trinity, Paddington. But his largest work is the organ of St. Andrew's Hall, Glasgow. The firm is now Lewis & Co., Limited. [V. de P.]

LICENZA. Used by Mozart for the first movement of a vocal piece (no. 70), and last movement of another ditto (no. 36). (B. & H.'s List of new editions.) [G.]

LICHNOWSKY. P. 132 *b*, l. 7 from end of article, *for* Stammer *read* Stummer. (Corrected in late editions.)

LIFE LET US CHERISH. A favourite German song, commencing 'Freut euch des Lebens,' the author of which is Martin Usteri of Zurich; first published in the 'Göttinger Musenalmanach' for 1796 without the author's name. The music was written in 1793 by Hans Georg Nägeli. It is used as subject for the elaborate variations which form the last movement of Woelfl's celebrated sonata called 'Non plus ultra.' [R.M.]

LIMPUS, R. In reference at end of article, *add* in Appendix.

LINCKE, Joseph. In the musical example, the sign 𝄋 should be over the third bar of the canon.

LINCOLN, Henry Cephas, born 1789 and died 1864, was an organ-builder in London. He built the organ in the Pavilion, Brighton, which is now in Buckingham Palace. [V. de P.]

LIND, Jenny. P. 140 *b*, l. 25, *for* she obtained a hearing *read* she was to have appeared. Line 16 from bottom, *for* Dec. 6 *read* Dec. 4. P. 141 *b*, after the cadences, *add* See a cadence of hers in the Musical Union Record, 1849, p. 8. Add that from Easter 1883 to Easter 1886 she was professor of singing at the Royal College of Music, and that she died at Wynd's Point, Malvern, on Nov. 2, 1887.

LINDBLAD, A. F. Line 7 of article, *for* in August *read* Aug. 23.

LINDPAINTNER, P. J. von. Add that in 1854 he conducted several of the New Philharmonic Concerts.

LINLEY, Francis. Add date of purchase of Bland's business, 1796; and for day of death, read Sept. 15.

LINLEY, George, born 1798, wrote a large number of songs, ballads, and other pieces, very popular in their day. He also wrote and composed music for an operetta, 'The Toymaker,' produced at Covent Garden, Nov. 20, 1861. He died at Kensington, Sept. 10, 1865. [W.H.H.]

LINLEY, Thomas. The correct date of birth is probably 1732, since he was said at the time of his death to be 63 years old.

LISZT, Franz or Ferencz. P. 146 *a*, to his appearances at the Philharmonic add June 14, 1841 (Hummel's Septet). Add the following supplementary notice:—

The last concert given by Franz Liszt for his own benefit was that at Elisabethgrad towards the end of 1847,[1] since when his artistic activity was exclusively devoted to the benefit of others. No more striking evidence of the nobility of Liszt's purpose and of the gracious manner in which he fulfilled it could be wished for than that contained in the recently published correspondence between Liszt and Wagner.[2] The two volumes cover the Weimar period, but by no means represent the extent of the friendship between these two great men, which was only interrupted by death. Liszt's character as here revealed calls for nothing less than reverence. His solicitude is so tender, so fatherly, so untainted with selfishness, and, above all, so wise! The letters tell the story of a struggle and of a victory for his friend, but they are silent upon the incidents of his own life. On being asked one day the reason of his abstention from creative work, Liszt replied by another question, 'Can you not guess?' To Wagner himself, who urged him to compose a German opera on his (Wagner's) tragedy of 'Wieland der Schmidt,' Liszt answered that he felt no vocation for such a task; he thought it more likely that he might give his first dramatic work a trial in Paris or in London. So he continued a life of self-abnegation, and died faithful to the last to the claims of friendship and of genius, many young composers besides the titanic Wagner owing their first successes in life to his generous sympathy and penetrating judgment. He made Weimar, during the twelve years of his residence, the centre of musical life in Germany. 'I had dreamed for Weimar a new Art period,' wrote Liszt in 1860, 'similar to that of Karl August, in which Wagner and I would have been the leaders as formerly Goethe and Schiller, but unfavourable circumstances brought these dreams to nothing.' Though Liszt did not accomplish all he wished for Weimar, the little city still ranks high among German art-centres, and in some degree carries on the work of advancement so firmly established between the years 1844 and 1861.

The resignation of the Weimar Kapellmeistership in 1861 was followed by what Liszt called his *vie trifurquée*, divided between Budapest, Weimar, and Rome. The Hungarian Government, in order to ensure Liszt's presence in Budapest during part of the year, invented for him (1870) the post of president of an institution which at the moment did not exist, but which soon afterwards rose as the Academy of Music. Impressive scenes occurred when the Magyars publicly fêted their compatriot,[3] and hero-worship was at its height on such occasions as the jubilee of the master's career in 1873, when 'Christus' was performed at the Hungarian capital.

The aspect of Liszt's every-day life at Weimar has become known through the accounts of some of the host of aspiring pianists and music lovers who gathered around him there. Liszt's teaching

1 Ramann's 'F. Liszt als Künstler und Mensch,' vol. ii. Breitkopf & Härtel.
2 'Briefwechsel zwischen Wagner und Liszt.' Breitkopf & Härtel.
3 Janka Wohl's 'François Liszt.'

had already borne fruit in the wonderful achievements of his most distinguished pupils—Von Bülow, Geza Zichy, D'Albert, the lamented Tausig, and others, and no wonder that the music room which the generous artist had thrown open to all comers was thronged by a number of more or less gifted young people in search of inspiration—no other word so well describes the ideal character of the instruction they were privileged to receive.

Liszt held his classes in the afternoon, during which several of the pupils would play their piece in the presence of the rest—some dozen or more, perhaps—all being expected to attend the séance. At times the master would seat himself at the piano and play, but this supreme pleasure could never be counted upon. It was noticeable that this most unselfish of geniuses was never more strict or more terrible than when a Beethoven sonata was brought to him, whereas he would listen to the execution of his own compositions with indulgent patience—a characteristic trait. Yet Liszt's thoughts often dwelt upon his great choral works, and he was heard to declare that sacred music had become to him the only thing worth living for.

A lively description of Liszt's professorial life has been given by an American lady who visited Weimar in 1873.[1] Again, the unique qualities of Liszt's genius and his regal position among all sorts and conditions of men were recognized as unimpaired ten years later by Mr. Francis Hueffer,[2] who had the opportunity of forming a judgment upon these things when visiting Bayreuth in 1884, thus affording another link in the chain of historical criticism.

In Rome again Liszt found himself the centre of an artistic circle of which Herr von Keudell and Sgambati were the moving spirits. The significance, however, of his residence in the Eternal City lies rather in the view he took of it as his *années de recueillement*, which ultimately led to his binding himself as closely as he could to the Church of Rome. He who in his youth, with the thirst for knowledge upon him, had enjoyed the writings of freethinkers and atheists (without being convinced by them), was now content with his breviary and book of hours; the impetuous artist who had felt the fascination of St. Simonianism[3] before he had thoroughly understood its *raison d'être*, who had been carried away by the currents of the revolution, and had even in 1841 joined the Freemasons,[4] became in 1856 or 58 a tertiary of St. Francis of Assisi. In 1879 he was permitted to receive the tonsure and the four minor orders (doorkeeper, reader, exorcist, and acolyth), and an honorary canonry. The Abbé Liszt, who as a boy had wished to enter the priesthood, but was dissuaded therefrom by his parents and his confessor, now rejoiced in the public avowal of his creed as conveyed by his priestly garb, although he was indeed no priest, could neither say mass nor hear a confession, and was at liberty to discard his cassock, and even to marry if he chose, without causing scandal. Thus, in the struggle with the world which the youth of sixteen had so much dreaded, his religious fervour was destined to carry the day. Extracts from Liszt's private papers throwing further light on his inmost thoughts have been published,[5] but can be only referred to in this place.

Liszt's former triumphs in England were destined to be eclipsed by the enthusiasm of the reception which awaited him when he was prevailed upon to return in 1886. In 1824 George IV. had given the sign to the aristocracy of homage to the child-prodigy; and his visits in the following year and in 1827 were successful enough. In 1840-41[6] the Queen's favour was accorded to him, and he shared with Thalberg a reputation as a skilful pianist in fashionable circles. But it was not until 1886 that the vast popularity which had hitherto been withheld from him, owing to the conditions of musical life in our country, was meted out to him in full measure. 'There is no doubt,' says a musical critic,[7] 'that much of this enthusiasm proceeded from genuine admiration of his music, mixed with a feeling that that music, for a number of years, had been shamefully neglected in this country, and that now, at last, the time had come to make amends to a great and famous man, fortunately still living. It is equally certain that a great many people who were carried away by the current of enthusiasm—including the very cabmen in the streets, who gave three cheers for the "Habby Liszt"—had never heard a note of his music, or would have appreciated it much if they had. The spell to which they submitted was a purely personal one; it was the same fascination which Liszt exercised over almost every man and woman who came into contact with him.'

Liszt paused awhile in Paris on his way, and received much attention, his musical friends and followers gathering to meet him at the concerts of Colonne, Lamoureux, and Pasdeloup. At length on April 3, the Abbé Liszt reached our shores, and on the same evening three or four hundred people met at Mr. Littleton's house at Sydenham to do honour to the great artist, and a programme consisting entirely of his compositions was gone through by Mr. Walter Bache and others. The gracious and venerable appearance of the distinguished guest, and his kindly interest in all that went forward, won the hearts of those who witnessed the scene; all recognized the presence in their midst of a marvellous personality such as is rarely met with. On the following day Liszt played part of his E♭ Concerto before a few friends. On the Monday he attended the rehearsal of his oratorio 'St. Elisabeth' in St. James's Hall; and in the

1 'Music Study in Germany,' Amy Fay.

2 In the Fortnightly Review for September 1886.

3 'I neither officially nor unofficially belonged to the St. Simonians.' See Ramann, vol. i. Heine is inaccurate on this and some other points.

4 At Frankfort-on-the-Maine, during the period of his sojourn at Nonnenwerth with the Countess d'Agoult.

5 Allgemeine Musik-Zeitung, May 13, 1887.

6 His project of conducting German opera in London in 1842 came to nothing.

7 Fortnightly Review, September 1886.

evening of the same day he astonished his host and a circle of friends by an improvisation on some of the themes. The 6th April was the date of the concert, and when the composer walked into the hall he received such ovations as had probably never been offered to an artist in England before. Even before he entered his arrival was announced by the shouts of the crowd outside, who hailed him as if he were a king returning to his kingdom. During the afternoon Liszt had been entertained at the Royal Academy of Music, where the Liszt Scholarship, raised with so much zeal by Mr. Walter Bache, was presented by him to the master. A short programme was performed, Messrs. Shakespeare and Mackenzie conducting, and when Liszt rose from his seat and moved towards the piano, the excitement of the students and of the rest of the audience knew no bounds. A visit to Windsor, where he played to Her Majesty a reminiscence of the Rose Miracle scene from 'St. Elisabeth,' filled up most of the following day (April 8), on the evening of which Mr. Walter Bache's Grosvenor Gallery Reception took place. The brilliant scene of Saturday was here repeated, with the very important additional feature of a solo from Liszt himself. [See BACHE, vol. iv. p. 529.] The events which followed in the course of the great man's visit included a performance of 'St. Elisabeth' at the Crystal Palace on the 17th. On the 22nd, a week later than he intended, Liszt left England, pleased with his reception, and promising to repeat his visit. No wonder that his death was felt by English people as the loss of a personal friend. The last music he wrote was a bar or two of Mackenzie's 'Troubadour,' upon which he had intended to write a fantasia.

The remaining incidents in the life of Liszt may only be briefly touched upon. Paris gave him a performance of 'St. Elisabeth' at the Trocadéro. The master left Paris in May, and visited in turn Antwerp, Jena, and Sondershausen. He attended the summer festival here while suffering from weakness and cold. 'On m'a mis les bottes pour le grand voyage,' he said, excusing himself to a friend for remaining seated. His last appearance upon a concert platform was on July 19, when, accompanied by M. and Mme. Munkácsy, he attended a concert of the Musical Society of Luxemburg. At the end of the concert he was prevailed upon to seat himself at the piano. He played a fantasia, and a 'Soirée de Vienne.' It need not be said that the audience, touched and delighted by the unlooked-for favour, applauded the master with frenzy. In the pages of Janka Wohl's 'François Liszt' there is an account of a scene during Liszt's stay at the Munkácsys' house, according to the writer a record of the last time the greatest master of the pianoforte touched his instrument. A flying visit had been paid to Bayreuth on the marriage of Daniela von Bülow —Liszt's granddaughter—with Herr von Thode on July 4. Liszt returned again for the performance of 'Parsifal' on the 23rd. He was suffering from a bronchial attack, but the cough for a day or two became less troublesome, and he ventured to attend another play, an exceptionally fine performance of 'Tristan,' during which the face of Liszt shone full of life and happiness, though his weakness was so great that he had been almost carried to and from the carriage and Mme. Wagner's box. This memorable performance of 'Tristan,' in which the singers (Sucher, Vogl, etc.) and players surpassed themselves, lingered in Liszt's mind until his death. When he returned home he was prostrate, and those surrounding him feared the worst. The patient was confined to his bed and kept perfectly quiet. The case was from the first hopeless, the immediate cause of death being general weakness rather than the severe cold and inflammation of the lungs which supervened on July 31. His death that night was absolutely painless.

Since the funeral in the Bayreuth cemetery on Aug. 3, Liszt's ashes have not been disturbed, although Weimar and Budapest each asserted a claim to the body of the illustrious dead. Cardinal Haynauld and the Princess Wittgenstein (heiress and executrix under his will) gave way before the wishes of Liszt's sole surviving daughter, Cosima Wagner, supported as they were by public opinion and the known views of Liszt himself, who had not looked with favour on the removal of the remains of Beethoven and Schubert, and had expressed a hope that it might not also be his fate to 'herumfahren.' These towns, as well as others, have therefore raised a monument to the genius who was associated with them. The memory of Liszt has been honoured in a practical way in many places. Liszt societies existed during the master's lifetime, and they have now been multiplied. Immediately after the funeral a meeting of the leading musicians was held at Bayreuth, at which Richter made a speech and urged that all the living forces of the artistic world should unite to preserve the memory of the master by perfect renderings of his own and other modern works. The Grand Duke of Weimar, Liszt's friend and protector, sent the intendant of the theatre to Bayreuth to confer with Richter upon the best means of perpetuating Liszt's intentions. He proposed a Liszt foundation after the manner of the Mozarteum at Salzburg. A Liszt museum was to be established in the house where he lived at Weimar, and scholarships were to be offered to promising young musicians, and on similar lines scholarships have been instituted elsewhere.

An outcome of this project is the Fondation-Liszt, instituted by his firm friend the Duke of Weimar after his death, to continue instruction on the basis he had laid.

The first competition for the Liszt Royal Academy scholarship took place in April 1887.[1] The scholarship is open for competition by male and female candidates, natives of any country, between 14 and 20 years of age, and may be awarded to the one who may be judged to evince the greatest merit in pianoforte playing or in composition. All candidates have to pass

[1] For this England is indebted to the exertions of the late Mr. Walter Bache (who raised upwards of 1100*l.* for the purpose).

ao examination in general education before entering the musical contest. The holder is entitled to three years' free instruction in the Academy, and after that to a yearly sum for continental study.

Among portraits of the master, the bust executed by Boehm, and exhibited at the Grosvenor Gallery in 1886, will have great interest for English people, as Liszt sat for it during his visit to Sydenham in the same year. Plaster casts of this bust have since been issued by Novello. The head of Liszt upon his death-bed has been successfully represented in a plaster cast by Messrs. Weinbrod & Schnappauf of Bayreuth. On pp. 149 and 219 of Janka Wohl's volume a detailed account and list of portraits and paintings may be found.

The task of collecting Liszt's posthumous works has not been an easy one, the composer having distributed his MSS. amongst his friends and pupils. There have already been published during the last ten years, by Táborszky & Parsch, Budapest:—

'Ungarisches Königslied,' for male voices or mixed chorus with orchestral accompaniment; the same in PF. score, and in arrangements for baritone solo, and for 4 hands and 2 hands on the PF.
'Ungarn's Gott,' for baritone solo and ad lib chorus of male voices. Also for PF., 2 hands; also for PF., left hand; also for organ or harmonium, also for cymbal.
Csárdás for PF., 2 hands.
Csárdás obstiné. Do.
Dem Andenken Petöfi's for PF., 2 and 4 hands.
16th Hungarian Rhapsody (Munkácsy). 2 hands; also 4 hands. 17th do. (Aus dem Figaro Album). 18th do. (Für das Album der Budapester Ausstellung). 19th do. (nach C. Abrányi's 'Csárdás nobles').

Published by Kahnt's Nachfolger:—
'Christus,' PF. arrangements, 2 and 4 hands.
Antiphon for St. Cecilia's Day, contralto solo and 8-part mixed choir, and orchestral accompaniment. Also PF. or vocal score.
'Le Crucifix,' for contralto solo, with harmonium or PF. accompaniment.
Missa pro Organo.
Sacred Choruses. No. X. Anima Christi; No. XI. Tu es Petrus; No. XII. Dominus conservet eum.
'Salve Regina' (Gregorian) for harmonium or organ.
Songs: 'Verlassen,' 'Ich vertor die Kraft.'
Duet: 'O Meer im Abendstrahl.'
'Sonnenhymnus.' Baritone solo, male voice chorus, organ and orchestra. Also vocal score.
'Stanislaus,' oratorio. Full score. Vocal score. Single numbers.
'Salve Polonia,' Interludium. Full score. Also arrangement for PF.
'De Profundis,' Ps. cxxix. bass or alto solo, with PF. or organ.
'Le barde aveugle,' ballade for PF.
Collected Songs.

By Various Publishers:—
'Von der Wiege bis zum Grabe,' symphonic poem, after a drawing by Michael Zichy.
Varianten und Zusätze to 'Festklänge.'
'Le triomphe funèbre de Tasso' epilogue to 'Tasso.'
Two new Mephisto-Walzer, orch. and PF., 2 or 4 hands (Fürstner).
'Crux,' Hymne des Marins, chorus and accompaniment *ad lib.*
'Pax Vobiscum,' motet, 4 male voices.
'Natus est Christus,' 4 male voices.
'Qui Mariam absolvisti,' baritone solo and chorus.
'O heilige Nacht,' tenor solo and 3-part female chorus (Fürstner).
'Nun danket Alle Gott,' chorus, organ, trumpets, trombones, and drums.
Antiphon for St. Cecilia's Day, contralto solo and 8-part female chorus.

Original, for Pianoforte:—
Années de Pélérinage. Troisième Année: No. 1. Angelus (also for string quartet). No. 2. Aux Cyprès de la Ville d'Este. No. 3. Do. No. 4. Les Jeux d'Eaux à la Ville d'Este. No. 5. 'Sunt lacrymæ rerum' en mode hongrois. No. 6. Marche funèbre. No. 7. 'Surgum corda' (also for solo voices, Schott). 'Abschied,' russisches Volkslied. 'Die Trauer-Gondel' (Fritzsch). 8 Valses oubliées; Valse Élégiaque (Bote & Bock); Étude in C; Andante maestoso (Rosevölgy). 'Weihnachtsbaum,' 12 pieces, 2 or 4 hands (Fürstner). Grosses Concert-Fantasia über Spanische Weisen (Licht). Twelve books of Technical Studies, with more to follow (Schuberth).

Transcriptions:—
Processional March from 'Parsifal' (Schott). Other Wagner transcriptions (Schott, and B. & H.) Berlioz's 'Harold' Symphony (Leuckart). Verdi's 'Aïda' and 'Requiem,' Lassen's 'Fagen fra Kriemhilde,' 'Faust,' and Intermezzo from 'Ueber allen Zauber Liebe' (Bote & Bock). Liebesscene and Fortuna's Kugel from Goldschmidt's 'Die sieben Todsünden.' Rubinstein's 'Gelb rollt' and 'Der Asra' (Kistner). Schumann's 'Provençalisches Minnelied' (Fürstner). Forty-two Lieder by Beethoven, Franz, Schumann, and Mendelssohn (B. & H.). Paraphrase of themes from Handel's 'Almira.' Paraphrase of themes from modern Russian work. Wilhorsky's 'Romance.' Arrangements of Fest-Cantata for 4 hands; nocturne, 4 hands. Schubert's Marches, 4 hands. Beethoven's Concertos, 2 PFs.

Liszt had completed, or is said to have partly written:—New symphonic poem for organ, on lines by Herder, 'The Organ'; 'Lo spessalizio' (org.); Romance oubliée (violin); Mephisto Polka; new edition 'Soirées de Vienne'; score of Zarembski's duets; 'Die Macht der Musik,' song; Fantasia for orch. and PF. on Schubert's 'Der Wanderer'; 'Die Nebensonnen' and 'Aufenthalt' (Schubert) for PF., 'Weihelied' to Leo XIII; 'Der ewige Jude,' for PF. with declaimed poem (Schubart).

The discovery of a concerto entitled 'Malédiction,' and of a choral work, 'The Creation,' has been reported.[1] [L.M.M.]

LITOLFF, H. C. Add that his opera 'Les Templiers' was produced at Brussels in January, 1886.

LIVERPOOL MUSICAL FESTIVALS. No festival has been held since 1874. Add that Sir Julius Benedict was succeeded as conductor of the Liverpool Philharmonic Society in 1880 by Herr Max Bruch, since whose retirement in 1882 the post has been filled by Mr. Charles Hallé.

LLOYD, CHARLES HARFORD, born Oct. 16, 1849, at Thornbury, Gloucestershire, son of Edmund Lloyd, a solicitor, was educated at Thornbury Grammar School and Rossall School. From the latter he went to Magdalen Hall (now Hertford College), Oxford, in Oct. 1868 as the holder of an open classical scholarship. He graduated Mus.B. 1871, B.A. 1872, M.A. 1875, taking a second class in the Final Theological School. While an undergraduate he was instrumental in establishing the Oxford University Musical Club, and was elected its first president. This society (see vol. iv. p. 206) has done a great deal for the advancement of classical music in the University. It still flourishes, and up to June 1887 over 380 performances of chamber music had been given. Mr. Lloyd was appointed organist of Gloucester Cathedral in June 1876 as successor to Dr. S. S. Wesley. In this capacity he conducted the Festivals of the Three Choirs in 1877 and 1880. In Sept. 1882 he succeeded Dr. C. J. Corfe as organist of Christ Church Cathedral, Oxford, and in the same year became conductor of the Choral Society in succession to Mr. Parratt. His works, though few in number, have obtained well-deserved success. His themes are original and beautiful, and their treatment shows much experience and knowledge of effect. His part-writing is excellent, and in the structure of his compositions he displays a moderation and self-restraint which

[1] All posthumous MSS. were handed over to the Allg. Deutsche Musikverein by the Princess Hohenlohe, the daughter of Liszt's faithful friend and testatrix, the Princess Wittgenstein, who died in 1887.

cannot be too highly commended. His published works are as follows :—

Cantatas.—'Hero and Leander,' for soli, chorus and orchestra (Worcester Festival, 1884); 'Song of Balder,' for soprano solo and chorus (Hereford Festival, 1885); 'Andromeda,' for soli, chorus and orchestra (Gloucester Festival, 1886); 'The Longbeards' Saga,' male chorus and P.F. acct., 1887.

Choruses and incidental music to Alcestis (see GREEK PLAYS in Appendix), for male chorus, flutes, clarionets and harp, 1887. 'The Gleaner's Harvest' for female chorus.

Services in E♭ (full Cathedral), in F and G (Parochial). Magnificat and Nunc Dimittis in F, soli, chorus and orchestra (Gloucester Festival, 1880).

Anthems.—'Art thou weary?' 8 voices unaccompanied. 'Blessed is he,' with full orchestral accompaniment (Gloucester Festival, 1883). 'Fear not, O land,' and 'Give the Lord the honour.'

Duo concertante for clarinet and piano.

Organ.—Sonata in B minor, and two other pieces.

Madrigal, 5 parts, 'When at Corinna's eyes.' Part-songs, among which 'Allen-a-dale' and 'The Rosy Dawn' (8 parts) are accompanied, and several songs. [M.]

LLOYD, EDWARD. Line 10 of article, *for* Trinity *read* King's.

LOBE, JOHANN CHRISTIAN. Add date of death, July 27, 1881.

LOBGESANG. L. 8 of article, *for* third *read* second. *Add* Mendelssohn was engaged during 1838 and '39 on a symphony in B♭, which he often mentions in his letters, and at last speaks of as nearly complete. No trace of it has however been found. Is it possible that he can have converted it into the orchestral movements of the Lobgesang, the first of which is also in B♭? Last line but one of article, *for* 2nd *read* 8th.

LOBKOWITZ. P. 155 *a* note 2, *for* Fitz *read* Fitzli. (Corrected in late editions.)

LOCK, MATTHEW. Line 17 of article, add that he married Alice, daughter of Edmund Smyth, Esq., of Armables, Herts, on March 8, 1663-4, and that he is stated in the register to be thirty years old at the time. The date of his birth is there approximately ascertained as 1632 or 3. P. 157 *a*, l. 19 from bottom, add that there is a copy of 'Modern Church Music,' etc., in the Fitzwilliam Museum at Cambridge. Some of Lock's autographs are in the library of King's College, Cambridge. Line 8 from bottom of same column, *for* 1670 *read* 1667. P. 157 *b*, l. 2, *for* 1706 *read* 1708.

LOCO, 'in (the usual) place.' A term of which the use is explained under ALL' OTTAVA, vol. i. p. 56; where, however, the word is stated to be Italian, instead of Latin. [M.]

LODER, E. J. P. 159 *a*, l. 25, *for* 1851 *read* 1852.

LOESCHHORN, ALBERT, was born June 27, 1819, in Berlin, where he still resides. He was a pupil of Ludwig Berger, and subsequently studied at the Royal Institute for Church Music in Berlin, where since 1851 he has been teacher of the pianoforte. The title of Royal Professor was conferred upon him in 1868. For many years he carried on concerts of chamber music at Berlin with eminent success. He has done great service for the advancement of classical music, and by his conscientious and thorough discipline as a teacher many of his pupils have also distinguished themselves. He is most widely known through his numerous studies for the pianoforte, although he has published a long list of other worthy compositions. [C.E.]

LOEWE, JOHANNA SOPHIE. Correct date of birth to March 24, 1816.

LOGROSCINO, NICOLO. See vol. ii. p. 514 *a*.

LOHENGRIN. Line 4 of article, *for* Sept. *read* Aug. 28.

LONDON. For additions to article on vol. ii. p. 163 *a*, see DEGREES in Appendix.

LONDON MUSICAL SOCIETY, THE. This society was formed in 1878 by Mr. Heathcote Long and other prominent amateurs. Its objects are stated in its second rule—a canon unimpeachable in spirit, if not in grammar—to be 'the practice and performance of the works of composers which are not generally known to the musical public.' Mr. Barnby was appointed musical director, and Mr. Long and Mr. A. Littleton honorary secretaries. An efficient choir was formed, and the first concert was given on June 27, 1879, in St. James's Hall, although, strictly speaking, the occasion was a private one. Goetz's Psalm cxxxvii. was introduced to London at that concert, the solos being sung, as on many subsequent occasions, by efficient amateurs. From 1884 until the last season of the society's existence, Mr. Heathcote Long was alone in the honorary secretaryship. After the season of 1886, Mr. Barnby was succeeded as conductor by Mr. A. C. Mackenzie, who conducted the final concert on May 24, 1887. In the course of that year the society was disbanded, and a sum of £100 was handed over from its funds to the Royal College of Music. During the nine years of its existence the institution performed the following works for the first time in England, besides others which had been heard before, though not frequently. Mr. Stanford's 'Three Holy Children,' for instance, was given for the first time in London, though not for the first time in England, by the London Musical Society :—

CHORAL WORKS.

Beethoven. Cantata on the death of the Emperor Joseph the Second.
Brahms. Vier Gesänge, op. 17.
Dvořák. 'Stabat Mater.'
Goetz. Psalm cxxxvii and 'Noenia.'
Gounod. Troisième Messe (selections).
Grieg. 'Klosterthor.'
Hiller. 'I weep for those.'
Holmann, Heinrich. 'Cinderella.'
Jensen. 'Feast of Adonis.'
Rheinberger. 'Christoforus.'
Silas, E. Magnificat.
Schumann. 'The King's Son,' 'The Minstrel's Curse,' and 'Spanische Liebeslieder.'

ORCHESTRAL WORKS.

Bach. Toccata in F, arranged.
David, Ferd. Violin Concerto in E minor (Miss Shinner).
Dvořák. Legenden.
Schubert. Overture, 'Des Teufel's Lustschloss.' [M.]

LOOSEMORE, HENRY. Line 6 of article, *for* anthems *read* an anthem. Line 10, *for* in 1667 *read* after Michaelmas 1670. Concerning the Exeter organ, built by his son, see vol. ii. p. 592.

LORTZING, G. A. P 167 *a*, l. 11, *for* 1845 *read* 1846. Correct date of death to 1851. Line 15 from end of article, *for* April 17 *read* April 15.

LOVER, SAMUEL, born at Dublin in 1797, began his career as an artist and miniature painter, was elected a member of the Royal Hibernian Society of Arts in 1828, and afterwards became its secretary. He wrote a number of successful novels, dramas, and poems, and composed both words and music of many songs and ballads. He also appeared as a singer in a musical entertainment, 'The Irishman's Carpet Bag.' His compositions include the music and songs to his dramas and burlettas produced at the London theatres and rendered popular by Mme. Vestris, Tyrone Power, and others, viz. 'Rory O'More,' Adelphi, Sept. 29, 1837; 'White Horse of the Peppers,' Haymarket, 1838; 'Happy Man,' Haymarket, May 20, 1839; 'Greek Boy,' Covent Garden, Sept. 26, 1840; 'Il Paddy Whack in Italia,' English Opera House (Lyceum), April, 1841; 'MacCarthy More,' Lyceum, April 1, 1861, and many detached songs, principally Irish, both humorous and pathetic. Many of these were very effective, as, for instance, his 'What will you do, love?' 'Angel's Whisper,' 'Molly Bawn,' and 'The low-backed Car.' An evening entertainment which he attempted met with some success in England and America. He died July 6, 1868. [A.C.]

LUCAS, CHARLES. Add that in 1840–3 he occasionally conducted at the Ancient Concerts.

LUCCA, PAULINE. Add date of birth, April 26, 1841, and that her parents were Italian. P. 171 *a*, l. 22, *for* In July *read* On July 22. Add that in the Italian seasons of 1882–4, at Covent Garden, Mme. Lucca appeared in the parts of Selica, Cherubino, Carmen, etc., and was announced to appear in 'Colomba,' but that opera was not produced. In the last line of the article, *for* Rahder *read* Rahden. (Corrected in late editions.)

LUISA MILLER. Line 4 of article, *for* December *read* Dec. 8.

LUMBYE, H. C. Correct date of birth to May 2, 1810.

LUSTIGE WEIBER VON WINDSOR. Line 4 of article, *for* in May *read* March 9. (Corrected in late editions.)

LUTE. P. 176 *a*, l. 8 from bottom, omit the clause between the commas, as the lute is not furnished with a soundpost. P. 176 *b*, l. 13, the single-necked lute had, about A.D. 1600, open strings or diapasons as well as the theorbo, but always in pairs of strings. For 'luth téorbé,' or 'linto attiorbato' see THEORBO, vol. iv. p. 100 *b*. P. 177 *a*, ll. 40, 54, 59, for the modernizing of the Laux Maler lute figured on p. 176, the use made of old lutes to repair other instruments, the attribution of the surname Luther, the true date for Maler, and the anecdote told by Mace concerning King Charles and Goothiere (Gaultier), see THEORBO, vol. iv. p. 100 *b*. [A.J.H.]

LUTENIST. The date given on p. 178 *a*, l. 4, is corrected in the article SHORE, vol. iii. 488 *b*, where the death of Shore is given as 1750. 1752 is probably the correct date.

LUTHERAN CHAPEL. The last sentence of the article should run:—The organists since 1784 have been Augustus Friedrich Karl Kollmann, died Easter Day, 1829, etc.

LWOFF, ALEXIS. Add date of birth, May 25.

LYCEUM THEATRE. P. 181 *a*, l. 20, *for* July 22 *read* July 23. Line 11 from end of article, *for* 71 *read* 41.

M.

MAAS, JOSEPH, born Jan. 30, 1847, at Dartford; began his career as a chorister at Rochester Cathedral, and was taught singing by J. L. Hopkins, the organist, and later by Mme. Bodda-Pyne. He was for some time a clerk in Chatham dockyard, but went to Milan in 1869, and studied under San Giovanni. He made his début at one of Leslie's concerts, Feb. 26, 1871, and sang 'Annabell Lee' in the place of Sims Reeves, with great success, 'inasmuch as he was not only compelled by unanimous desire to repeat it, but there was a strong attempt to induce him to sing it a third time, which, however, he had the good sense to resist.' He played the hero in 'Bahil and Bijou' at Covent Garden, Aug. 29, 1872; he then went to America, and played in Miss Kellogg's English Opera Company. He reappeared in England at the Adelphi under Carl Rosa, as Gontrau on the production of Brüll's 'Golden Cross,' March 2, 1878, and was engaged by Rosa for three years as his principal tenor both at Her Majesty's and in the provinces. His principal parts were Rienzi on its production at Her Majesty's, Jan. 27, 1879; Raoul, Feb. 12, 1879; Wilhelm Meister on the production in English of 'Mignon,' Jan. 12, 1880; Radames on the production in English of 'Aïda,' Feb. 19, 1880; also Faust, Thaddeus, Don César, etc., He played at Her Majesty's in Italian in 1880, and at Covent Garden (as Lohengrin) in 1883. He played under Rosa at Drury Lane in 1883–85, his new parts being Edgar of Ravenswood, April 19, 1884, and the Chevalier des Grieux on production in London of 'Manon,' May 7, 1885. He was very popular on the stage, more on account of his very fine voice, which was said to resemble Giuglini's in character, rather than for his dramatic gift, since he was a very indifferent actor. He was equally popular in the concert-room, where he appeared first at the Sacred Harmonic, in the 'Messiah' April 4, 1879,

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and at the Philharmonic, May 21, 1879. He sang at all the principal concerts, and at the various Handel and provincial festivals. He sang also in Paris at Pasdeloup's concerts, April 6, 1884, and at Brussels at the Bach and Handel Festival of 1885. His last important engagemant was at the Birmingham Festival of 1885, where he sang in Dvořák's 'Spectre's Bride,' Aug. 27, and Stanford's 'Three Holy Children,' Aug. 28, on the prodnction of those works. At the Norwich Festival of tha previous year he had introduced 'Apollo's Invocation,' a scena written for him by Massenet. Ha died Jan. 16, 1886, from a complication of disorders, rheumatic fever, bronchitis, congestion of the lungs, bronght on from a cold taken while fishing. Maas's 'greatest triumphs were gained in the concert room rather than on the stage. For several years he has stood in tha very first rank of tenor siugers, not only hy reason of his magnificent voice, hut of his thoronghly finished and artistic style. . . . By hia amiable personal character the deceased artist won the esteem and affection of all who had the privilege of his friendship.'[1] [A.C.]

MAATSCHAPPIJ TOT BEVORDERING DER TOONKUNST. See vol. Iv. p. 255.

MACBETH. Line 7 of article, *read* March 17.

MACBETH, Allan, born in Greenock, March 13, 1856, and received his musical education chiefly in Germany. In 1880 he was appointed conductor to the Glasgow Choral Union, but resigned the post in 1887. Ha is organist of St. George's-in-the-Fields Estahlished Church. Mr. Mncheth, in spite of much occupation of his time in teaching (pianoforte and singing), has found leisnre for composition, for which he has a decided gift. He has written a number of pleasing pianoforte pieces, besides two or three orchestral movements played at the Choral Union Concerts, and since transcribed for piano. As a song writer Mr. Macbeth has generally been very successful, and he has besides ably arranged for voices several Scotch melodies, as well as written some original part-songs. He has an operetta in MS., 'The Duke's Doctor.' [W.He.]

MACFARREN, Sir G. A. Add that his oratorio 'King David' was produced at the Leeds Festival, 1883, and that in the same year he received the honour of knighthood. He died Oct. 31, 1887, his last puhlished work heing an Andante and Rondo in E for violin and organ, contained in the 'Organist's Quarterly Journal' for Oct. 1887. A cantata for female voices 'Around the Hearth,' was pnhlished posthumously. As Principal of the Royal Academy of Music, Sir G. A. Macfarren was succeeded in 1888 hy Dr. A. C. Mackenzie, and as Professor of Music at Camhridge, hy Dr. C. Villiers Stanford. [M.]

McGUCKIN, Barton, born July 28, 1852, at Duhlin, began his career as a chorister at Armagh Cathedral. He received instruction from the late R. Turle, then organist there, in singing, organ, violin, and pianoforte. He became first tenor at St. Patrick's Cathedral, Dnblin, in 1871, and was for a time a pupil of Joseph Rohinson. He sang at one of the Philharmonio concerts in Duhlin in 1874, and in the following year made his déhut at the Crystal Palace Concerts July 5, 1875, after which he went to Milan and studied under Trevulsi. He reappeared with snccess at the same concerts Oct. 28, 1876, where he also made his déhut as an oratorio singer in the 'Lohgesang,' Nov. 3, 1877. He made his déhnt on the stage as Thaddeus under Carl Rosa at Birmingham Sept. 10, 1880; at Duhlin as Wilhelm Meister May 9, 1881; in the same part at Her Majesty's Jan. 20, 1882, and as Moro on the prodnction in England of 'Tha Painter of Antwerp,' an English version of Balfe's Italian opera 'Pittore e Duca,' Jan. 28, 1882. He remained in Rosa's company hoth in London and the provinces until the summer of 1887, and has become a great favourite both as a singer and actor. His most important parts are Lohengrin, Faust, and Don José; in new operas he has created at Drury Lane the parts of Phœhus ('Esmeralda'), March 26, 1883; Orso ('Colomba'), April 9, 1883; Waldemar ('Nadeshda'), April 16, 1885: Guillem de Cabestanh ('Troubadour'), Jnne 8, 1886; Oscar ('Nordisa'), May 4, 1887; at Edinhurgh, Renzo on the prodnction in English of Ponehielli's 'Promessi Sposi,' and at Liverpool. Des Grieux ('Manon'), Jan. 17, 1885. Mr. McGuckin is extremely popular in the concert-room, and has snng at the Philharmonic, the Popnlar and Oratorio Concerts, and at the Handel and provincial festivals. His last important engagement was at the Norwich Festival of 1887, where he sang the tenor music in Mancinelli's 'Isaias.' He went to America as the principal tenor of the National Opera Company, and has lately retnrned. [A.C.]

MACKENZIE, A. C. To list of works add the following: — Operas. 'Colomba,' op. 28 (Drury Lane, April 5, 1883); 'The Troubadour' (ihid. June 8, 1886), the words of both hy Francis Hueffer. Oratorio: 'The Rose of Sharon' (Norwich Festival, 1884), words hy Joseph Bennett. Cantatas: 'Jason' (Bristol Festival, 1882), and 'The Bride'; 'The Story of Sayid' (Leeds Festival, 1886). Orchestral: 'La Belle Dame sans Merci,' op. 29; two Scotch Rhapsodies, op. 21 and 24; overture, 'Twelfth Night,' op. 40; concerto for violin and orchestra, op. 32, played hy Señor Sarasate at the Birmingham Festival, 1885. Piano, ops. 15, 20, and 23, six pieces for violin and piano, op. 37, besides songs, part-songs, and three organ pieces. His most important recent compositions are his 'Jubilee Ode,' words by Joseph Bennett (Crystal Palace, June 22, 1887, and Norwich Festival of sama year), and an ode, 'The New Covenant,' composed for the opening of the Glasgow Exhihition of 1888. The composer received the honorary degree of Mus.D. from the University of St. Andrew's in 1886. He was elected principal of tha Royal Academy of Music in Feh. 1888. [M.]

MADRIGAL SOCIETY. P 193 *b*. l. 30, add that since 1882 the meetings hava been held

[1] Athenæum, Jan. 23, 1886.

in Willis's Rooms. Line 12 from bottom, *for* 1752 *read* 1757. P. 194 *a*, i. 25, *for* it is now vacant *read* in 1878 the Right Hon. Earl Beauchamp was appointed. Line 33, add that in 1887 Dr. Stainer was succeeded as director of the music by Dr. J. F. Bridge and Mr. Eaton Faning. Since 1881 two prizes of £10 and £5 respectively, have been awarded annually for the two best madrigals. From the list of present members all names except those of Drs. Stainer and Bridge, and Mr. Otto Goldschmidt, are to be omitted.

MÄNNERGESANGVEREIN. Add that the Cologne Choral Union gave a set of ten concerts in St. James's Hall in June, 1883.

MAGNIFICAT. Add to references at end of article, ISRAEL IN EGYPT, vol. ii. p. 25, ORATORIO, vol. ii. p. 546, and HANDEL, vol. iv. p. 664.

MAHILLON, CHARLES & CO., wind-instrument makers. This firm was founded at Brussels by C. Mahillon (born 1813, died 1887), in 1836. Three of his sons are now in the business, Victor (see below), Joseph, who conducts the Brussels business, and Fernand who manages the London branch established in 1884, in Leicester Square, and removed in 1887 to Oxford Street.

MAHILLON, VICTOR, of the firm of wind-instrument makers, above mentioned, a writer of important works on acoustics and musical instruments, and the honorary and zealous custodian of the Museum of the Brussels Conservatoire, was born in that city, March 10, 1841. After studying music under some of the best professors there, he applied himself to the practical study of wind-instrument manufacture and was taken into his father's business in 1865. He started a musical journal 'L'Écho Musical' in 1869 and continued it until 1886, when his time became too much occupied to attend to its direction. In 1876 he became the honorary curator of the museum of the Conservatoire, which, begun with Fétis's collection of 78 instruments, has been, through his special knowledge and untiring energy increased (1888) to upwards of 1500! An important contribution to it, of Indian instruments, has been a division of the fine collection of the Rajah Sir Sourindro Mohun Tagore, between the Brussels Conservatoire and the Royal College of Music, London. Mr. Victor Mahillon has published two very important works, besides three synoptical tables of harmony, voices and instruments. The first is 'Les Éléments d'Acoustique musicale et instrumentale,' an octavo volume published in 1874, which gained for him at Paris in 1878 the distinction of a silver medal. The other is the catalogue of the Conservatoire, which has appeared in volumes annually from 1877, and is of the highest interest. As well as these noteworthy works he has contributed to the 9th edition of the Encyclopædia Britannica several historical and technical articles of great value upon wind instruments, both wood and brass. As soon as Mr. Victor Mahillon could introduce a workshop into the Conservatoire he did so, and he has there had reproductions made of many rare instruments which, through their antiquity, or the neglect of former owners, had become too much deteriorated for purposes of study. Among these reproductions the Roman Lituus and Buccina in the Music Loan Collection at Kensington, in 1885, will be remembered as prominent objects of interest in the fine selection contributed under Mr. Mahillon's auspices by the Brussels Conservatoire. He intends to reproduce from authentic sources, if he has not already fulfilled that intention, the complete families of wind-instruments that were in use in the 16th and 17th centuries.

Mr. Victor Mahillon's services to the Inventions Exhibition of 1885, in the above-named contribution of instruments to the Loan Collection, and the historical concerts under his direction performed by professors and students of the Brussels Conservatoire, at which several rare instruments were actually played upon in contemporary compositions, were so highly appreciated by the Executive Council of that Exhibition that a gold medal was awarded to him. [A.J.H.]

MALBROUGH. Last line but one of article, *for* Dec. 15 *read* Dec. 13.

MALLINGER, MATHILDE, born Feb. 17, 1847, at Agram, Croatia, was first taught singing there by her father, a professor of music, and Professor Lichtenegger, later by Gordigiani and Vogl at the Prague Conservatorium from 1863-66, and finally by Richard Lewy at Vienna. On the recommendation of Franz Lachner she was engaged at Munich, where she made her début as Norma, Oct. 4, 1866. She was the original Eva in the 'Meistersinger,' June 21, 1868. She made her débuts at Berlin as Elsa, April 6, and Norma, April 9, 1869. She was an excellent actress and a great favourite, married the Baron Schimmelpfennig von der Oye at Berlin, and remained there during her whole musical career. On leave of absence she played with success at Vienna, Munich, etc., and in Italian opera at St. Petersburg and Moscow, but with indifferent success. Her parts included Donna Anna, Fidelio, Jessonda, Valentine, Leonora ('Trovatore'), Iphigenia, Euryanthe, Susanna, Zerlina, Mrs. Ford, etc. About 1871 a certain section of the Berlin public tried to establish her claim as leading singer as against Pauline Lucca, the then reigning favourite. Endless quarrels ensued on their account, which culminated at a performance of the 'Nozze,' Jan. 27, 1872, where they were both playing. On Lucca's entry as Cherubino she was hissed—in consequence of which she broke her contract in the following autumn and left for America. It is rumoured that Mme. Mallinger having lost her voice has become a 'dramatic' actress, and will appear shortly at the Königstädter Theatre, Berlin. [A.C.]

MALTEN, THÉRÈSE, born at Insterburg, Eastern Prussia, was taught singing by Gustav

Engel of Berlin. She made her début as Pamina and Agatha at Dresden in 1873, where she has been engaged ever since. Her parts also include Armida, Iphigenia, Fidelio, Jessonda, Genoveva, Leonora ('Trovatore'), Margaret; the heroines of Wagner; the Queen of Sheba in Goldmark's opera of that name; the Princess Marie in Kretschmer's 'Folkunger' on its production in 1874; Fulvia on the production of Hofmann's 'Arminius' in 1877, etc. On leave of absence she has played in London, Berlin, Vienna, etc. In August 1882 she appeared at Bayreuth as Kundry, at the instance of Wagner, who had a very high opinion of her ability, again in 1884, and at Munich, where she played the same part in private before the late King, from whom she received the gold medal of Arts and Science.

She made a great impression on her début at Drury Lane under Richter as Fidelio, May 24, 1882, and during the season as Elsa, May 27; Elizabeth, June 3, and Eva, June 7. She reappeared in England at the Albert Hall on the production of 'Parsifal,' Nov. 10 and 15, 1884.

She possesses a voice of extraordinary compass, with deep and powerful notes in the lower register. She is an admirable actress, being especially successful in Wagner's operas. She was appointed chamber singer to the King of Saxony in 1880, and was also chosen by Wagner to play Isolde at Bayreuth in 1883, though the performance did not take place owing to the death of the composer. [A.C.]

MANCINELLI, Luigi, born at Orvieto, Feb. 5, 1848. He was six years old when he began to study the piano under the direction of his father, a distinguished amateur. At the age of 12 he went to Florence to be a pupil of Professor Sbolci, one of the most talented Italian violoncellists. The boy showed great aptitude for the cello, and his progress was very rapid. While studying with Sbolci, he had a short course on harmony and counterpoint from Mabellini. These were the only lessons he ever had; he has acquired his knowledge of composition from the study of the works of the great masters without any guide.

Mancinelli's professional career began in Florence, where he was for a time one of the first cello players in the orchestra of La Pergola. He was engaged in the same capacity at the Apollo in Rome in 1874, when this theatre, by unexpected circumstances, was left without a conductor. The impresario Jacovacci, a popular and energetic manager, in order not to stop the performances, thought of trying the ability of his first cello player, of whom he had heard favourable reports; and so Mancinelli was suddenly raised from the ranks to appear as a conductor. 'Aïda' was the first opera conducted by him, and, as everything went off satisfactorily, from that performance there was a new conductor in Italy.

Thanks to his first successful attempt, in the following year Mancinelli was engaged to be the musical director at Jesi during the fêtes of Spontini's centenary. On this occasion he revived the opera 'La Vestale,' and the admirable execution of this grand work reflected on the conductor, who was re-engaged for the direction of the orchestra of the Apollo. In 1876 Mancinelli had his first success as a composer with his 'Intermezzi' to 'Messalina,' a drama by Pietro Cossa. The following year he wrote 'Intermezzi' to the 'Cleopatra' of the same author.

Mancinelli left Rome in 1881 for Bologna, where he was engaged to be the Principal of the Liceo Musicale, and at the same time the conductor of the Teatro Comunale, and the Maestro di Cappella of San Petronio, the old basilica of the famous university town. During his stay there he composed two Masses and many other sacred pieces, introduced several improvements in the Liceo, organized a symphony and quartet society, and was the first to acquaint the Bolognese with vocal and instrumental music by foreign composers. In 1884 he gave the first performance of his opera 'Isora di Provenza,' which was received with great applause.

After five years he left Bologna, attracted perhaps to other countries by the prospect of pecuniary improvement in his position. During the season of 1886 he visited London, and gave a concert, in which he conducted classical works and some of his own compositions. The success of this concert brought him an invitation to write an oratorio for the next Norwich Festival, and the engagement to conduct the Italian Opera during the Jubilee season at Drury Lane. His powers as a conductor received full recognition; and his oratorio 'Isaias,' executed at Norwich in October, 1887, was unanimously praised. He was re-engaged by Mr. Augustus Harris as conductor for the season of 1888 at Covent Garden.

For the last two years Mancinelli has held the place of musical director and conductor at the Theatre Royal of Madrid. He is now at work on a Requiem Mass which will very probably be performed in London, and he has already been asked to compose a second oratorio. [F.Rz.]

MANDOLINE. P. 206, *add* the Sonatine, also an Adagio in E♭ for the Mandoline and Cembalo are given in the supplemental volume for Beethoven's works (B. & H. 1887).

MANERIA. A term, applied, in the early middle ages, to certain systematic arrangements of the Scale, analogous to the Mixed Modes of a somewhat later period. The roots of the several systems comprised in the series corresponded with the Finals of the Modes; each system comprehending one Authentic, and one Plagal Mode: consequently, the number of the Maneria was only half that of the Modes themselves. They were named and numbered in a barbarous mixture of Greek and Latin, thus:—Modes I and II were called Authentus et Plaga, Proti; III and IV, Authentus et Plaga, Deuteri; V and VI, Authentus et Plaga, Triti; and VII and VIII, Authentus et Plaga, Tetarti: *i.e.* the Authentic and Plagal, of the First, Second, Third, and Fourth Maneria. When the number of Modes was increased, the

pedantic faction affected to regard the Maneria of A and C as duplicates of the First and Second, at a different pitch; and hence originated the confusion mentioned in DODECACHORDON. Afterwards, the necessary existence of six Maneria for the Twelve Modes was freely acknowledged. [W.S.R.]

MANNS, AUGUST. Add that at the Handel Festival of 1883 he undertook the duties of conductor at very short notice, in place of Sir Michael Costa, who had just been taken ill. The Festivals of 1885 and 1888 were also conducted by Mr. Manns.

MARA. P. 210 *a*, l. 10, *for* 1766 *read* 1786.

MARBECK. See MERBECKE.

MARCHAND, MARGUERITE. See DANZI.

MARCHISIO, THE SISTERS, both born at Turin—Barbara Dec. 12, 1834, Carlotta Dec. 6, 1836—were taught singing there by Luigi Fabbrica, and both made their débuts as Adalgisa, the elder (who afterwards became a contralto) at Vienna in 1856, the younger at Madrid. They played at Turin in 1857–58, and made great success there as Arsace and Semiramide; also on a tour through Italy, and at the Paris Opera on the production of 'Semiramis' July 9, 1860. They first appeared in England with great success at Mr. Land's concerts, St. James's Hall, Jan. 2 and 4, 1862, in duets of Rossini and Gabussi, and made a concert tour through the provinces with Mr. Willert Beale. They also made a success in 'Semiramide' at Her Majesty's, May 1, 1860, on account of their excellent duet singing, though separately their voices were coarse and harsh, their appearance insignificant, and they were indifferent actresses. Carlotta played the same season Isabella in 'Robert,' June 14, and Donna Anna July 9. They sang also at the Crystal Palace, twice at the New Philharmonic, at the Monday Popular, etc. They sang together for some time abroad. Carlotta married a Viennese singer, Eugen Kuh (1835–75), who sang with her in concerts, and at Her Majesty's in 1862 under the name of Coselli, and who afterwards became a pianoforte manufacturer at Venice. She died at Turin June 28, 1872. Barbara, we believe, retired from public life on her marriage. [A.C.]

MARIANI, ANGELO, born at Ravenna, Oct. 11, 1822, began to study the violin when quite young, under Pietro Casolini; later on he had instruction in harmony and composition from a monk named Levrini, of Rimini, who was a celebrated contrapuntist. He was still in his teens when he left home to see the world, and for a certain time he continued to appear as a soloist in concerts and as a first violin player in orchestras. It was in 1844, at Messina, that he assumed the *bâton*,—which after all was only the bow of his violin, for at that time the conductor of an Italian orchestra was named *Primo Violino, direttore dell' orchestra*.

After several engagements in different theatres in Italy, Mariani was appointed, in 1847, conductor of the Court Theatre at Copenhagen. While there he wrote a Requiem Mass for the funeral of Christian VIII. At the beginning of 1848 he left Denmark and went to Italy to fight in the ranks of the volunteers for the freedom of his country. At the end of the war he was called to Constantinople, where his ability won him the admiration of the Sultan, who made him many valuable presents; and Mariani, as a mark of gratitude, composed a hymn which he dedicated to him. In Constantinople also he wrote two grand cantatas, 'La Fidanzata del guerriero' and 'Gli Esuli,' both works reflecting the aspirations and attempts of the Italian movement. He returned to Italy in 1852, landing at Genoa, where he was at once invited to be the conductor of the Carlo Felice. In a short time he reorganized that orchestra so as to make it the first in Italy. His fame soon filled the country and spread abroad; he had offers of engagements from London, St. Petersburg and Paris, but he would never accept them; he had fixed his headquarters in Genoa, and only absented himself for short periods at a time, to conduct at Bologna, at Venice, and other important Italian towns. Mariani exercised an extraordinary personal fascination on all those who were under his direction. He was esteemed and loved by all who knew him. For him, no matter the name of the composer, the music he conducted at the moment was always the most beautiful, and he threw himself into it with all his soul. Great masters as well as young composers were happy to receive his advice, and he gave it in the interest of art and for the improvement of the work. At rehearsal nothing escaped him in the orchestra or on the stage.

In 1864 Mariani was the director of the grand fêtes celebrated at Pesaro in honour of Rossini, and was himself greeted enthusiastically by the public, which was in great part composed of the most eminent musicians of the world. Throughout Italy are still heard the praises of the interpretation given by him to the masterpieces of the Italian and foreign schools. The writer has often heard celebrated singers say that music which they had sung under other directors showed new beauties when conducted by Mariani. On Nov. 1, 1871, he introduced 'Lohengrin' at the Comunale of Bologna, and, thanks to his efforts, the opera was such a success that it was performed through the season several times a week—and he had only *nine* orchestral rehearsals for it! On this occasion Richard Wagner sent him a large photograph of himself, under which he wrote *Evviva Mariani*.

A cruel illness terminated the life of this great musician on Oct. 13, 1873, at Genoa, the town which he loved so much, and which had seen the first dawn of his world-wide celebrity. The day of Mariani's funeral was a day of mourning for the whole of Genoa. His body was transported to Ravenna at the request of the latter city. The Genoese municipality ordered a bust of him to be placed in the vestibule of the Carlo Felice; all the letters written to

him by the leading composers and literary men of the day to be preserved in the town library; the portrait sent by Wagner hung in one of the rooms of the Palazzo Civico; and his last *bâton* placed by the side of Paganini's violin in the civic museum.

Besides the works already named, and other orchestral pieces, he published several collections of songs, all of which are charmingly melodious:—'Rimembranze del Bosforo,' 'Il Trovatore nella Liguria,' 'Liete e tristi rimembranze,' 'Otto pezzi vocali,' 'Nuovo Album vocale.'

Mariani was the prince of Italian conductors; out of Italy he might have found his equal, but not his superior. [F.Rz.]

MARIMON, MARIE, born in 1839 at Liège, was taught singing by Duprez, and made her début at the Lyrique as Hélène on the production of Semet's 'Demoiselle d'Honneur,' Dec. 30, 1857; as Zora in 'La Perle du Brésil,' and Fatima in 'Ahu Hassan,' May 11, 1859. She next played at the Opéra Comique Maima in Offenbach's unsuccessful 'Barkouf,' Dec. 24, 1860; Zerline in 'La Sirène' with Roger, Nov. 4, 1861, and Giralda in 1862. She returned to the Lyrique, and afterwards played at Brussels. On her return to Paris in 1869 she made a very great success at the Athénée in French versions of Ricci's 'Follia a Roma' and 'Crispino,' and Verdi's 'Masnadieri,' Feb. 3, 1870. She played, at Drury Lane in Italian in 1871–72, and at Covent Garden in the autumn of the first year, Amina, wherein she made her début May 4, 1871, Maria ('La Figlia'), Rosina, Norina, and Astrifiammante. She made at first a great success solely on account of her beautiful rich round voice, her brilliant execution and certainty of intonation. She did not maintain the hopes excited at her début, since it was discovered that she was a very mechanical actress and totally devoid of charm. The only part she really played well was Maria. Nevertheless she became a very useful singer at Covent Garden 1874-77 in all the above parts, Donna Elvira, Margaret of Valois, etc.; at Her Majesty's in 1878 and 1880, in Dinorah, etc.; at the Lyceum in 1881. She sang with success in the English provinces, Holland, Russia, America, and elsewhere. She reappeared in Paris at the Lyrique as Giralda, Oct. 21, 1876; as Suzanne in Gautier's unsuccessful 'La Clé d'Or,' Sept. 14, 1877, and Martha, and at the Italian Opera in the last part Jan. 3, 1884. [A.C.]

MARIO. Line 1, *for* Conte *read* Cavaliere. Line 3, *for* Genoa *read* Cagliari. Add date of death, Dec. 11, 1883.

MARPURG, F. W. Add day of birth, Oct. 1. Line 19 from end of article, *for* 1744-62 *read* 1754–78.

MARSCHNER, H. Correct date of birth to 1795. P. 219 *a*, l. 12, add date of production of 'Heinrich IV.' in Dresden, July 19, 1820. Line 13, add that in 1824 he was appointed Musikdirector. Line 23, *for* March 29 *read* March 28. Line 37 add date of production of 'Templer und Jüdin,' Dec. 1829. P. 219 *b*, l. 1, add date of production of 'Der Holzdieb,' 1825 at Dresden.

MARSEILLAISE, LA. Page 219 *b*, last stave of musical example, the quaver in the second bar should be C, not B. Second line of musical example on next page, the last note should be a quaver, not a crotchet. In sentence at end of article, add that another instance of Schumann's use of the tune, though in a disguised form, occurs in the 'Faschingsschwank aus Wien.'

MARSHALL, WILLIAM, Mus. D. Line 6 of article, *for* 1823 *read* 1825.

MARTIN, GEORGE CLEMENT, born Sept. 11, 1844, at Lambourne, Berks, received instruction in organ-playing from Mr. J. Pearson and Dr. Stainer, also in composition from the latter during the time he was organist there at the parish church. He was appointed private organist to the Duke of Buccleuch, at Dalkeith, in 1871; Master of the Charities, St. Paul's Cathedral, in 1874, deputy organist at the same on the death of Mr. George Cooper in 1876, and organist on the resignation of Dr. Stainer in 1888. He received the degrees of Mus. Bac., Oxon, in 1869, Fellow of the College of Organists in 1875, and Mus. Doc. (degree conferred by the Archbishop of Canterbury) in 1883, and was appointed the same year teacher of the organ at the Royal College of Music, which post he has since resigned. His compositions include Morning and Evening Communion and Evening Service in C for voices and orchestra; Magnificat and Nunc Dimittis in A, for the same; the same in B♭ for voices, organ, and military band; the same in G for voices and orchestra; 7 anthems; also a variety of compositions for parochial use; songs, part songs, etc. [A.C.]

MARTIN, G. W. Correct date of birth to 1828, and add that he died in great poverty, April 16, 1881, at Bolinghroke House Hospital, Wandsworth. [W.H H.]

MARTIN Y SOLAR, VICENTE, born at Valencia in 1754 (whence he was known in Italy as 'Lo Spagnuolo'), was a choir-boy in the cathedral of his native town, and afterwards organist at Alicante. On the advice of an Italian singer, named Giuglietti, he went to Florence, where he was commissioned to write an opera for the next Carnival. His 'Iphigenia in Aulide' was accordingly brought out in 1781. Soon after this he produced a new opera, 'Astartea,' in Lucca, as well as a ballet, 'La Regina di Golconda.' In 1783 'La Donna festeggiata' and 'L'accorta cameriera' were brought out at Turin, and in the following year 'Ipermnestra' at Rome. In 1785 he went to Vienna, where he became acquainted with Da Ponte, who wrote for him the libretto of 'Il burbero di buon cuore,' produced Jan. 4, 1786. Here as elsewhere he speedily became the fashion, his operas, 'La capricciosa corretta,' 'L'arbore di Diana,' and 'La cosa rara' following one another in quick succession. This last work, produced Nov. 11, 1786,

for a time threw 'Figaro' (produced six months before) into the shade. [See vol. ii. p. 391 *a*. Mozart's opinion of his rival's powers is given on p. 396 of the same volume.] In the autumn of the following year 'Don Juan' appeared, and Martin unwittingly obtained immortality at the hands of his rival, since a theme from 'La Cosa rara' makes its appearance in the second finale of Mozart's masterpiece. (See also Köchel's Catalogue, 582, 583.) In 1788 Martin was appointed director of the Italian Opera at St. Petersburg, where he brought out 'Gli sposi in contrasto,' and a cantata 'Il sogno.' In 1801 the fashion for Italian opera passed away for a time, and a French opera took its place. Martin, thus deprived of his post, employed the rest of his life in teaching. He died in May 1810.[1] [M.]

MARTINI IL TEDESCO ('the German'), the name by which the musicians of his time knew JOHANN PAUL AEGIDIUS SCHWARTZENDORF, born Sept. 1, 1741, at Freistadt, in the Upper Palatinate, who was organist of the Jesuit seminary at Neustadt, on the Danube, when he was 10 years old. From 1758 he studied at Freiburg, and played the organ at the Franciscan convent there. When he returned to his native place, he found a stepmother installed at home, and set forth to seek his fortune in France, notwithstanding his complete ignorance of the language. At Nancy he was befriended, when in a penniless condition, by the organ-builder Dupont, on whose advice he adopted the name by which he is known. From 1761 to 1764 he was in the household of King Stanislaus, who was then living at Nancy. After his patron's death Martini went to Paris, and immediately obtained a certain amount of fame by successfully competing for a prize offered for the best march for the Swiss Guard. At this time he wrote much military music, as well as symphonies and other instrumental works. In 1771 his first opera, 'L'amoureux de quinze ans,' was performed with very great success, and after holding various appointments as musical director to noblemen, he was appointed conductor at the Théâtre Feydeau, when that establishment was opened under the name of Théâtre de Monsieur for the performance of light French and Italian operas. Having lost all his emoluments by the decree of Aug. 10, 1792, he went to live at Lyons, where he published his 'Melopée moderne,' a treatise on singing. In 1794 he returned to Paris for the production of his opera 'Sappho,' and in 1798 was made inspector of the Conservatoire. From this post he was ejected in 1802, by the agency, as he suspected, of Méhul and Catel. At the restoration of 1814 he received the appointment of superintendent of the Court music, and wrote a Requiem for Louis XVI. which was performed at St. Denis, Jan. 21, 1816. Very shortly afterwards, on Feb. 10 of the same year, he died. Besides the operas mentioned above he wrote 'Le fermier cru sourd' (1722); 'Le rendez-vous nocturne' (1773); 'Henri IV.' (1774); 'Le droit du Seigneur' (1783); 'L'amant sylphe' (1795); 'Annette et Lubin' and 'Ziméo' (1800). In the department of church music he wrote several masses, psalms, requiems, etc. A cantata written for the marriage of Napoleon with Marie Louise exists, besides much chamber music, but Martini's best-known composition is probably the charming song 'Plaisir d'amour.' (Mendel's Lexicon, etc.) [M.]

MARTUCCI, GIUSEPPE, born Jan. 6, 1856, at Capua, was first taught music by his father, a military bandmaster, and later received instruction at the Conservatorio, Naples (1867–72), in pianoforte playing from Cesi; in harmony from Carlo Costa, in counterpoint and composition from Paolo Serrao and Lauro Rossi. He became a pianoforte teacher at Naples, but soon after played with great success at concerts in Rome and Milan. He visited London and Dublin in 1875, playing at Arditi's concert in St. George's Hall, June 14, and elsewhere. He visited Paris in May, 1878, and introduced there with great success a quintet for piano and strings which had gained the prize of the Società del Quartetto at Milan earlier in the year, besides other compositions of his own. Rubinstein, according to a contemporary,[2] expressed himself in the highest terms of Martucci, especially as a composer. He was appointed a professor of the piano at the above Conservatorio in 1880, also director there of the Società del Quartetto, and conductor of the orchestral concerts instituted by the Prince of Ardore, introducing there for the first time in Naples the works of Beethoven, Mozart, Mendelssohn, Schumann, Berlioz, Brahms, and Wagner, in addition to works of the old Italian school. He gave similar orchestral concerts with great success at the Turin Exhibition in 1884, was for a short time director of the Società del Quartetto, Bologna, and became director of the Liceo Musicale there in 1886, which post he still holds. His compositions include an oratorio, orchestral works, two concertos (one of which he has played at Naples, Rome, Bologna, and Milan, 1887), quintets for piano and strings, sonatas and smaller pieces for violin or cello with piano, trios for the same instruments, sonatas for organ, a lyric poem for voice and piano, and about 150 works for piano solo, inclusive of sonatas, fugues, capriccios, scherzos, tarantellas, barcaroles, airs with variations, 'Moto Perpetuo,' op. 63, etc. [A.C.]

MARXSEN, EDUARD. Add date of death, Nov. 18, 1887.

MASNADIERI, I. Line 3 from end of article, *for* the Huguenots *read* Die Räuber.

MASON, REV. W. Correct date of birth to 1724, and that of death to April 7, 1794.

[1] The article in Mendel's Lexicon, from which many of the above facts are taken, contains several gross mistakes, such as the statement that 'Don Juan' was brought out before 'La cosa rara' (in which case it would have been difficult for Mozart to have used one of the themes from the latter opera in the former!), and the inclusion among works by him of the book of canons with pianoforte accompaniment, published by Birchall in London, and edited by Cianchettini. These are by Padre Martini.

[2] L'Art Musical, May 23, 1878.

MASQUE. Line 13 of article, *for* 1613 *read* 1612–13.

MASS. P. 232 *a*, l. 12 and 13 from bottom, *after* TRACT *add* in Appendix, *and for* SEQUENCE *read* SEQUENTIA.

Since the article on Byrd was written for this Appendix, the British Museum has acquired a set of four part-books (Superius, Medius, Tenor, Bassus) of the second edition (1610) of Byrd's Gradualia. This copy is interleaved with the corresponding parts of all three of Byrd's Masses, viz. those for five, four, and three voices. It is possible that they were published in this form. The part-books are in admirably fresh condition, and have every appearance of being in the same state as when they were first published, but on the other hand the paper on which the masses are printed is different from that of the rest of the work, and the register signatures show that they are not originally intended to form part of the Gradualia.

The account of the Mass for five voices in vol. ii. p. 230 should be corrected by the article on Byrd in this volume, p. 573 *b*. In Father Morris's 'Life of Father William Weston' ('The Troubles of our Catholic Forefathers,' second series, 1875, pp. 142–5) will be found some fresh information about Byrd, though Dr. Rimbault's old mistakes are again repeated there. Father Morris has found several allusions to Byrd as a recusant in various lists preserved in the State Papers (Domestic Series, Elizabeth, cxlvi. 137, cli. 11, clxvii. 47, cxcii. 48), and in the following interesting passage in Father Weston's Autobiography, describing his reception at a house which is identified as being that of a certain Mr. Bold: 'We met there also Mr. Byrd, the most celebrated musician and organist of the English nation, who had been formerly in the Queen's Chapel, and held in the highest estimation; but for his religion he sacrificed everything, both his office and the Court and all those hopes which are nurtured by such persons as pretend to similar places in the dwellings of princes, as steps towards the increasing of their fortunes.' This was written in the summer of 1586. The recently published Sessions Rolls of the County of Middlesex show that true bills 'for not going to church, chapel, or any usual place of common prayer' were found against 'Juliana Birde wife of William Byrde' of Harlington on June 28, 1581; Jan. 19, April 2, 1582: Jan. 18, April 15, Dec. 4, 1583; March 27, May 4, Oct. 5, 1584; March 31, July 2, 1585; and Oct. 7, 1586. A servant of Byrd's, one John Reason, was included in all these indictments, and Byrd himself was included in that of Oct. 7, 1586, and without his wife or his servant a true bill was found against him on April 7, 1592, at which date he is still described as of Harlington. It is very curious that if, as Father Weston was informed, he had sacrificed his place at Court, there should be no mention of it in the Chapel Royal Cheque Book; but his subsequent dealings at Stondon with Mrs. Shelley show that he must have been protected by some powerful influence. To this he seems to allude in the dedication of the Gradualia to the Earl of Northampton. [W.B.S.]

MASSART, L. J. Add day of birth, July 19.

MASSÉ, FÉLIX MARIE, known under the name of VICTOR. Add that he died in Paris, July 5, 1884, after a long and painful illness, which had confined him to the house and rendered him totally incapable of active work. In 1876 he was obliged to give up his professorship of advanced composition at the Conservatoire, and was succeeded by Guirand. During seven years of suffering his only consolation lay in composition, and in this way his opera, 'La Mort de Cléopâtre,' intended for the Opéra, was written. After his death a representation of the work took place at the Opéra Comique in the composer's honour (April 25, 1885), though the reception of 'Paul et Virginie' did not hold out much hope of success for a work evidently written in the same style and aiming too high. Although the composer's death was sufficiently recent to secure a favourable reception for this misnamed 'grand opera,' yet the composition was an evident failure, consisting as it did of misplaced pretension, and an ambitious imitation of Gounod's methods, in which Massé had lost what little remained to him of his original grace and charm. In spite of this change in his style, and though he must rank as a musician of the second order, there is at times in some of his songs a personal charm, a sober gaiety, and a gentle emotion. It was when he composed a song without having in view any particular interpretation, and when nothing more was required of him, that he could write most freely and could give the exact relation between the music and the words, a quality in which he originally excelled, and in which he resembled the school of Grétry. His ideal, which was on the whole a just one, did not exceed the limits of an exact feeling for prosody, and it is by those compositions of his in which the laws of metre are most faithfully observed that he is most likely to be for a short time remembered. [A.J.]

MASSENET, JULES FRÉDÉRIC ÉMILE. Add that the composer, though now in the prime of life, has produced nothing, during the last ten years, but works which are practically repetitions of his former productions—'Marie Magdeleine,' 'Les Erinnyes,' 'Le Roi de Lahore'—all of which are far superior to anything he has since composed. On May 22, 1880, he conducted his oratorio, 'La Vierge,' at the first historical concert at the Opéra, an unsuccessful scheme of Vaucorbeil's. He produced at Brussels his religious opera 'Hérodiade,' Dec. 19, 1881, which succeeded for one season only in that city, and failed in Paris, where it was represented at the Opéra Italien (Jan. 30, 1884), after being partly rewritten by the composer. On Jan. 19, 1884, the opera 'Manon' was produced at the Opéra Comique, and on Nov. 30, 1885, 'Le Cid' at the Opéra, neither of which have left a very permanent mark behind them. In the former

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the composer tried the experiment of connecting the numbers of an opéra comique hy a slightly orchestrated accompaniment to the dialogue, which was not sung, as in the case of *recitativo secco*, hut spoken as usual. The idea was very ingenions, and deserves to be matured. In 'Le Cid' the heroio element has been ignored entirely, and the result is a work of somewhat effemiuate eharacter, wholly destitute of any connection with Corneille's tragedy. To the unmber of his works are to be added three new Orchestral Suites, nos. 5–7, Scènes Napolitaines, Scènes Alsaciennes, and Scènes de Féerie (Concerts du Châtelet, 1880, 1882, 1883); incidental musie to Sardou's 'Théodora' and 'Le Crocodiie' (Porte St. Martin, 1884 and 1886); a short work for voice and orchestra, 'Bihlis'; varions 'Poèmes' for voice and piauo, and an opera, 'Pertinax,' intended for the Opéra Comique. In Oct. 1878, Massenet repiaced Bazin as professor of advanced composition at the Conservatoire. In 1876 he was decorated with the Légion d'Honneur, and in 1878 was eiected a member of the Académie des Beaux-Arts in piace of Bazin, and to the exclusion of Saint-Saëns, who was generaiiy expected to be the new member, as he was introduced in the first rank by the musical section. This was one of the rare occasions ou which the entire Académie has not observed the order of presentation estahlished by the section to which the new member is to beloug. Massenet was only 36 at the time, and was the youngest member ever elected to the Académie des Beaux-Arts, for Halévy, who was the most remarkahie previous example of what may be called 'Academic precocity,' was 37 when he entered the Iustitnt in 1836. Massenet, who has recently (Jan. '88) been made an officer of the Légion d'Honneur, has been throughout a spoiled child of fortune; hut the oniy musie that can endure is that in which are dispiayed strong convictions and a firm resolution not to yieid to puhlie caprice; whiie Massenet's works, especially his iater compositions, which are written without any fixed ideal, and in view of immediate success, scarceiy survive the day of their hirth, nor do they deserve to survive it. [A.J.]

MASSOL, Jean Étienne Auguste, born 1802 at Lodève, Hérault, was taught singing at the Paris Conservatoire from 1823–25, and gained a first prize there. He made his début at the Opera as Licinius ('Vestaie'), Nov. 17, 1825, and remained there until Oct. 8, 1845. He first played second tenor parts in several new operas—Rodoiphe ('Teii'); Heraid ('Robert'); Kaiaf (in Cheruhini's 'Aii Baba'); Tavannes ('Huguenots'); Quasimodo (in Louise Bertin's 'Esmeralda'); Forte Braccio (in Halévy's 'Guido et Ginevra'); Mocenigo ('Reine de Chypre'); and the baritone parts of Tell and Jolicœur ('Philtre'), etc. He played for a time in Brusseis, London, etc., aud returned as principal baritone to the Opera in 1850, where he remained until his farewell benefit Jan. 14, 1858. The Emperor was present on that occasion, immediateiy after the attempt made on his life by Orsini on his arrival at the theatre. His best new parts were Reuben (Auber's 'Enfant Prodigue'), Dec. 6, 1850, and Ahasuerus (Halévy's 'Juif Errant'), April 23, 1852. He was a good singer, admirably suited for heroie drama, having the proper figure and height, and a splendid voice. 'In secondary eharacters uo one was Massol's superior, aad when he played the principal parts he did so with the happiest results. Thus he made the success of the Juif Errant. . . . His Quasimodo did him the greatest honour. . . .' (Jules Janin in the 'Débats.') He became for a time Director of the Royal Theatres at Brussels; he subsequentiy went into husiness, and, retiriug, resided at Versailies, and finally in Paris, where he died Oct. 30, 1887.

While a member of the Brussels Company he made his début at Drury Lane in 1846, as De Nevers July 17, as Jolicœur Aug. 10, etc. He sang at concerts in 1848, and appeared once at Covent Garden as Aiphouso XI. July 4. Roger, in his 'Carnet d'un ténor,' has recorded that Massol did not understand Italian, and uttered the most horrihie jargon. He sang his first air too low, but otherwise ohtained a success, which was partiy due to the way in which he had paid court to the journalists and other influential persons, and to his knowiedge of artistie cookery. He played there in 1849–50 Pietro ('Masaniello'), De Nevers, Kilian ('Freischütz'), etc.; at Her Majesty's in 1851, Reuben, on the production of 'L'Enfant Prodigue,' June 12; the Baron de Beaumanoir (Balfe's 'Quatre Fils d'Aymon'), Aug. 11, etc. Accordiug to the 'Athenæum,' June 14, his Reuben had a patriarchal diguity and pathos, and he sang better in that opera than in any other. [A.C.]

MASSON, Elizabeth, born 1806, was taught singing hy Mrs. Henry Smart, sen., and in Italy hy Mme. Pasta. She made her first appearance in puhlie at Elia's second subscription concert, in the Argyll Rooms, March 11, 1831, and sang afterwards at the Antient Concerts, March 16, 1831, and at the Phiiharmonie, March 11, 1833; she sang frequentiy at those Societies' concerts during a puhlic career of about twelve years, and revived there forgotten airs of Handel, Purcell, Pergolesi, Gluck, Mozart, etc. She was in great request at private concerts, since she possessed, apart from her mnsical attainments, great taients aud accomplishments, and was an excelleut linguist. She sang occasionaliy in oratorio, viz. at the festival in Westminster Ahbey, 1834, and at the Sacred Harmonic, where she took the parts of Solomon, Nov. 22, 1839, and Storge on the revival of Jephtha, April 7, 1841. She afterwards devoted herseif to teaching and composition. She wrote many songs to the words of Scott, Byron, Adelaide Procter, etc., and edited a series of 'Original Jacobite songs' (Lonsdale, 1839), and 'Songs for the Classical Vocaiist' (Leader & Cock, 1st series of twelve songs, 1845; a 2nd series 1860), which enjoyed a well-deserved popularity. She founded the Royal Society of Female Musicians in 1839, aud was its hon. treasurer nntii her death, Jan. 9, 1865. On its amaigamation

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with the Royal Society of Musicians in 1866, the late Mr. F. J. Masson, her brother, gave a donation of 200 guineas to the latter society in remembrance of her. 'As a singer this lady was never rated as high as she deserved to be, because her voice, which was a mezzo-soprano, had no remarkable power nor charm. But it had been thoroughly trained under the example and influence of Madame Pasta, and its owner's reading of music, intelligence, expression, and finish, were thoroughly appreciated by all those select connoisseurs who valued style and understanding beyond greater natural powers than hers turned to poor account. As a professor Miss Masson was widely and deservedly in request. Apart from her profession, she was at once conscientious, energetic, and refined, and had withal that racy originality of character which will make her long remembered and missed. In brief, she was a good artist, in part because she was a good woman and a gentlewoman.'[1] [A.C.]

MATERNA, Amalie. Add date of birth, 1847, and that she sang the part of Kundry at the first performance of 'Parsifal,' July 28, 1882.

MATHESON, Johann. The name should be spelt Mattheson throughout, and the day of death added, April 17. In list of works add 'Critica Musica' (1722).

MATHILDE DI SHABRAN. For the date of the production of the work in Paris, read 1857, and for that of the first performance in London, read July 3, 1823. It took place at the King's Theatre.

MATINS. P. 238 *b*, l. 19, *after* Invitatorium *add* in Appendix, vol. iv. p. 685 *b*.

MATTEI, Abbate. P. 239 *a*, l. 9, *for* May 17 *read* May 12.

MAUREL, Victor, born at Marseilles, received instruction at the Paris Conservatoire in singing from Vauthrot, and in opera from Duvernoy, and gained the first prizes in both subjects, co-equal with Gailhard, in 1867. He made his début at the Opéra as De Nevers and Conte di Luna in or about 1869. He was next in Italy, where he played the Cacique on the production of Gomes's 'Guarany' at Milan, March 19, 1870. He made his début at the Royal Italian Opera as Renato, April 21, 1873, made a great success, and was engaged there every year until 1879 inclusive. His parts comprised Don Giovanni, Tell, Almaviva, Hoel, Peter the Great, Valentine, Hamlet, the Cacique; in operas new to England, Telramund, May 8, 1875; Wolfram, May 6, 1876; the Flying Dutchman, June 16, 1877, and Domingo in Massé's 'Paul and Virginia,' June 1, 1878. He reappeared at the French Opéra as Hamlet, Nov. 28, 1879, and also played Amonasro on the production there of 'Aïda,' March 22, 1880. He undertook the management with Corti of the Italian Opera at the Théâtre des Nations with disastrous financial results, in spite of a company including Mesdames Marimon, Adler-Dévriès, Nevada, and Tremelli, Gayarré, the brothers De Reszke, and himself, and the successful production of Massenet's 'Hérodiade,' Feb. 1, 1884. He played at the Opéra Comique, Peter, Oct. 6, 1885, and Zampa, Jan. 19, 1886, with great success. He played again at Covent Garden in 1886, and at Drury Lane for the first time in 1887 in favourite parts. Between these engagements he created, with the greatest success, Iago in Verdi's 'Otello,' Feb. 5, 1887, and showed himself the best acting baritone on the Italian stage since Faure. [A.C.]

[1] Athenæum, Jan. 14, 1865.

MAURER, L. W. Line 2 of article, *for* Aug. *read* Feb.

MAY, Edward Collett. Add date of death, Jan. 2, 1887.

MAY QUEEN. *Add* that it was first performed June 24, 1845, at Bennett's own concert.

MAYER, Charles. Add that a Mazurka by him in F♯ major was for some time considered to be by Chopin, and as such was included in the first issue of Klindworth's edition. It has been removed from later issues.

MAYER, Johann Simon. Line 11 of article, *for* Graubündten *read* the Grisons. (Corrected in late editions.) P. 241 *a*, l. 10 from end of article, *for* 1795 *read* 1800; and a line below, *for* 1812 *read* 1813.

MAZAS, J. F. Add day of birth, Sept. 23.

MAZZINGHI, Joseph (vol. ii. p. 242 *a*). To have made clear the incongruity in the manner of the original performance of the duet 'When a little farm we keep,' it should have been mentioned that the duet was accompanied on the pianoforte *by one of the singers of it*, upon the stage. [W.H.H.]

MEARS, Richard, son of Richard Mcares, a maker of lutes, viols, etc., who in 1677 and for many years afterwards carried on business in Bishopsgate Street, 'near to Sir Paul Pinder's,' was bred to his father's business, but abandoned it for that of a publisher of music. He established himself in St. Paul's Churchyard, and published, among other things, two collections of Harpsichord Lessons by Mattheson, Handel's first of 'Suites de Pièces pour le Clavecin,' and his opera, 'Radamisto'; Ariosti's opera 'Coriolanus,' and Corelli's Sonatas and Concertos. The greater part of his publications were engraved on copper, but some of the later ones were stamped on pewter. He was unable to make head against Walsh, and his business gradually declined. He removed first to Birchin Lane and thence to London House Yard, where he died about 1743. [W.H.H.]

MEDIATION. P. 245 *a*. l, 11, *for* Tones, the Gregorian, *read* Gregorian Tones in Appendix, vol. iv. p. 655, etc.

MEFISTOFELE. Grand opera in a prologue and five acts, words (after Goethe) and music by Arrigo Boito. Produced at Milan, March 5, 1868. Remodelled and brought out again, in a condensed form (prologue and four

acts), at Bologna, Oct. 4, 1875; at Her Majesty's Theatre, July 6, 1880. [M.]

MEHLIG, ANNA. Line 2 of article, *for* June *read* July.

MÉHUL. Line 1, *for* HENRI *read* NICOLAS, and correct date of birth to June 22. P. 247 *a*, l. 20, *for* fiddlestring *read* E-string (chanterelle). (Corrected in late editions.)

MEINARDUS, LUDWIG SIEGFRIED, born Sept. 17, 1827, at Hooksiel (Oldenburg), was at first educated at the Gymnasium at Jever, where his father held an official post. He was intended to study theology, but his musical inclinations could not be resisted, and he was at length allowed to devote himself to the art, his parents imposing the curious condition that he was to become a public performer on some instrument. To this end he took up the violoncello, learning what he could from the Stadtmusikus of the place, who was a violinist. After making himself ill with excessive practice, he returned to school, and it was not till he had finished his studies there that he finally determined, on the advice of Schumann, who had seen some of his compositions, to embrace the profession of a composer. At Christmas, 1846, he entered the Leipzig Conservatorium, but after half a year, finding that private instruction from Riccius would be more to his advantage, he accordingly remained with him for two years. In 1850 he went to Berlin in order to study with A. B. Marx, but for some reason or other he fell under the suspicions of the police, and was not allowed to remain. He betook himself to Liszt at Weimar, where he stayed some months, after which he went to Erfurt as conductor of a small theatrical company, and subsequently in a similar capacity to Nordhausen. At last he was provided with better credentials, and succeeded in remaining in Berlin. In 1853, having finished his education with Marx, he was appointed conductor of the Singakademie at Glogau, where he remained until, in obedience to a call from Julius Rietz, he went to the Dresden Conservatorium as a teacher in 1865. In 1874 he settled in Hamburg, where he has since been continuously active as a composer and critic. His most prominent compositions are the oratorios 'Simon Petrus,' 'Gideon,' 'König Salomo,' 'Luther in Worms,' 'Ordrun'; an opera, 'Bahnesa' (three acts, finished 1881); 4 ballads for chorus, 'Roland's Schwanenlied,' 'Frau Hitt,' 'Die Nonne,' 'Jung Baldurs Sieg'; two symphonies, and many chamber compositions. A memoir of Mattheson, an autobiographical sketch, and collected criticisms, are his most important contributions to literature. [M.]

MEISTERSINGER VON NÜRNBERG, DIE. Add that it was first given in England, under Richter, at Drury Lane, May 30, 1882.

MEL, R. DEL. Correct the last sentence by a reference to the Catalogue of the Motett Society's publications [see additions below, under MOTETT SOCIETY], where an anthem adapted by Dr. Aldrich to the words 'O praise the Lord,' from a work of Mel's, is found in vol. iii. p. 128.

MELLON, ALFRED. Line 1 of article, *for* Birmingham *read* London.

MELODRAMA. See also BALLAD in Appendix, vol. iv. p. 530 *a*.

MELODY. P. 251 *a*, musical example. The last three notes in bar 2 should be a group of quavers, not two quavers and a crotchet. P. 251 *b*, l. 9, *for* first subject *read* second subject of the first movement.

MENDEL, HERMANN. Last line but one of article, *for* 8 *read* 11. (Corrected in late editions.) Add that in 1883 the supplementary volume appeared, edited by Dr. Reissmann.

MENDELSSOHN. P. 253 *a*, l. 7 from bottom of text, *for* ten *read* eleven; the battle lasted from the 16th to the 19th. P. 253 *b*, l. 5 from bottom, *after* villa *add* on Monte Pincio. In note 3, l. 8, *for* four *read* five. P. 254 *a*, l. 54. Her practical sense of the value of money comes out in her letters to F. David. (See Eckardt's 'David,' 1888, pp. 42, 45.) P. 255 *a*, l. 29, *read* Ich J. Mendelssohn. Line 35, *read* L. v. g. G. Line 45, *read* wandernden (corrected in late editions). P. 258 *a*, l. 35, for *un* read *une*. P. 261 *a*, l. 16 from bottom, *for* Hans *read* Hanoverian. P. 261 *b*, l. 6, *for* cantata *read* lyric poem—'lyrische Dichtung.' P. 263, note 10, *for* four *read* five. P. 264 *b*, note 6, *add* the MS. is headed 'Am Bach,' and the tradition of the Taylors is that it depicts the actual stream, its waterfalls, broad shallows, and other features. P. 265 *a*. Add to note 2: The quartet was dedicated to 'B[etty] P[istor]'; but after her engagement to Rudorf, Mendelssohn requested David to alter the initials ('durch einen kleinen Federschwanz') to 'B. R.' (See Eckardt's 'David,' p. 35.) In the same letter he calls it 'Quartet aus S.' P. 270 *a*, l. 7, *for* Meeresstille *read* Fingal's Cave. Line 27, *for* Feb. 6 *read* Feb. 8. P. 270 *b*, l. 26, *for* complaint in *read* accident to. P. 271 *b*, note 12 *should run* The 'vocal piece' of his contract with the society. It was first sung at the Philharmonic Concert by Mme. Caradori, May 19, 1834, with violin obbligato by Henry Blagrove. The MS. is in the Philharmonic Library. (See below, addition to p. 281 *b*.) P. 272 *a*, l. 16, *for* spring *read* opening. Line 49, *add* His first introduction to Schumann is said to have taken place at Wieck's house on Oct. 3, the day before the Gewandhaus Concert at which Clara played Beethoven's B♭ trio. (Moscheles, Life, i. 301.) P. 272 *b*, l. 35, *add* He had played in Bach's Concerto in D minor for three pianos with Clara Wieck and Rakemann at the Gewandhaus on Nov. 9. P. 274 *b*, at bottom, *add* On Oct. 12, 1837, he writes to thank the Gesellschaft der Musikfreunde of Vienna for diploma of membership. The letter is in their archives. P. 275 *b*, l. 26, *for* 22 *read* 21. P. 281 *b*, l. 37, *add* At this time he rewrote 'Infelice,' the second published version of which is dated Leipzig, Jan. 15, 1843. P. 287 *a*, l. 4 from bottom, *read* He returned to Leipzig on Dec. 3, bringing Miss Lind

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with him (Mr. Rockstro's information); and two lines lower, *for* Miss Lind *read* her. P. 288 *a*. Add as a foot-note: On this occasion he discovered the two redundant bars in the Trio of Beethoven's Symphony, which had remained uncorrected, notwithstanding Beethoven's protest to the publishers in 1810. P. 288 *b*, l. 40, *add* As a reminiscence it may be mentioned that the holding C's for the oboe in the recitative of the Youth, in no. 19, were put in at the end of the first rehearsal, on Mr. Grattan Cooke's complaining that Mendelssohn had given him no solos. To note 19 *add* Mr. Bennett's Examination was reprinted and completed in the 'Musical Times' from Oct. 1882 to April 1883 inclusive. P. 294 *b*, l. 5, *add* After a breakfast with him at B. Hawes's, Thackeray told Richard Doyle (who told the writer), 'His face is the most beautiful face I ever saw, like what I imagine our Saviour's to have been.' Sir F. Pollock (Reminisc. i. 215) 'was much struck by his fine face and figure, and the excellence of his conversation.' Line 24, *add* They could also sparkle with rage like a tiger's (Moscheles, Life, i. 324). P. 295 *a*, l. 34. After Schramm, add Vernet's was painted in return for an extempore fantasia on 'Don Juan.' Vernet sent it to the Mendelssohns at Berlin. (See Rebecka's letter in Eckardt's 'David,' p. 39.) P. 300 *b*, after the canon, *add* A somewhat similar canon, written in the album of Mr. Parry in 1846, is printed in the 'Musical World' for Aug. 19, 1848. Another for two violas, 'Viola 1, Sir G. Smart; Viola 2, F. M. B. July 1831,' is given by Dr. J. F. Bridge in his 'Primer of Double Counterpoint and Canon.' P. 308. The dates given in the list are those attached by Mendelssohn to the autograph of the existing form of each work. P. 309 *a*. Op. 94. after 1st version *add* with violin obbligato. P. 309 *b*, paragraph 4. After Chorley's 'Life,' add Eckardt's 'David,' F. Moscheles, 'Briefe'. P. 310 *b*. Add (17). Eckardt, 'Ferdinand David und die Familie Mendelssohn-Bartholdy . . . von Julius Eckardt' (Leipzig, 1888), contains 30 letters by F. M. B. (18). Felix Moscheles, 'Briefe von F. M. B. an Ignaz und Charlotte Moscheles . . . von Felix Moscheles,' Leipzig, 1888, contains many fresh letters by F. M. B. [G.]

* MENDELSSOHN QUINTETTE CLUB, THE, was formed at Boston, Massachusetts, in 1849, for the purpose of giving concerts of chamber-music, and made its first public appearance in Chickering Hall Dec. 14 of that year. For a number of years the Club gave a series of concerts at Boston in each season, classical programmes alternating with those of a popular character. The reputation of the Club extending beyond the city, concert tours were ventured on, these being at first confined to towns in New England. By degrees its sphere of action included remote Western and Southern cities. No similar organization in the United States has had so long a life, or has introduced to its patrons more novelties of every school of chamber-music. As occasion has demanded the Club has been augmented to six or even nine players. Its programmes have been varied by performances of distinguished pianists and singers. [F.H.J.]

MENDELSSOHN SCHOLARSHIP. P. 311 *a*, l. 27, *omit the words* the present scholar. Add that Eugene d'Albert held the scholarship in 1881–2, and that the late scholar, Miss Marie Wurm, was elected in Jan. 1884. The following is a list of the committee, as at present constituted (1887): Mr. Otto Goldschmidt, Mr. J. Barnby, Mr. J. Bennett, Dr. J. F. Bridge, Mr. A. D. Coleridge, Mr. W. G. Cusins, Sir George Grove, Mr. A. G. Kurtz, Mr. Henry Leslie, Rev. Sir F. A. G. Ouseley, Mr. K. J. Pye, Mr. R. R. Pym, Dr. Stainer, Sir Arthur Sullivan, and Mr. Julian Marshall (Hon. Sec.)

MENTER, SOPHIE. See vol. iii. p. 16 *a*.

MERBECKE, JOHN. Add that in 1550 he took the degree of Mus. D. at Oxford.

MERCADANTE, SAVERIO. Correct the date of birth, as the certificate of his baptism bears the date Sept. 17, 1795 (Puloschi). P. 312 *b*, l. 10, *for* 1822 *read* 1821. Line 21, add date of 'I due illustri rivali,' 1838. Last line, *for* Dec. 13 *read* Dec. 17.

MERCATOR, MICHAEL. See vol. iv. p. 304 *note*.

MEREAUX, JEAN NICOLAS LE FROID DE, born in Paris 1745, was organist of the Church of St. Jacques du Haut Pas. His oratorios 'Samson' and 'Esther' were given at the Concert Spirituel in 1774 and 1775 respectively. These, and an Ode on the birth of the Dauphin, performed at the same concerts in Dec. 1781, are his only works of importance besides his operas, of which the following complete list is given in the supplement to Fétis:—'La Ressource comique,' 1772; 'Le Retour de Tendresse,' 1774; 'Le Duel comique' (partly arranged from Paisiello), 1776; 'Laurette,' 1777; 'Alexandre aux Indes,' 1783; Oedipe et Jocaste, 1791; 'Fabius,' 1793. He died in Paris in 1797. His grandson,

JEAN AMÉDÉE LE FROID DE MEREAUX, born in Paris 1803, became a remarkable pianist and a most successful teacher. He studied under Reicha from the age of ten, and appeared with great success in Paris and London before 1835, when he settled in Rouen as a teacher, where he died April 25, 1874. Of his original compositions his studies are the most important, but his fame rests chiefly upon his excellent collection published in 1867 under the title of 'Les Clavecinistes de 1637 à 1790.' He was also in great repute as a musical journalist. [M.]

MERK, JOSEPH. Add days of birth and death, Jan. 18 and June 16 respectively.

MERKEL, GUSTAV. Add date of death, Oct. 30, 1885.

MERKLIN, SCHUTZE, & CO. See DAUBLAINE ET CALLINET, vol. i. p. 431.

METAMORPHOSIS is the modification of a musical figure or idea, made with the view

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of putting it in a new light, or adapting it to changed conditions. In the later stages of the development of abstract music, composers have concentrated a great deal of energy on devising new ways of enhancing the intellectual interest of their works—as by making the continuity of the component sections more close, and giving a new aspect to the relationship of various movements, or distinct portions of single movements; and most of these are based upon some variation or modification of a well-defined melodic or rhythmic figure. Such devices can be found occasionally in the early stages of modern instrumental music, as in J. S. Bach; and an example from Mozart, in which he welds together a Minuet and Trio, is quoted in the article FORM, vol. i. p. 555. Beethoven was the first to make any very conspicuous use of them, and they are frequently met with in the 'working out' portion of the movements of his sonatas and symphonies. A very striking example is quoted in the article WORKING OUT, vol. iv. p. 489. The device is to be met with also in other situations, as in the first movement of the C minor Symphony, where the well-known figure at the outset becomes in the contrasting key. Berlioz makes ingenious and characteristic use of the device in his Symphonie Fantastique, in his treatment of what he calls the 'Idée fixe.' Liszt also makes it a conspicuous feature in his experiments in programme music. Wagner makes more elaborate use of it than any one else in his great music dramas, and constantly transforms the character of his Leitmotiven in conformity with the varying nature of the situations. See also LEITMOTIF and WORKING OUT. [C.H.H.P.]

METASTASIO. The following additions are to be made to the Chronological List on p. 316*a*:—

'Didone abbandonata.' *For* Sarro *read* Sarri, and correct the date of Jommelli's composition to 1745. Add to the names of composers who set the libretto those of Galuppi; Scarlatti, about 1724; Porpora, 1742; Piccinni, 1767; Kozeluch, 1795; Paisiello, 1797; Paer, 1810; Mercadante, 1823; Reissiger, 1823.

'Siroe.' Add the setting by Piccinni, 1759.

'Catone in Utica.' Add Leo and Hasse, 1732; Graun, 1744; Piccinni, 1770.

'Ezio.' Add Handel, 1731; Mercadante, 1826.

'Alessandro nell' Indie.' Correct date of Vinci's work to 1730. Add Leo, 1727; Gluck, 1745; Piccinni, 1758 and 1774.

'Artaserse.' Add Leo, 1740.

'Demetrio.' Add Hasse, 1732.

'Issipile.' Add Porpora, 1723.

'Olimpiade.' Add Pergolesi, 1735; Leo, 1740; Jommelli, 1765; Piccinni, 1761 and 1771. [See OLIMPIADE.]

'Demofoonte.' Add Leo, 1741; Piccinni, 1762; Paisiello, 1773.

'Clemenza di Tito.' Add Leo, 1735.

'Achille in Sciro.' Correct date of Jommelli's work to 1745.

'Ciro riconosciuto.' Scarlatti, 1712; Leo, 1727; Jommelli, 1744.

'Temistocle.' Omit Caldara, as his work is not composed to Metastasio's libretto. Add Porpora, 1742; Pacini, 1838.

'Zenobia.' Add Hasse, 1763.

'Antigono.' Add Gluck, 1754.

'Ipermestra.' Add Jommelli, 1752; Gluck, 1742; Hasse, 1751.

'Attilio Regolo.' Add Jommelli, 1752.

'L'Isola disabitata.' Correct date of Scarlatti's work to 1757.

METHFESSEL, ALBERT GOTTLIEB, born Oct. 6, 1785, at Stadt Ilm, in Thuringia, became Kammermusikus at Rudolstadt, 1810, and Hofkapellmeister in Brunswick in 1832. He published a large number of songs of a popular type, and part-songs for male voices; some of his productions, as for instance, 'Krieger's Abschied,' 'Rheinweinlied' and 'Deutscher Ehrenpreis,' are still popular to a certain extent, and are included in most of the collections. Methfessel died March 23, 1869. [M.]

METRONOME. P. 320 *a*, l. 37, *for* 108 *read* 208.

METZLER. The founder of this well-known business was Valentine Metzler, a native of Bingen on the Rhine, who opened a shop in Wardour Street for the sale of flutes and other instruments about the year 1790. He married an Englishwoman, and his only child was George Richard Metzler (1797–1867), so well and kindly remembered by many of the musical profession and trade in this country. The firm is said to have entered upon music publishing in 1816, and removed in course of time to 37 Great Marlborough Street, where, on the site of the original shop, but including neighbouring houses, the present warehouse stands. The only surviving child of George Richard was George Thomas Metzler (1835–1879). He gained a practical knowledge of the pianoforte in Germany, and had a distinct literary bias, which he followed as far as opportunity permitted. He became known as a writer of words for songs, Mrs. George March (Virginia Gabriel), Mme. Sainton-Dolby, Henry Smart, and J. L. Hatton, having set his graceful lyrics to music. In 1867 Frank Chappell, who had acquired his knowledge of business in the Bond Street firm of that name, joined the late G. T. Metzler in partnership, and from his suggestion the important agency of Messrs. Mason & Hamlin, which practically introduced the American organ into this country, became a specialty of the Metzler business. Frank Chappell died in 1886, and since that date the business has been carried on by the trustees of the estate (1888). The new premises referred to were completed and opened in 1878. So comprehensive is their plan that there may be said to be no musical instrument in present use, or even part of a musical instrument, unrepresented in the stock, while the valuable copy-

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rights of the publishing department include all manner of works, from full scores of modern operas to popular instruction books. [A.J.H.]

MEYERBEER, G. P. 324 *b*, l. 26, *for* 1861 *read* 1862.

MICROLOGUS. For corrections see ORNITHOPARCUS in Appendix.

MIGNON. Opéra Comique in three acts, words by MM. Carré and Barbier, founded on 'Wilhelm Meister'; music by Ambroise Thomas. Produced at the Opéra Comique, Paris, Nov. 17, 1866, and in London, at Drury Lane, July 5, 1870. [M.]

MIKADO, THE. Comic opera in two acts; words by W. S. Gilbert, music by Sir Arthur Sullivan. Produced at the Savoy Theatre, March 14, 1885. [M.]

MILAN. For corrections to lines 18–21 of article see GAFORI, in Appendix, vol. iv. p. 643.

MILANOLLO, THE SISTERS. Add date of birth of Teresa, Aug. 28, and of Maria, June 19. The day of the latter's death is Oct. 21.

MINOR. See also DAY, vol. i. p. 436 *a*, and HELMHOLTZ, vol. i. p. 725.

MISERERE. P. 336 *b*, l. 18 from bottom, *add after the word* Geminiani (*i. e.* Alfieri), and see vol. iii. 523 *a*, *note* 1.

MISSA DE ANGELIS. The name generally given to a very beautiful Plain-Chaunt Mass, in Mode XIII, prescribed in the Ratisbon Gradual, for use 'In Festis Solemnibus,' and appended to the Mechlin Gradual, as a 'Missa ad libitum.' Judging from the internal evidence afforded by the freedom of its phrasing, and the Mode in which it is written, the Missa de Angelis would seem to be by no means the oldest Mass of this class now in use: its antiquity is, however, great enough to have obliterated all trace of its history, and even of the origin of the name by which it is now generally designated, and under which it is perhaps more frequently sung than any other Mass of its kind, both in its original form, and in the English translation used at S. Alban's, Holborn, S. Mary's, Paddington, and other London Churches in which Gregorian Services are encouraged.

The number of the older Masses to which allusion has been made is very small. The Ordinarium Missæ in the Ratisbon Gradual, published under the authority of the Congregation of Rites, contains: the 'Missa in Tempore Paschali' in Modes VII and VIII; a very fine 'Missa in Duplicibus,' beginning in Mode I, and another in Mode VIII; a 'Missa Beatæ Mariæ' beginning in Mode I, and another in Mode VIII; the 'Missa in Dominicis,' in Mode I and II; the 'Missæ in Festis Semiduplicibus' and 'In Festis Simplicibus,' both beginning in Mode VIII; the well-known 'Missa pro Defunctis,' beginning in Mode I, and including the famous 'Dies iræ' in Modes I and II; and some smaller Masses, sung in Advent, and Lent, during Octaves, and on Ferial Days. The Mechlin Gradual also gives another 'Missa ad libitum' in Mode XIII, and yet another in Modes VII and VIII.

Some editions of the Paris Gradual add to these a spurious 'Missa Regia,' professedly in Mode I, but really in the modern key of D minor, composed by Dumont, Maître de Chapelle to Louis XIV, in acknowledged imitation of the older unisonous Masses, but in utter ignorance of the principles upon which they are constructed, and without a trace of appreciation of their true style or sentiment. This Mass was once very popular in France, and much sung in the Paris Churches; but since the revival of the taste for pure Ecclesiastical Music, it has wisely been discarded in favour of the older Masses which it was intended to displace. [W.S.R.]

MISSA PAPAE MARCELLI. Line 3 of article, *for* 1567 *read* 1569.

MIZLER, L. C. At end of article add a reference to the English edition of Spitta's 'Bach,' vol. iii. 22–25.

MODES, ECCLESIASTICAL. P. 343 *a*, l. 26, *for* PLAIN CHAUNT *read* PLAIN SONG. P. 343 *b*, end of second paragraph, *for* POLYPHONIC MUSIC *read* POLYPHONIA.

MOLINARA, LA. Add that the air 'Nel cor più non mi sento' is known in England as 'Hope told a flattering tale.'

MOLIQUE, B. P. 351 *b*, bottom line, *for* 1849 *read* 1840. P. 352 *a*, l. 10 from end of article, add day of death, May 10. Line 7 from end, *for* a Pianoforte Trio *read* two Pianoforte Trios.

MONDAY, JOSEPH. See VOWLES, in Appendix.

MONDAY POPULAR CONCERTS. For additions see SATURDAY POPULAR CONCERTS, and add that the 1000th concert took place on Monday, April 4, 1887.

MONIUSZKO, STANISLAUS. Correct date of birth to 1820. P. 353 *b*, l. 2, *for* 1858 *read* 1846, and add date of production of 'Der Paria,' 1869, and that he wrote numerous operettas, etc. Last line, *for* In *read* June 4.

MORALT. Add date of birth of Johann Baptist, Jan. 10.

MORDENT. Example 4. It should be mentioned that many excellent authorities consider it right to play this passage without the accidental, *i. e.* using A, not A♯, as the auxiliary note of the mordent. See Spitta's 'Bach,' English edition, l. 403, *note* 89. Example 7, the last note but one should be D, not B. The sentence between examples 8 and 9 should be compared with the article TREATMENT OF THE ORGAN.

MORIANI, NAPOLEONE. Line 2 of article, *for* about 1806 *read* March 10, 1808. Add day of death, March 4.

MORLACCHI, FRANCESCO. P. 366 *b*, l. 28 from bottom, add date of 'Raoul de Créqui,' 1811, of 'La Capricciosa pentita,' 1813, and the 'Passion,' 1812. P. 367 *a*, l. 19, add date of 'Il Sacrifizio d'Abramo,' 1871. Line 39, add 'Lao-

dicea' (Naples, 1817), 'La Morte d'Abel' (Dresden), and 'Donna Aurora' (Milan), both in 1821.

MORLEY, THOMAS. The date of birth is established as 1557 by the title of a 'Domine, non est,' in the Bodleian Library. It runs, 'Thomae Morley, aetatis suae 19. Anno Domini 1576.'

MORNINGTON, LORD. Add date of his election to the professorship, 1764, and that he held it till 1774.

MORRIS DANCE. P. 369 *b*, for the sentence between the two musical examples, *read* In Yorkshire the following tune, founded on that of 'The Literary Dustman,' is generally used.

MORTIER DE FONTAINE. P. 369 *b*, *for* 1818 *read* May 13, 1816. Add date of death, May 10, 1883.

MOSCHELES, IGNAZ. P. 370 *a*, l. 17, *for* early in 1822 *read* in 1821. Line 32, *for* May 29, 1826, *read* June 11, 1821. Add that the 'Life of Moscheles,' referred to in the last paragraph, was translated by Mr. A. D. Coleridge (Hurst & Blackett). His correspondence with Mendelssohn was published in 1888.

MOSÈ IN EGITTO. Line 3 of article, add date of the Naples production, March 5, and of that in Paris, Oct. 22.

MOSEL. P. 370 *b*, add that he was one of the three chief mourners at Beethoven's funeral.

MOSZKOWSKI, MORITZ. Line 2 of article, *for* Berlin *read* Breslau, and add day of birth, Aug. 23. Add the following to the list of his works:—'Aus allen Herren Länder,' PF. duet; 'Johanna d'Arc,' symphony in four movements, op. 19; 2 Concertstücke for violin and PF.; 3 Concert studies for PF., op. 24; 3 pieces for cello and PF., op. 29; Violin Concerto, op. 30; Suite for orchestra, op. 39; Scherzo for violin and PF. op. 40; besides many PF. solos and duets, and four books of songs.

MOTET. P. 374 *a*, l. 7 from bottom, *for* 'Motetti c. C.' *read* 'Motetti C,' and add that the British Museum possesses a single part-book of this work. P. 375 *a*, in the musical example, *for* deviderat *read* desiderat. (Corrected in late editions.)

MOTETT SOCIETY. In the list of contents, the title of the fifth number of Division 1 is 'Almighty and ever-living.' Six lines from end of the same division, *for* Nannino *read* Nanini. Line 3 of Division 2, omit the 'Do.' implying that a Nunc Dimittie of Gabrieli's is included. At end of Division 3, add the following:—

Lasso. Hear my prayer, 4 voices.	Croce. O praise the Lord, 4 v.
Byrd, Save me O God, 4 v.	Do. O give thanks 4 v.
Tye. From the depth, 4 v.	Do. Teach me Thy way, 4 v.
Lasso. I will love thee, 4 v.	Do. Give ear, Lord, 4 v.
Vittoria. Save me, O God, 4 v.	Do. Behold, I bring you, 4 v.
Mel. O praise the Lord, 4 v.	Lasso. Save me, O God, 4 v.
Tallis, Blessed are those, 5 v.	Vittoria. O God, wherefore, 4 v.
Shepherd, Haste thee, O God, 4 v.	Hooper, Teach me Thy way, 4 v.
Croce. Behold now, praise, 4 v.	[M.]

MOTTL, FELIX, a celebrated and highly gifted conductor, was born at Vienna in 1856. As a boy he possessed a fine soprano voice, and obtained admission to the Löwenburgische Convict, the preparatory school of the Imperial Court Chapel. Later on he entered the Vienna Conservatory, where Josef Hellmesberger soon recognized the eminent gifts of young Mottl, who in due course obtained all the prizes the college could award. The Academical Richard Wagner Verein of Vienna elected him to the post of conductor of the society's concerts, and it was there that his eminent ability as a chef d'orchestre attracted general notice. In 1876 Mottl took part in the Bayreuth Festival performances of Wagner's 'Ring of the Niblung' as stage conductor, and he became one of the most active members of the so-called 'Niblungenkanzlei.' Upon the recommendation of Dessoff he obtained the post of conductor at the Grand Ducal Opera House at Karlsruhe, which post he holds to the present day. It is due to Mottl's energetic activity that the performances at this opera house are now amongst the finest to be heard in Germany. A sworn enemy of all routine work, he produced at Karlsruhe many important stage works of modern times, including Berlioz's 'Benvennto Cellini,' and all the musical dramas of Richard Wagner. Mottl has also obtained brilliant successes as a conductor of concerts, and was in 1886 appointed by the Bayreuth authorities to conduct the festival performances of 'Tristan and Isolde,' a task which he accomplished to perfection. He has composed an opera, 'Agnes Bernauer' (successfully produced at Weimar in 1880), and a considerable number of songs for one voice and pianoforte accompaniment. He has lately orchestrated Liszt's pianoforte solo 'St. Francis of Assisi preaching to the birds.' It was played at the Richter Concert of June 4, 1888. [C.A.]

MOUTON, JEAN. P. 378 *b*, at end of note 6, correct reference to K. 1, d. 7. P. 379 *a*, l. 16, *for* 8 à *read a* 8.

MOZART. P. 381 *a*, l. 15 from bottom, *for* pianoforte *read* harpsichord. P. 384 *a*, l. 25, *for* 1872 *read* 1772. P. 387 *b*, l. 14, *for* 1871 *read* 1781. P. 388 *b*, l. 33, *for* Aug. 16 *read* Aug. 4. P. 400 *b*, l. 19 from bottom, *for* 1778 *read* 1788. P. 401 *a*, l. 26, *for* PF *read* violin. P. 405 *b*, l. 21, *for* considerably advanced *read* completed. P. 406 *a*, l. 8 from bottom, *for* 1859 *read* 1858.

The notice of Mozart can scarcely be considered complete without some mention of works, undoubtedly spurious, which have been attributed to him, and of those which the best authorities consider at least doubtful, especially as some important works are included in these categories. Of the former class Köchel's Catalogue enumerates 63, of the latter 47. The most important are various masses, published, together with Mozart's genuine ones, by Novello in his arrangement for organ and voices. Those in E♭ (Novello's nos. 13 and 16), and in C (his no. 17), Köchel regards as of doubtful authorship (Appendix nos. 185, 186). Novello's no. 7 in B♭, of which the score and parts were published by C. F. Peters at Leipzig as by Mozart, is believed by a writer

in the 'Allgemeine musikalische Zeitung' (xiv. p. 829) to be spurious, which opinion is shared by O. Jahn (ed. 1, i. 673), who states that there were no clarinets in the Salzburg orchestra when Mozart was there; to which Köchel adds that we know enough of Mozart's subsequent life at Mannheim, Munich, and Vienna before 1784, from his own letters, to be sure that he then wrote no Mass except that in C minor. To which must be added that Mozart's widow stated that this Mass was composed by F. X. Süssmayer. Two short Masses (Novello's nos. 8 and 9) in C and G were published by M. Falter at Munich as Mozart's, but are said to be by Gleissner of Munich. A short Requiem in D minor was published by Simrock at Bonn (Novello's no. 18) as Mozart's; but Köchel says it is certain that Mozart never wrote any Requiem except his celebrated last composition.

The most important of these spurious Masses is that which was published in score by N. Simrock at Bonn in 1821, and by Novello for organ and voices as no. 12. This Mass commences in G, but is chiefly in C and its related keys, and ends in C. The reviewer in the 'Allgemeine musikalische Zeitung' xxiii. p. 648, for Oct. 1821 declares that he had possessed it for thirty years, and argues for its genuineness (notwithstanding that the style is rather showy, more calculated to please the Archbishop of Salzburg than to satisfy Mozart himself). But in July 1826 Ritter Ign. von Seyfried opened a controversy on the subject in the 'Cæcilia' (vol. v. Heft 17, p. 77) with 'Scruples concerning the Mass in G published by Simrock in the name of Mozart,' in which he enumerated especially weaknesses in part-writing and tonality, and other faults, and pronounced it spurious. In Heft 22 of the same journal the publisher of the Mass declared that he had received it from Carl Zulehner, who would doubtless explain how he had come into possession of the MS., the handwriting of which was similar to Mozart's, but probably not his. But Zulehner made no answer to the challenge. Jahn (i. 672) agrees with Seyfried, and adds that 'the treatment of the instruments, especially the bassoons, is quite different from Mozart's manner in his Salzburg masses.' And Köchel adds, 'This Mass is declared by all connoisseurs to be decidedly spurious.' To this another testimony can now be added. The violinist Leopold Jansa recognised it as a Mass in which he used to sing as a boy in a musical school in his native country of Bohemia, where it was known as 'Müller's Mass.' This would take us back to about 1812, long before its first publication by Simrock in 1821. If Müller was really the composer's name, it ought to be possible to discover him. As regards his age, he might be August Eberhardt Müller. And he is named in Köchel's Catalogue (App. no. 286) on the authority of a Catalogue of Breitkopf's, as the real composer of some variations published as Mozart's own; besides which, two songs, also published as Mozart's, are attributed to 'Müller' by Köchel (nos. 248, 249) on the authority of a writer in the 'Allgemeine musikalische Zeitung' (i. 745). But as a musician of North Germany he was perhaps hardly likely to be known in manuscript copies in Bohemia. Wenzel Müller, music composer at the various theatres in Vienna from 1786 is more likely in the latter respect, but his serious music is extremely unimportant. If the name Müller be discarded, it might be asked whether Zulehner may not have palmed off a work of his own on Simrock as Mozart's. Zulehner was well acquainted with Mozart, and worked for Simrock, who published two choruses from 'Thamos,' arranged for four voices with pianoforte accompaniment by Zulehner, which are quite different from those in Mozart's 'Thamos' to the same words, and are therefore placed by Köchel in the list of spurious works (no. 243). This seems a parallel case to that of the Mass, of which Simrock published both the score and an arrangement for four voices and pianoforte by Zulehner. The same publisher published also an arrangement for Mozart's (genuine) symphonies as trios for PF., violin and violoncello, by Zulehner. Moreover Zulehner was the possessor of a Mass in C bearing Mozart's name, and called the 'Coronation Mass.' This was a mere pasticcio of pieces taken from 'Così fan tutte,' transposed, altered, and joined together by intervening chords. Zulehner is said to have maintained that the mass was the original work, and that Mozart 'plundered' his own work (as Jahn says) to produce the opera. This is perhaps the most damaging fact yet ascertained to Zulehner's reputation. Jahn says: 'That the mass is pieced together from the opera by some church-musician is proved by the existence of passages not belonging to the opera, and by the mode in which the borrowed treasure is employed; and no musician to whom I have shown the mass doubted this' (Jahn, iv. Beilage 5). Two other remarks may be made. It rather seems as if the mass were put together from two distinct sources. The Kyrie is in G, the Gloria is in C; the Mass ends in C, and the middle movements are in keys related to C, but not for the most part to G: F, A minor, G, and C minor. It seems, therefore, as if we had a mass in C *minus* the Kyrie, and as if a Kyrie from some other source had been prefixed to complete it. It is finally interesting to note that the only really strong movement in the Mass, the great fugue 'Cum sancto spiritu,' which is well worthy of Mozart, is expressly stated by Simrock in his answer to Seyfried to have been performed, long before the publication of this Mass, in the chapel of the Elector of Cologne in *a Mass* of Mozart's; and he gives no such testimony of any other part of this Mass. It may therefore be possible to cling to the belief that this single movement is genuine.

The other spurious works are less important. Most have never been published, or published only once or twice by obscure publishers in Germany. There are, however, 39 spurious songs in vogue, published chiefly by Rellstab at Berlin and André at Offenbach, of some of which

the true composers are known. One is the beautiful bass air 'Io ti lascio, cara, addio' (published in Suppl. to 'Allg. musik. Zeitung,' i.), which is by G. von Jacquin (Köchel, App. nos. 245–283). Among the doubtful pieces are reckoned three Divertimenti for wind instruments, a sonata in C minor, and a romance for pianoforte in A b (ib. 226–228, 204, 205). [R.M.]

MÜLLER, Add date of birth of AEGIDIUS CHRISTOPH, July 2, 1766.

MÜLLER, A. E. Add day of death, Dec. 3.

MÜLLER, CHRISTIAN, of Amsterdam, between 1720 and 1770 built the finest organs in Holland, and especially the celebrated instrument at Haarlem in 1738. See also vol. ii. p. 602. [V. de P.]

MÜLLER, IWAN, a renowned clarinettist, born at Reval, Dec. 3, 1786, appeared first in Paris in 1809, where he brought out many of his structural improvements in the instrument, and where, after a residence of some years, and a successful concert tour through all the principal European cities, undertaken in 1820–1826, he was appointed professor in the Conservatoire. In later life he returned to Germany, and died at Bückeburg Feb. 4. 1854. His compositions have an educational value for players of his instrument, but beyond that they are of no importance. His best production is a 'Gamme pour la nouvelle Clarinette,' published at Berlin in 1825. (Mendel's Lexicon.) [M.]

MÜLLER, WENZEL, born Sept. 26, 1767, at Türnau in Moravia, was for some time a pupil of Dittersdorf, and became conductor in the Brünn Theatre in 1783, and three years afterwards, when only nineteen, obtained a similar post at Marinelli's theatre in Vienna. The rest of his life was spent in the capital, with the exception of the years 1808–13, during which he was director of the opera at Prague, where his daughter Therese, afterwards known as Madame Grünbaum, was engaged as a singer. On his return to Vienna, he become conducter at the Leopoldstadt Theatre, and retained the post until within a short time of his death, which took place at Baden near Vienna, on Aug. 3, 1835. As a composer of light operas, he enjoyed enormous popularity for many years, and his productions in this kind are said to number over 200. His more ambitions works, as symphonies, masses, etc., were less successful. Among his dramatic works may be mentioned:—'Das Sonnenfest der Braminen' (1790); 'Das neue Sontagskind' (1793); 'Die Schwestern von Prag' (1794); 'Die Teufelamühle auf dem Wienerberge' (1799). A peculiar interest attaches to his 'Zanberzither' or 'Kasper der Fagottist,' produced June 8, 1791, since Schikaneder took several suggestions from it for the plot of 'Die Zauberflöte.' In 1818 Müller produced his 'travestierte Zauberflöte.' (Mendel's Lexicon; Riemann's Opernhandbuch.) [M.]

MUFFAT, AUGUST GOTTLIEB. For date of birth read April 17, 1683, and add date of death, Dec. 10, 1770.

MUSICA FICTA. P. 414 *a*, l. 7. etc., *for* in some new mode to which the composer must be supposed to have modulated, *read* upon one of the Regular or Conceded Modulations of the Mode in question.

MUSICAL ASSOCIATION. The list of Vice-Presidents for the present season (1888–9), is as follows:—Prof. W. G. Adams; R. H. M. Bosanquet; J. F. Bridge, Mus. D.; W. Chappell; G. F. Cobb; F. E. Gladstone, Mus. D.; Otto Goldschmidt; Sir George Grove; J. Higgs; Mus. B.; W. H. Monk, Mus. D.; G. A. Osborne; W. Pole, Mus. D.; C. K. Salaman; J. Stainer, Mus. D. The ordinary members of council are as follows:—H. C. Banister; C. A. Barry; Major G. A. Crawford; W. H. Cummings; F. W. Davenport (Hon. Sec.); F. Praeger; A. H. D. Prendergast; E. Prout; W. de M. Sergison; T. L. Southgate; C. E. Stephens. The auditors are Messrs. D. J. Blaikley and W. S. Collard.

MUSICAL INSTRUMENTS, COLLECTIONS OF. Modern collections of musical instruments are of the nature of museums, but those of the 16th, 17th and 18th centuries were intended for use. The finest and most complete at the present time are those provided with important catalogues, viz.—

LONDON. South Kensington Museum, catalogued by Carl Engel.

PARIS. Conservatoire de Musique et de Declamation, catal. by Gustave Chouquet.

BRUSSELS. Conservatoire Royal, catal. by Victor Mahillon.

FLORENCE. Kraus Collection, catal. by Alessandro Kraus figlio.

MANCHESTER. Boddington Collection, acquired and catalogued by J. Kendrick Pyne, Esq., organist of Manchester Cathedral.

MILAN. Arrigoni Collection, catal. by L. Arrigoni.

After these may be named more or less important collections to be found at

ANTWERP. The Italian instruments of Mr. Wilmotte; Museum of Mr. Steen. The Plantin Museum contains a curious harpsichord.

BASLE. Museum of Antiquities.

BERLIN. Hochschule für Musik (a collection recently acquired from Herr Paul de Wit, Leipzig); Hohenzollern Museum (so far as various instruments are preserved that have belonged to members of that family); Kunst und Gewerbe Museum.

BOLOGNA. Museo Civico.

BRUGES. Le Musée archeologique.

BUDA PESTH. National Hungarian Museum.

CAIRO. Sig. F. Amici (Egyptian instruments).

CLAYDON, Buckinghamshire. Sir Harry Verney, Bart., M.P. (Javanese instruments formerly belonging to Sir Stamford Raffles).

DARMSTADT. Museum of Antiquities.

DELFT. Mr. T. C. Boers.

DUBLIN. Trinity College (under care of Professor Sir Robert Stewart, Mus. Doc.)

EDINBURGH. Music Class Room of the University (under care of Professor Sir Herbert Oakeley).

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GENOA. Museum contains the famous Guarnerius that belonged to Paganini.

GLASGOW. Anderson's College.

THE HAGUE. Mr. Scheurleer.

HELSINGFORS. Musée ethnographique.

HORSTEAD, Norfolk. C. R. Day, Esq., 43rd Light Infantry (Indian instruments).

LEYDEN. Musée ethnographique.

LONDON. H.R.H. The Duke of Edinburgh (violins); John Broadwood & Sons (keyboard instruments); Mlle. Marie Decca; George Donaldson, Esq.; Messrs. Arthur and Alfred Hill; A. J. Hipkins, Esq., F.S.A.; India Museum; G. T. Lock, Esq.; London Missionary Society; Otto Peiniger, Esq. (Harrow); Royal College of Music (chiefly Indian instruments, the division of a collection between the Royal College and the Brussels Conservatoire, presented by the Rajah Sir Sourindro Mohun Tagore); Rudall Carte & Co. (wind instruments).

MADRID. Archæological Museum.

MIDDLEBURG (Zealand). Museum.

MILAN. Museo Musicale (Extra-European); Museum of the Conservatorio.

MODENA. Count L. F. Valdrighi.

MOSCOW. Musée Dachkoff.

MUNICH. National Museum.

NAPLES. Museo Nazionale.

NUREMBERG. Germanisches Museum.

OXFORD. Mr. T. W. Taphouse; Pitt-Rivers Museum (ethnological).

PARIS. Mr. E. Gand (violins); Messrs. Pleyel Wolff & Cie. (keyboard instruments); Hôtel Cluny.

RENAIX, Belgium. Mr. Abel Régibo; Mr. César Snoeck.

ROME. The Vatican.

ROSS, Hereford. H. C. Moffatt, Esq., Goodrich Court (Keyboard Instruments).

SALZBURG. The Mozarteum; Städtisches Museum Carolino-Augusteum; Dr. Peter, Director, Communal Museum.

SAVIGLIANO. Cavaliere Maurizio Villa (Violins).

SOUTHAMPTON. Mr. W. Dale (Keyboard Instruments.

ST. PETERSBURG. Museums of the Conservatory, the Academy of Science, the Geographical Society.

STUTTGART. Herr C. Klinckerfuss.

VERONA. Municipality.

VIENNA. Ambroser Sammlung; Museum der Musikfreunde; Dr. Hans Richter (Chinese instruments); Baron Nathaniel de Rothschild.

VILNA. Musée ethnographique. [A.J.H.]

MUSICAL LIBRARIES. P. 420 *b*, l 17, *for* Canonicus de Silvestris a Barbarano *read* Has alteras Sacras Cantiones. Line 32, *for* for *read* after.

The following additions and corrections are to be made to the article. The information with regard to the German libraries is mainly derived from various numbers of the 'Monatshefte für Musik-Geschichte,' where further information as to the contents of these libraries is to be obtained. For the account of the recent discoveries at Durham, the writer is indebted to Dr. Armes.[1]

Great Britain and Ireland.

CAMBRIDGE. *a.* The catalogue of the music in the Fitzwilliam Museum is now (1888) in the press.

d. Trinity College Library contains a vellum roll of Early English carols, dating from the 15th century. Amongst these is a copy of the Agincourt song.

e. The Catalogue of the Peterhouse MSS. by Dr. Jebb has been printed.

DURHAM. The old MSS. in Durham Cathedral have been recently carefully collated and indexed by the present organist. They consist of four sets of books, all unfortunately imperfect. The old set contains about 40 full and 50 verse anthems by Tallis, White, Parsons, Hooper, Morley, Weelkes, Byrd, Batten, Giles, Tomkins, East, Gibbons, etc. The second set is rich in anthems and services for men's voices only. The third consists of eight out of ten magnificent folio volumes containing Preces and Psalms for special days by Byrd, Gibbons, William and Edward Smith; and services by Shepherd, Parsons, Batten, and others. The fourth set consists of organ parts of practically all the anthems and services used in the Cathedral from Tallis to Purcell.

LONDON. *a.* British Museum. The statement at vol. ii. p. 419 that the collection is not strong in early printed music is no longer the case. The collection of madrigals is extremely fine, and there are no fewer than 12 works printed by Petrucci, of which only two are incomplete. The collection was increased in 1886 by the acquisition, from M. Kockx of Antwerp, of a large number of works printed at the press of Phalèse at Louvain and Antwerp. Many of these volumes were exhibited at the Brussels Exhibition of 1880, and described in Section D of the catalogue. The suggestion on p. 420 for the publication of a catalogue of the music printed before 1800 will be shortly adopted, and a new catalogue of the MS. music, which is much needed, is also in contemplation.

c. Sacred Harmonic Society. This library has passed into the possession of the Royal College of Music.

RIPON. In the Minster Library is preserved an interesting volume of theological tracts by Gerson and others, on blank leaves of which are written two 16th century ballads for three voices. The first is entitled 'A ballet of ye deth of ye Cardinall' (*i.* e. Wolsey), and the second, 'A lytyll ballet mayde of ye yong dukes g^ce^,' (*i.e.* Henry Fitzroy, Duke of Richmond and Somerset, a natural son of Henry VIII, who died in 1536.) The words of these ballads are printed in the Yorkshire Archæological and

[1] ARMES, PHILIP, born at Norwich in 1836, was educated in the Cathedral choir of his native town from 1847–8, and in that of Rochester from 1848 to 1851. He was appointed organist of St. Andrew's, Wells Street, in 1857, of Chichester Cathedral in 1861, and of Durham Cathedral in 1872. He graduated Mus. B. at Oxford in 1858, and Mus. D. in 1864. His chief compositions are 'Hezekiah,' written for the Worcester Festival in 1878; 'St. John the Evangelist,' written for York in 1881; and several services, anthems, and other Church music.

Topographical Journal, ii. 396. The library also contains some rare liturgical printed books, particularly a York Manuals (W. de Worde) of 1509, and a York Missal (Rouen) of 1517.

PRIVATE COLLECTIONS. *c.* The greater portion of Mr. Julian Marshall's library was sold in 1884. A large part of the more valuable MSS. had been previously acquired by the British Museum.

k. Mr. J. E. Matthew has a very fine and extensive collection of early treatises and other music, including a copy of Virdung's rare 'Musica getutscht.'

Belgium.

GHENT. The University Library contains an extremely valuable collection of MS. Treatises on Music, besides many liturgical MSS.

France.

CAMBRAI. The Public Library contains a precious collection of MS. church music by early Flemish and Burgundian musicians, besides songs for two, three, and four parts, dating from the 14th century. The collection was described in M. de Coussemaker's 'Notice sur les Collections Musicales de la Bibliothèque de Cambrai.' (1843.)

DOUAI, DUNKERQUE, LILLE, VALENCIENNES. The few books and MSS. of interest in these libraries are described in an appendix to Coussemaker's work on the Cambrai collection.

PARIS. *a.* An excellent catalogue of the rare musical works in the Conservatoire library, with illustrations and facsimiles, was published by the librarian, Mr. J. B. Weckerlin, in 1885.

Germany.

ARNSTADT. The Church library possesses six folio volumes of vocal music of the 16th century.

AUGSBURG. The Stadtbibliothek, the Archives, and the Historical Society possess valuable collections of early printed and MS. music, chiefly collected from the suppressed monasteries of the city. An excellent catalogue of these collections was published in 1878 by Herr Schletterer.

BERLIN. *a.* The catalogue of the Joachimsthal collections was published by Herr Eitner in 1884. Less important collections are in the Kgl. Kirchenmusik-Institut, the Nikolaikirche, and the Berliner Tonkünstler-Verein.

BONN. The University library contains about 600 vols. of music, chiefly of the present century. Amongst the few early works is a copy of the 1517 edition of the 'Micrologus' of Ornithoparcus.

BREMEN. About 74 musical works belonging to the Stadtbibliothek are in the care of the Bremen Tonskünstler-Verein.

BRESLAU. The musical works (printed before 1700) in *a.* the Royal Academic Institute, *b.* the Town library, and *c.* the University library have been admirably catalogued by Herr Emil Bohn (Berlin, Colne, 1883.) These three collections are some of the richest in Germany in early printed music.

d. The Cathedral library contains about 1000 musical works, of which 60 are in manuscript. The collection chiefly consists of church music of the past and present century.

e. The Domstifts-Bibliothek contains a small collection of MSS.

f. The church of St. Elisabeth contains about 4200 musical works, chiefly church music of the 18th and 19th centuries.

BRIEG. The Gymnasium contains a small but valuable collection, chiefly of printed works of the 16th century.

CASSEL. The Landesbibliothek contains about 340 musical works, printed and MS. Amongst the former are copies of Morley and Weelkes' madrigals. Most of the works date between 1560 and 1620. The catalogue was published by Carl Israel in 1881.

COLOGNE. The Jesuitenbibliothek has a small collection of printed 16th century music, including copies of the 'Silnm Musice Plane' of 1506, and Wollick's 'Enchiridion' (Paris, 1512).

DANZIG. *a.* The Town library contains a valuable collection, principally of works of the second half of the 16th century.

b. The Allerheiligen-Bibliothek possesses a small collection of the same period.

c. The Town Archives contain six MS. volumes of music, dating from 1611 to 1692.

DONAUESCHINGEN. The library of Prince Fürstenberg contains 13 MS. antiphoners (14th–18th century) and a fragment of a MS. treatise on music of the 15th cent.

DRESDEN. *b.* *For* 400 *read* 4000. The same collection contains a clavichord of the 17th century, and a harpsichord and clavyorganum, both of which are said to be by Silbermann.

c. The Royal Public Library contained (in 1872) 1177 volumes on musical theory, and 1468 volumes of practical music. There are many early printed books of rarity, including a copy of the Mainz Psalter of 1457.

f. The Dreikönigskirche possesses a few rare printed works, including the discant and tenor parts of Walther's Wittenberg hymnbook (1524).

EICHSTÄTT. The Royal library is rich in rare printed liturgical works containing music.

ELBLING. *a.* The Marienkirche library contains 76 works of the 16th century and 85 of the 17th; 13 Polish cantionales (1571–1792) and many MS. church compositions of the 18th and 19th centuries.

b. The Town library possesses a few rare books, including a copy of the Syntagma of Praetorius.

ERFURT. The Royal library has many liturgical MSS. and printed books, chiefly derived from suppressed convents.

FRANKFORT ON THE MAIN. The library of St. Peter's Church is said (Monatsh. 1872, p. 22) to be the same as that now preserved in the Gymnasium.

GÖTTINGEN. The University Library contains 145 musical works, mostly of the 15th and 16th centuries, many of which are of great rarity. An excellent catalogue has been published by Herr Albert Quantz.

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GOTHA. The Ducal library contains a small but interesting collection, comprising several rare early works.

GRIMMA. The Landesschule has about 131 works of the 16th and 17th centuries. A catalogue was published by N. M. Petersen in the yearly school report for 1861.

GÜSTROW. The Domschule library contains a small but valuable collection of rare early printed musical works, chiefly of the 16th century. They are described in the school prospectus for 1853.

HANNOVER. There are a few rare early works on music (including a copy of Burtius' 'De Musica,' 1487) in the Royal Public Library.

HEILBRONN. The Gymnasium library possesses 16th and 17th century part-books, apparently of considerable value.

JENA. The University library contains about 60 vols. of music, chiefly consisting of rare early treatises.

LIEGNITZ. The Bibliotheca Rudolfina of the Ritter-Akademie contains an extremely valuable collection of 16th and 17th century music. The catalogue of the printed books was published in the official programme of the academy (1876–8) by Dr. Ernst Pfudel. That of the MSS. appeared as a supplement to the Monatshefte für Musik-Geschichte in 1886.

LÜBECK. The Stadtbibliothek is said to contain valuable early German and Italian printed music. An account of a few interesting volumes appeared in the Monatshefte für Musik-Geschichte for 1884, No. 11.

LÜNEBURG. The Stadtbibliothek is rich in musical works of the 16th and 17th century, both MS. and printed.

MAYRINGEN. The Oettingen-Wallerstein library contains much MS. music: 390 symphonies, 214 cantatas and oratorios, 114 masses and 111 works for stringed instruments—chiefly by composers of the late 18th century. There are also 120 works on theory.

MUNICH. The University library has a small but valuable collection of 16th and 17th century music.

NEISSE. The Kreuzheiliges Stift has a few printed works of the 16th century and also MS. liturgical works.

NÜRNBERG. The Stadtbibliothek possesses 13 MSS. and 47 printed volumes of 16th and 17th century church music. It also contains a MS. Antiphoner in eight folio volumes.

PIRNA. The Stadtkirche library contains 8 16th century MSS. and 63 printed musical works of the 16th and 17th centuries.

PRAGUE. The University library possesses a few valuable early MS. treatises, besides printed works of the 16th and 17th centuries.

SONDERSHAUSEN. The Schlosskirche library contains much MS. music, chiefly sacred cantatas of the first half of the 18th century.

STRASSBURG. The University library possesses a small collection of early printed musical works, the rarest of which are the 'Harmonie' of Tritonius (Augshurg, 1507) and the 'Novus partus sive concertationes musicae' of Besardus (Augshurg, 1617).

ULM. The Stadtbibliothek has about 142 volumes of printed music, chiefly dating from the early 17th century.

VIENNA. *c.* Dr. Gehring's library was sold in 1880.

WOLFFENBÜTTEL. The Grand Ducal library and Bibliotheca Augusta are rich in music, especially in hymns and liturgical works of the 17th century.

WÜRZBURG. The University library possesses liturgical and choir books of the 14th, 15th and 16th centuries, besides other musical works of interest.

ZITTAU. The Stadtbibliothek has a few early printed works, and several MSS., among which are 7 missals, dating from 1435, decorated with illuminations of great beauty.

ZWICKAU. The Rathsschulbibliothek is rich in early printed music, particularly in Psalters and collections of Hymns. There are also a few MSS. The library is described in the 'Monatshefte für Musik-Geschichte' for 1875, No. 11, and 1876, No. 2.

For many less important collections, see the 'Monatshefte für Musik-Geschichte' for 1872, Nos. 1 and 2, and 1873, No. 12.

Italy.

BOLOGNA. The library described in vol. ii. p. 425 belongs to the Liceo Comunale di Musica, not to the Liceo Filarmonico. The mistake has arisen owing to the Accademia Filarmonica being located in the same building. A catalogue has been compiled by Prof. Gaetano Gasparo, and is announced for publication (June, 1888).

CRESPANO. The musical library formed by Professor P. Canal is very extensive, and rich in musical literature. There are several early printed treatises here, and also a number of madrigal part-books. A catalogue of the collection was published at Bassano in 1885.

FLORENCE. *a.* *Add* and also some interesting MSS., particularly a volume (Cod. MS. No. 58) containing compositions by the Netherlands School, described in the 'Monatshefte für Musik-Geschichte,' 1877, No. 2.

ROME. The archives of the Papal Choir have been at length examined with the greatest care by F. X. Haberl. The results of his labours have been published in an admirable bibliographical and thematic catalogue which appeared first as an Appendix to the 'Monatshefte für Musik-Geschichte,' and has since been published separately by Breitkopf & Härtel. See SISTINE CHAPEL in Appendix.

VENICE. *a.* The library of St. Mark's contains much interesting music. Amongst the theoretical books are copies of the works of Galilei, Aron, Artusi, L. Folianus, Zacconi, Zarlino, J. Froschius, Gafori, Ornithoparcus, Burtius ('Opusculum,' 1487), and many others. The collection of practical music is rich in part-books of madrigals, chiefly in Venetian editions. The following is a list of composers whose works

are contained in this section of the library:—Agostini, Anerio, Antegnati, Archadelt, Asola, Baccusi, Balbi, Berchem, Bertani, Bianco, Caccini, Cambio Perissone, Corvus, Croce, Donato, Doni, Dorati, La Faya, Ferretti, Fiesco, Freddi, A. Gabrieli, Giovanelli, Gero, Gombert, della Gostena, Sigismondo d'India, Ingegneri, Orlando Lasso, G. de Macque, Manara, Marenzio, Marien d'Artois, Masotti, Mazzone, Merulo, F. di Monte, Monteverde, Nasco, Peri, Petrino, Phinor, G. da Ponte, Pordenone, Porta, Portinaro, Primavera, Renaldi, Romano, de Rore, Rossi, Rosso, Rubini, Ruffo, Sahino, Spontini, Stabile, Stivori, Striggio, Tarditi, Tigrini, G. da Udine, Vecchi, Verdelot, dalla Viola, G. de Wert, Zacchino, Zappasorgo, Zuccarini, G. A. Bontempi, Crescentini, Crivelli, Frescobaldi, Grossi, Hartmann-Stunz, T. Merula, Miniscalchi, Moretti, Morlacchi, and Rinuccini. The MSS. include works by Marcello (2 Intermezzi and a Serenata, autograph, a treatise (1707) two cantatas, an aria and two operas); S. Albero; D. Scarlatti (a Serenata a 4. and 13 vols. of Sonatas, 1752–1757); Perez (8 operas, 1752–1755); Cafara; T. Traetta; L. Vinci; Sarti; Graun; Perotti; Haydn; Mysliweczek ('Demofoonte,' played at Venice in 1769); Bonno; Galuppi; Guglielmi ('Il Re Pastore,' 1767); Naumann; Leardini; C. Grossi; Venier (Procurator of St. Mark's, 1732–45); Stradella; Mattheis; Brusa; Giaii (Theatre Airs, 1738); G. Porta; Porpora (Theatre Airs, 1727); D. Terradellas; Hasse (five operas, 1730–58), and two oratorios; A. Scarlatti (opera, 'L'Eurillo,' and the following twenty-seven operas by Cavalli:—Gli Amori d'Apollo e di Dafne, Alcibiade, L'Artemisia, La Calisto, Il Ciro, La Didone, La Doriclea, L'Egista Elena, L'Eliogabalo, Ercole amante, L'Erismena (two settings), L'Eritrea, Il Giasone, L'Hipermestra, Muzio Scevola, Le Nozze di Teti e Peleo, L'Orimonte, L'Orione, L'Oristeo, L'Ormindo, Pompeo Magno, La Rosinda, Scipione Africano, La Statira, La Virtù degli Strali d'Amore, Xerse.

There are also many detached cantatas and songs. The Contarini collection, which is extremely rich in operas (some autograph) of the early Venetian school, has recently been admirably catalogued by Dr. T. Wiel, who has identified many works previously considered as anonymous.

b. The Museo Correr has a considerable collection of music, chiefly MS. compositions of the later Venetian schools. There are many autographs of B. Furlanetto, and church music, operas, intermezzos, etc., by Morlacchi, Bernasconi, Perotti, Salari, Pergolese, Jommelli, Mayer, Lotti, Burzolla, Bertoni, and many others. In 1881 the collection of Count Leopardo Martinengo, consisting chiefly of detached vocal and instrumental pieces, was added to the collection.

Sweden.

UPSALA. The Royal library of the Academy contains 191 printed musical works of the 16th century, 198 of the 17th, and 120 of the 18th century. Among the earlier books are many of great rarity. [W.B.S.]

MUSICAL PERIODICALS. At end of first paragraph, *for* 1828 *read* 1829. Add to notice of *The Musical World* that in 1886 it was published by Messrs. Mallett, of Wardour Street, Mr. F. Hueffer becoming editor. In 1888 its *locale* was changed to 12 Catherine Street, and in August of that year it was bought by Mr. E. F. Jacques. P. 427 *b*, l. 30 from bottom, *for* 1843 *read* 1842. Line 25 from bottom, add date of beginning of *The Musical Examiner*, Nov. 1842. P. 428 *a*, par. 1, add that on the retirement in 1887 of Mr. Lunn, the editorship of *The Musical Times* was assumed by Mr. W. A. Barrett. P. 428 *a*, par. 2, add that *The Tonic Sol-fa Reporter* has a department of 'Musical questions and their answers.' P. 428 *b*, par. 1, add that the proprietorship was transferred to Mr. Harry Lavender. Mr. Turpin edited *The Musical Standard* from 1880 to 1886, Mr. Broadhouse succeeding him for two years; finally Mr. Ernest Bergholt, B.A., became editor in 1888. P. 428 *b*, par. 2, add that in 1881 *The Orchestra* appeared again in a folio size. Par. 3, add that *The Choir* came to an end in 1878. P. 428 *b*, par. 4, add that in 1887 Mr. W. A. Barrett left the editorial chair. Among recent contributions to *The Monthly Musical Record*, Mr. Paner's 'Chronological Tables and their materials,' and articles by Dr. Carl Reinecke, Mr. S. Stratton, and Mr. Verey may be mentioned.

At end of article add as follows:—

The Musical Review, a weekly musical journal (Novello & Co.), lasted for a few months from the beginning of 1883.

The Magazine of Music (Coates), a monthly, was established in 1884. It is profusely illustrated, and contains a musical supplement.

Musical Opinion and Music Trade Review (Fitzsimmons, monthly), has flourished since 1877. It has illustrations, musical examples, original articles, etc.

The Academic Gazette of Trinity College is owned by a company, but worked as the official organ of the College, and published monthly by Hammond & Co. Dr. Bonavia Hunt was editor of *Musical Education*, as it was then called, from 1880 to 1884. From 1884 Mr. Turpin has edited the Academic Gazette.

The Lute (Patey & Willis) has been published as a monthly journal since 1883, and was edited for some time by Mr. Joseph Bennett. It is now altered in style and has six pages of musical matter to four of letterpress, with Mr. Lewis Thomas as editor.

The Quarterly Musical Review (Heywood), edited by Dr. Hiles, dates from February 1885.

Musical Society (Morley), first appeared (monthly) in March 1886. It contains articles by Mr. Hamilton Clarke and others, and a musical supplement.

The British Bandsman and Orchestral Times, circulates among bandmasters and members of military, orchestral, and brass bands. It was established in September 1887, under the joint editorship of Mr. Waterson and Mr. Cope, the latter of whom is also proprietor and publisher. It appears monthly, with a musical supplement.

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The Meister, the organ of the Wagner Society, made its first appearance on Feb. 13, 1888. It is issued quarterly by Redway, under the honorary editorship of Mr. Ashton Ellis and Mr. E. F. Jacques. Messrs. Dowdeswell, Shedlock, Glasenapp and Barry are among the contributors. [L.M.M.]

MUSICAL UNION. Add that the association ceased to exist in 1880, and that its founder, Mr. John Ella, died Oct. 2, 1888.

MUSIC-PRINTING. P. 433, note 1, *for* now *read* a copy of which is. The book referred to was one of the most interesting exhibits in the Loan Collection of the Inventions Exhibition of 1885. P. 435 *b*, l. 28 from bottom, correct statement as to 'The Musical Miscellany,' as that was printed not from types, but from engraved blocks.

Henry Fougt's Patent, mentioned in vol. ii. p. 435 *b*, of which the specification may be read in the Patent Office (No. 888, year 1767) states that the old 'choral' type consisted of the whole figure of the note with its tail and the five lines; but that in his system every note with its five lines is divided into five separate types. The modern system is therefore very similar to this.

A new process for printing music is that called 'Gravure Chimique,' examples of which have been occasionally seen in the French 'Figaro.' The music is first punched on a pewter plate in the ordinary way, from which a paper proof is taken and transferred to a zinc plate. Nitric acid is then applied, which dissolves the zinc where it is not protected by the ink, and leaves the notes in relief. This stereotype plate is then used to print from in the ordinary typographic press. Mr. Lefman, 57 Rue d'Hauteville, Paris, who kindly explained the process to the writer, also informed him that these cliohés, of the ordinary music size, can be made for 50 francs (£2) each. [See also SCHEURMANN, vol. iii. p. 248.]

Mr. Aogener, of Newgate Street, London, has produced some beautiful specimens of music-printing. The music is first punched on pewter plates in the usual way, and is then transferred to a stone, from which it is printed. The ornamental title-pages are equal to the finest copper-plate engravings. [V. de P.]

MUSIC SCHOOL, OXFORD. Add that the portraits, of which a list is given, have been lately moved to the New Schools. They were exhibited at the Inventions Exhibition in 1885, when Salomon's portrait was identified. See Add. MS. 23071, fol. 65, for a list of them in 1733-4.

MUSIKALISCHES OPFER. To end of article add references to English edition of Spitta's Bach, iii. 191-7, 233, 292, 294.

MUTE. Omit reference to DOLCE CAMPANA.

MYSLIWECZEK, JOSEF. Line 15, *for* Nov. 1772, *read* Oct. 1770.

MYSTÈRES D'ISIS. Line 4 of article, *for* Aug. 26 *read* Aug. 23.

N.

NABUCCO. Line 3 of article, *for* in Lent *read* March 9.

NACHBAUR, FRANZ. Add that in 1882 he was a member of the German Opera Company at Drury Lane, and on June 3 sang the part of Walther in 'Die Meistersinger,' originally sung by him on the production of the work at Munich in 1868. He also appeared as Adolar in 'Euryanthe' on June 13. [A.C.]

NACHRUF. The German word expresses the idea, not merely of farewell, but of fame after death; thus 'Elegy' would be a more accurate translation.

NADESCHDA. Romantic opera in four acts; words by Julian Sturgis; music by A. Goring Thomas. Produced by the Carl Rosa Company at Drury Lane, April 16, 1885. [M.]

NÄGELI, J. G. Mention should be made of the 'Lied vom Rhein,' given on p. 16 of Scherer's collection.

NAENIA. Add that a setting of the same words for chorus and orchestra is op. 82 of the published works of Brahms.

NAPLES. P. 446 *a*, l. 1, *for* towards the end of 1584 *read* in the year 1583. See also MUSICAL LIBRARIES, vol. ii. p. 425 *b*.

NAPOLEON, ARTHUR, son of Alexandre Napoleon, an Italian, and Doña Joaquina dos Santos, a Portuguese lady, was born at Oporto, March 6, 1843. He began to learn the piano at four years of age under the direction of his father, who was a professor of music in that city. At six years of age he played at the Philharmonic of Oporto. His extraordinary precocity at once excited attention in Portuguese musical circles. In 1850, 1851, and 1852 he gave successful concerts at Lisbon and Oporto, and was invited to the Court, where he played several times before the Queen, Doña Maria II. In 1852 he went to London, and, under the patronage of the Duchess of Somerset, gained the favourable notice of the English aristocracy. In 1853 he gave concerts in the Salle Herz, Paris, and played before the Emperor and Empress. Returning to London he played at the Musical Union. In Jan. 1854 he was engaged for 12 concerts at the Kroll Theatre, Berlin, and having been presented by Meyerbeer, played at the palace of Charlottenburg before the King of Prussia. He studied with Mr. Hallé at Manchester in the same year, and undertook tours in the United Kingdom and Ireland (where the Lord Mayor of Dublin presented him, in public, with a testimonial of silver plate worth £100).

In 1856 he played in Germany and Poland, and made a tour in England in 1857 with Sivori and Piatti. In that year Arthur Napoleon went to the Brazils and was enthusiastically received by his countrymen. In the first four concerts he gave in Rio Janeiro he made a profit of over £3000. Having travelled through South America he returned to Portugal in 1858. From thence he went to the United States, making several long tours, and to the West Indies in 1860, where he played with Gottschalk in Havana, and resided for some time during 1860 and 1861 at Porto Rico. At this time the constant travelling and excitement of continued public playing proved prejudicial to that musical progress which was expected of one so gifted. His re-appearance in London at St. James's Hall in 1862, when he gave a concert with the sisters Marchisio, was not entirely satisfactory. He now perceived that serious study of the classical composers was essential to his artistic development and to the ultimate attainment of the position for which his natural talents fitted him. He, however, while not neglecting this discipline, continued his tours, going again to the Brazils and Portugal, where he was charged with the direction of the opening fête at the Exhibition at Oporto in 1865. His last tour was made in Portugal and Spain in 1866, when he played before Queen Isabella. Owing to circumstances entirely independent of art, Arthur Napoleon left off playing in public at a time when he might really have begun a distinguished career as one of the first pianists in Europe, for which he had all the requisites. In 1868 he established at Rio Janeiro a business in music and pianofortes that has become the first in South America, the present style of the firm being Arthur Napoleão & Miguez. He married a lady of Rio in 1871. He has not altogether abandoned music as an art, having written several successful pieces for piano and for orchestra. At the request of the Emperor of the Brazils he directed in 1876 the performance of Verdi's Requiem, and in 1880 undertook the direction of the Camoens tercentenary festival. [A.J.H.]

NARDINI. Add day of death, May 7.

NARES. Add that he was born shortly before April 19, 1715, on which day he was baptized.

NATIONAL TRAINING SCHOOL. Additions and corrections will be found under TRAINING SCHOOL, vol. iv. p. 158. The date of the incubation of the scheme is 1854, as in vol. ii.; not 1866, as in vol. iv.

NAUMANN. Add that Dr. Emil Naumann's exhaustive 'History of Music' has been translated by Ferdinand Praeger, edited and furnished with very necessary additional chapters on English music by Sir F. A. G. Ouseley, and published by Cassell & Co. (1886). The author died June 23, 1888.

NAVA, GAETANO. Add days of birth and death, May 16 and March 31 respectively.

NAYLOR, JOHN, one of our best cathedral organists, was born at Stanningley, near Leeds, on June 8, 1838. As a boy he was a chorister at the Leeds parish church, and also received instruction on the pianoforte from the well-known musician and organist Mr. R. S. Burton. With this exception he is a self-taught man. At the age of 18 he was appointed organist of the parish church, Scarborough, where he soon began, in spite of his youth, to promote a taste for good music in the town. He graduated at Oxford in 1863 as Mus.B. and proceeded to the degree of Mus.D. in 1872. In 1873 he became organist of All Saints' Church, Scarborough, where in collaboration with the vicar, the Rev. R. Brown-Borthwick, he raised the musical services to a pitch of great excellence. He was here able to make experiments in connection with the chanting of the Psalms which were not without their influence in bringing about the publication of Dr. Westcott's Paragraph Psalter. Dr. Naylor is now organist and choir-master of York Minster, for which post he was selected out of numerous candidates in 1883. He is a musician of catholic tastes, and a composer of no mean merit. His works include, besides various anthems and services, the cantatas 'Jeremiah' and 'The Brazen Serpent,' written with organ accompaniment, which were performed with great success by a large body of voices in York Minster in 1884 and 1887 respectively. [T.P.H.]

* NEGRO MUSIC OF THE UNITED STATES. The nearest approach to 'folk music' in the United States is that played or sung by the negroes in the Southern States. Before the Civil War (1861–65) brought freedom to the slaves, the ability to read was very rare among those held in bondage. Indeed, in many of the States which authorized slavery, education of the slave was a misdemeanour. The tunes to which they danced or to which they sang their songs and hymns were, therefore, traditional. The origin of some of the tunes is held to be African on these grounds:—they can be reduced to a pentatonic scale, which is the scale of musical instruments said to be still in use in Abyssinia, Nubia, and other countries in Africa; they have the same 'catch' that appears in songs still sung in Africa, according to the observations of several travellers. Both 'catch' and scale are also common in the traditional music of the Scotch, Irish, Welsh, and Magyars, the 'catch' being the rhythmic device known as the 'Scotch snap.' There are, however, many tunes in common use among the American negroes which have neither peculiarity. The negroes have the imitative faculties very highly developed, and most of their tunes which do not resemble those of the old races were probably caught from Methodist preachers, whose system of conducting 'revivals,' with its appeals to the imagination of the hearer, was such as readily to capture these impressionable people. Many of the negro hymns have lines and phrases that show a Wesleyan origin. Traces of Catholic teachings are visible also, but these are infrequent. Resemblances between various sections as to the tunes and the words used are noted by close observers, the differences being such as would naturally be produced in

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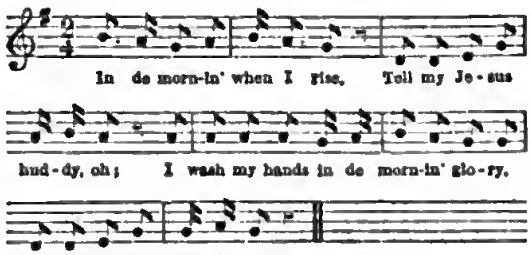
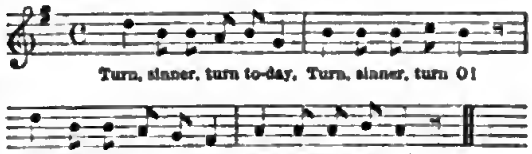
the flight of time or by lapse of memory, as they were handed down from father to son or carried across the country. The tunes are sometimes minor (generally without a sharp seventh) and sometimes major; occasionally a mixed mode is employed, beginning in a major key, and ending in either the relative or tonic minor; or the contrary course may be followed. And there are tunes which end on the subdominant or anywhere but on the tonic or the dominant. The negroes are very sensitive to rhythm. As one dances a jig, his companions gather about him and furnish a percussive accompaniment with bones (played after the manner of castanets) or roughly made tambourines, or, wanting instruments, by alternately slapping their hands together and on their knees, keeping excellent time. They have songs for all occasions where they move in concert, such as loading or unloading ships, or working at the pumps of a fire engine. Their rhythmic sympathies are most strongly active on these occasions. Often one of a gang acts as a precentor, giving a line or two by himself, and the chorus coming in with the refrain. This leader, when his supply of lines gives out or his memory fails, resorts to improvisation. A similar practice obtains with them at their religious and social gatherings. Sometimes the improvised lines will be given in turn by different ones in the company who have the faculty of inventing them. The women's voices have a peculiarly pathetic timbre within their natural range, which is narrow, rarely reaching farther than from A below the treble stave to D (fourth line). When forced they are harsh and strident. As a rule the tenor voices are dry, but the basses are generally rich and sonorous. A quick ear is more common than tunefulness among the race, but the effect produced by the singing of a great number, always in unison, so quickens the hearer's pulse or moves him to tears that defects are forgotten. Their time is sure to be accurate. Of instruments in use among them the variety is small. Bones and tambourines are common, but the banjo is not so generally used by them as has been thought, and fiddlers are very rare. Some of the slave songs, especially those that may be classed as hymns, were made known in the Northern States for the first time by small bands of singers of both sexes who gave concerts in the principal cities in 1871 and subsequently. One troupe (the 'Jubilee singers') came from the Fisk University, Nashville, Tennessee, and in the course of its tours, which included two trips to Europe, raised over 150,000 dollars for the University, which was established especially to educate those who had been born in slavery. Another came from a similar institution at Hampton, Virginia. One effect of their tours was the introduction of some of the songs into the religious services of the Northern negroes. It is observed, however, that the songs are everywhere gradually disappearing from use as the negroes become better educated. Their imitative faculties lead them to prefer music exactly like that which is performed in churches where the worshippers are white. Some of the secular songs of the negroes have acquired peculiar distinction. 'Jim Crow'—the name both of the song and of the negro whose performance of it had a local reputation in Louisville, Kentucky, in 1830—was, indirectly, the origin of the negro minstrel show, the most familiar example of which in England was that long known as Christy's. Many of the plantation songs were introduced into these shows, 'Coal-black Rose,' 'Zip Coon,' and 'Ole Virginny nebber tire' being the most familiar among them. A plantation song, 'Way down in Raccoon Hollow,' enjoyed a wide popularity set to words beginning 'Near the lake where droops the willow.'

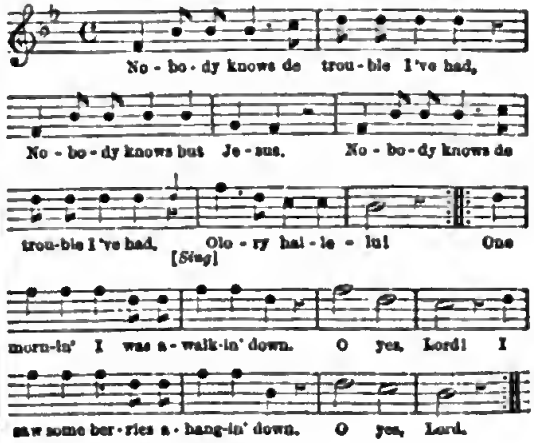
A few examples of the negro melodies and verses are appended. They are taken from the collection 'Slave Songs of the United States.' The reader must understand that all of these are sung much faster than either the tunes or the words would seem to warrant, the rapid pace being a result of the negroes' strong rhythmic instincts. The first example shows a pentatonic scale, and the use of the 'Scotch snap.'



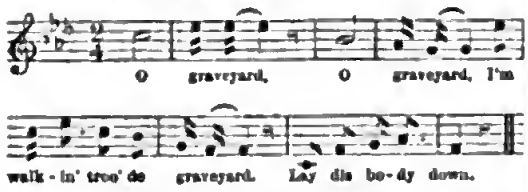
The following is an illustration of the use of an unconventional ending:—



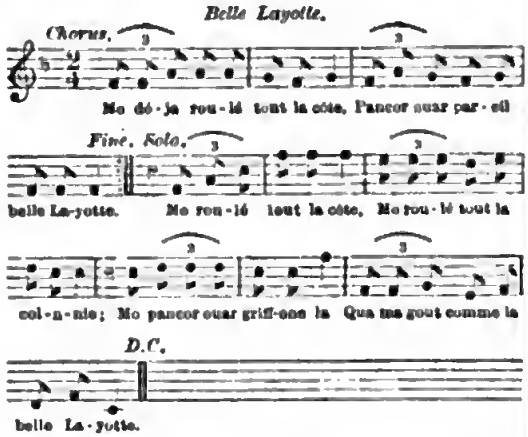
A very popular tune, and full of pathos when sung by a large company, is the following:—



Dr. W. Howard Russell, of the 'Times,' describes in chapter xviii. of 'My Diary North and South,' a song which made a remarkable impression on him, and which, from his description, appears to be the following :—



The following is a popular song among the Louisiana creoles, and the words give an idea of the dialect :—



The subject has so many ramifications that full treatment is impossible in this article. Those interested will find it discussed in the following treatises by writers who have lived at the South, and made special studies of the subject :—

Dwight's Journal of Music, Nov. 8, 1862. Letter, Miss McKim, Philadelphia; probably the first occasion when public attention was called to the Slave songs.

Continental Monthly, Philadelphia, August, 1863. Article, 'Under the Palmettos,' Mr. H. G. Spaulding, with specimens of the music.

Atlantic Monthly, June, 1867. Article, 'Negro Spirituals,' T. W. Higginson, with the words of many of the most popular hymns.

'Slave Songs of the United States,' New York, 1871. Words and tunes, the largest collection published.

The Century, New York, Feb. 1886; Article, 'Creole Slave Dances.' April, 1886; article, 'Creole Slave Songs.' Both by Mr. G. W. Cable. Especially interesting because of the descriptions of negro customs in Louisiana, some of which are of remote African origin, and because of the explanation of the peculiar dialect of the Louisiana negroes—a mixture of French and English, sometimes a little Spanish, but each greatly modified by the negro's own method of speech. Gottschalk, who was a native of New Orleans, used some of the creole music as subjects for free treatment on the pianoforte. Mr. J. A. Brockhoven, of Cincinnati, has written a suite for orchestra, based on creole tunes, which has been performed at concerts in the United States. [F.H.J.]

NERUDA, Mme. Add that on July 26, 1888, she married Sir Charles Hallé.

NESSLER, Victor, born Jan. 28, 1841, at Baidenheim in Alsace, at first studied theology at Strasburg, but the success of his essay at operatic composition, a work entitled 'Fleurette,' and produced there in 1864, induced him to devote himself to music. He then went to Leipzig, and obtained various posts as conductor of male choral societies, for the use of which he wrote a set of part-songs, etc. In 1870 he became choral director at the Stadt Theater, and in 1879 conductor at the Carolatheater in the same town. Meanwhile various operas had been brought out with varying success. The list is as follows:—'Die Hochzeitsreise' (1867); 'Dornröschen's Brautfahrt' (1868); 'Nachtwächter und Student' (1868); 'Am Alexandertag' (1869); 'Irmingard,' a more ambitious work than the previous productions, in five acts (1876); 'Der Rattenfänger von Hameln' (1879), an opera which rapidly spread his fame throughout Germany, and which has attained an enormous success; 'Die wilde Jager' (1881); 'Der Trompeter von Säkkingen' (1884); and 'Otto der Schütz' (1886). The success of the 'Trompeter' was almost as great as that of the 'Rattenfänger.' Both owe their popularity to an easy superficiality of style, which commends itself to the less musical portion of the German public. When the 'Rattenfänger,' under the name of 'The Piper of Hamelin,' was produced at Covent Garden Theatre by the English Opera Company on Jan. 7, 1884, it achieved a well-merited failure. [M.]

NEUMARK, Georg, born March 6, 1621, at Mühlhausen in Thuringia, became librarian and secretary to Duke Wilhelm II. of Weimar, where he died July 8, 1681. He was a renowned player on the harpsichord and viola da gamba, but his fame rests upon his chorales, of some of which he wrote both words and music. Of these the most important is 'Wer nur den lieben Gott lässt walten.' This and other chorales by which his name is known appeared in one or other of his collections of hymns. These were 'Poetisch-musikalisches Lustwäldchen,' etc. 1652, and an enlarged form of the same book, published at Jena in 1657 under the title of 'Poetisch-musikalisches Lustwald.' Two of his productions seem to have been intended for the stage. They are 'Kenscher Liebesspiegel' (1649), which Dr. K. E. Schneider ('Das musikalisches Lied,' iii. 151) says is a kind of opera; and 'Politisches Gesprächsspiel' (Weimar 1662). [M.]

NEVADA, Emma. See Wixom, vol. iv. p. 477.

NEW PHILHARMONIC SOCIETY. Add that the society came to an end in 1879, the concert of June 21 being the last concert given under the above title. The scheme was carried on for three years more under the title of Ganz's Orchestral Concerts.

NIBELUNGEN. Add that the trilogy, or tetralogy, as it is called in the article, was given at Her Majesty's Theatre on May 5–9, 1882. Four performances of the entire work took place.

NICODÉ, Jean-Louis, a pianist and composer of Polish birth, well known in Germany. He was born at Jerczik near Posen, in 1853, was brought at an early age to Berlin by his

father, an amateur of music, who, after losing his property, earned a living by his violin playing. Jean Louis received musical instruction in Berlin, resided there for some years as a teacher and executant, and was offered in 1879 a professorship at the Dresden Conservatoire. Nicodé held this post until 1885. In the meantime he had won a reputation by his compositions; and on coming forward as conductor of orchestral concerts was accorded by the public and the press hearty support and sympathy, which increased when his talent for conducting became evident. Under Nicodé, *virtuosi* of the first rank are heard in Dresden, in conjunction with the band of the Gewerbehaus, at the Subscription—or, as they have come to be called, the Philharmonic—Concerts; whereas the excellent though infrequent concert performances of the Court Orchestra did not admit of the introduction of the solo element.

Amongst Nicodé's compositions for orchestra are 'Introduction and Scherzo,' op. 11, 'Maria Stuart,' Symphonic poem, Suite in B minor, op. 17, 'Die Jagd nach dem Glück,' and Symphonic Variations, op. 27; 'Das Meer' for orch. and male chorus; 'Bilder aus dem Süden' (op. 28) and other pieces for PF.; also music for cello, violin, and solo voice (B. & H.). [L.M.M.]

NICOLINI, Ernest. Add that he married Mme. Adelina Patti on Aug. 10, 1886.

NIEDERRHEINISCHE MUSIKFESTE. Add to the table on p. 457 the following particulars of the festivals since 1880:—

No.	Year.	Place.	Conductors.	Principal Choral and Orchestral Works.
58	1881	Düsseldorf .	Gade and Tausch . .	Handel's Samson; Gade's Zion and Symphony in Eb.
59	1882	Aix . . .	Wüllner	Handel's Joshua; part of Bach's B minor Mass; Symphony, no. 9, Beethoven.
60	1883	Cologne . .	Hiller and Brahms . .	Haydn's Creation; Mendelssohn's Ps. cxiv; Symphonies, Eroica, Beethoven, and Brahms in D.
61	1884	Düsseldorf .	Brahms and Tausch. .	Handel's Messiah; Bach's Magnificat; Brahms's Symphony in F; Beethoven's PF. Concerto no. 5.
62	1885	Aix . . .	Reinecke and Kriese .	Handel's Judas Maccabeus and Alexander's Feast; Beethoven's C minor Symphony.
63	1886	Cologne . .	Wüllner	Handel's Belshazzar; Symphonies, Beethoven no. 9, Mozart in Eb, and Brahms, no. 4.
64	1887	Düsseldorf .	Richter and Tausch . .	Handel's Joshua; Bach's Ascension Cantata 'Lobet Gott'; Tausch's 'Miriam's Siegesgesang'; Beethoven's PF. Concerto in G; Symphonies, Beethoven's Eroica and Schumann's in Bb.
65	1886	Aix . . .	Richter and Schwickerath	Messiah; Bach's 'Gottes Zeit'; Mendelssohn's Ps. cxiv; Bruch's 'Schön Ellen'; Finale 'Götterdämmerung'; Brahms's Double Concerto; Symphony, no. 9, Beethoven.

In the small list of symphonies at the end of the article, the right hand column should read as follows:—

No. 5, performed nine times.
No. 7, do. eight times.
No. 3, do. eleven times.
No. 9, do. fourteen times. [H.S.O.]

NIEMANN. At the end of article, *for* twice *read* three times. Add that Herr Niemann sang the part of Siegmund in the performance of the 'Nibelungen' at Her Majesty's Theatre in 1882, and that he recently (1887) took his farewell of the public. A son of his, Otto Niemann, also a tenor, appeared in a selection from 'Parsifal,' given at the London Symphony Concert of Dec. 13, 1887.

NILSSON, Christine. Line 1 of article, *for* Aug. 20 *read* Aug. 3. P. 458 *b*, l. 4 from bottom, add that M. Rouzaud died Feb. 22, 1882. Add that she created the parts of Margaret and Helen of Troy in Bolto's 'Mefistofele,' when that work was produced in England, July 6, 1880. She played at the same theatre in 1881, since when she has only been heard in concerts. She married Count Casa di Miranda in March 1887. She has retired altogether into private life since her farewell concerts, the second and last of which took place June 20, 1888.

NISARD, Theodor. See vol. ii. p. 614, note.

NIXON, Henry George, born Feb. 20, 1796, at Winchester, was successively organist at St. George's Chapel, London Road, 1817–1820; at Warwick Street Chapel; at St. Andrew's Roman Catholic Chapel, Glasgow, and finally at St. George's Cathedral, Southwark, in 1839, which post he held until his death from cholera in 1849. His compositions include five Masses, a Te Deum, 'Respice Victimae Paschali,' 'Dominus regnavit'; a Cantata written for Malibran; Vespers for every festival in the year, many of them published after his death in two folio volumes, besides pianoforte solos and songs. He married in 1818 Caroline Melissa Danby, who died in 1857, the daughter of John Danby, the glee composer, by whom he had thirteen children; among them were

James Cassana (1823–1842), a promising young violinist.

Henry Cotter, the fourth son, born 1842 in London, was taught music and the organ by Deval of Hull, by Henry Smart, Dr. Steggall, and G. A. Macfarren. He was successively organist at various churches of all denominations at Hull, Woolwich, Blackheath, Spanish Place, and St. Leonard's, where he now resides, and is the local representative of the Royal Academy of Music. He received the degree of Mus. B. at Cambridge in 1876. His compositions include a sonata for piano and violin, played by himself and Henry Blagrove in 1871; a pianoforte trio, first prize Trinity College, London, in 1880; sonata for pianoforte and cello; overture 'Titania' (Mr. Cowen's Concerts, Dec. 18, 1880) concertstück for piano and orchestra; songs. [A.C.]

NOHL, C. F. L. Line 9 from end of article, *for* 1870 *read* 1867. Add date of death, Dec. 16, 1885.

NORCOME, DANIEL. Add that he was born at Windsor in 1576. Having embraced the tenets of the Romish Church, he was deprived of his lay clerkship and went to Brussels, where he became one of the instrumentalists in the Vice-regal Chapel. His name occurs in a list of the members of the chapel in 1641. [W.H.H.]

NORDISA. Romantic opera in three acts, words and music by F. Corder. Produced by the Carl Rosa Company at Liverpool on Jan. 26, and at Drury Lane, May 4, 1887. [M.]

NORMA. Line 2 of article, *for* Lent, 1832, *read* Dec. 26, 1831, and l. 5, *for* 1855 *read* 1835.

NORWICH FESTIVAL. Add that in 1881 the festival was conducted by Signor Randegger, who still holds the post. The new works were Cowen's 'St. Ursula' and A. Goring Thomas's 'Sun-worshippers,' and, for orchestra alone, Barnett's 'Harvest Festival' and W. Macfarren's 'Henry V.' In 1884 the chief novelties were Mackenzie's 'Rose of Sharon' and Stanford's 'Elegiac Ode.' At this festival Mme. Albani was not engaged, the principal soprano music being sung by Miss Emma Nevada. In 1887 Mme. Albani again appeared, and contrary to previous practice, several of the younger English singers were engaged. The new works were both Italian oratorios, 'The Garden of Olivet,' by Bottesini, and Mancinelli's 'Isaias.'

NOTA CAMBITA. After the reference to PART-WRITING *add* in Appendix.

NOTATION. P. 470 *b*, the statement as to the stave, occurring immediately after the first illustration, col. *b*, is to be corrected by a reference to vol. iii. p. 692 *b*. P. 471 *a*, l. 17, *for* two *read* three. P. 474 *a*, l. 32 from bottom, *for* or *read* and; and see CHIAVETTE in App. vol. iv. p. 586. P. 477 *a*. l. 24 from bottom, *for* Scarlatti's opera, etc. *read* Cavalli's 'Giasone,' 1655. Compare vol. i. p. 47 *a*. P. 477 *b*, l. 17, add that the tenor part in choral works is sometimes indicated by two G clefs close together. Messrs. Ricordi & Co. use a somewhat barbarous combination of the G and C clefs for the same purpose. P. 478 *a*, l. 19–20 from bottom. *for* are usually *read* were formerly; and a line below, *for* Sometimes *read* In modern music.

NOTOT, JOSEPH, born at Arras, Pas de Calais, in 1755. From his earliest infancy he manifested a wonderful aptitude for music. His father intended to educate him for the church or the bar; and for the purpose of diverting his mind from the pursuit he most loved they sent him to Paris. It happened soon after his arrival in that city that a friend took him to St. Germain-des-Prés, where, having obtained permission of Leclerc, the organist, to sit at the organ, he performed extempore in so ingenious a manner that Leclerc would not believe it possible the boy could be playing from his own ideas. Leclerc therefore gave him a subject, upon which the boy instantly formed a fugue, and acquitted himself so admirably that the great composer seized him in his arms, and, lifting him up as high as he could, exclaimed, in an ecstasy of delight, 'Tu resteras à Paris.' His father, finding him to have really a genius for music, permitted the boy to adhere to the study of music as his future profession, and he consequently remained in Paris, where he soon acquired a great reputation. On his return to Arras he was appointed organist there. His compositions, which were greatly admired by John Christian Bach, consist of four symphonies, three pianoforte concertos, and a number of sonatas for that instrument. And it is said that in his style of accompanying from a full score Joseph Noto was unequalled. At the French Revolution this excellent musician renounced music as a profession and came to reside in England. We regret not to be able to ascertain the period of his decease. The above notice is from a work called the 'British Minstrel and Musical Literary Miscellany,' published some years ago in Glasgow as a periodical, No. 58. [C.H.P.]

NOTTEBOHM. Add to his publications 'Ein Skizzenbuch von Beethoven aus dem Jahr 1803' (B.& H. 1880). This contains the sketches for the Eroica. His death took place at Graz, on Oct. 30, 1882. Since then the papers which appeared in the 'Mus. Wochenblatt' as 'Neue Beethoveniana,' with others of the same nature by him, have been collected by E. Mandyczewski, and published in 1887 by Rieter-Biedermann of Leipzig in a volume of 590 pages; as 'Zweite Beethoveniana.' An index to both the Beethoveniana volumes was published in Oct. 1888. [G.]

NOVELLO, EWER & CO. Add date of death of Henry Littleton, May 11, 1888.

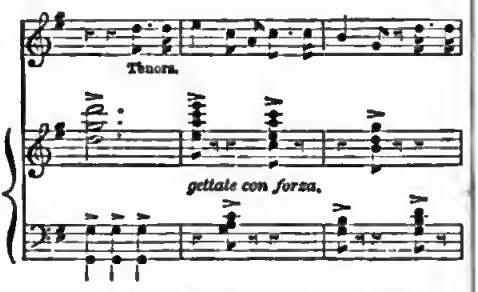
NOZZE DI FIGARO. Line 5 of article, *for* 1876 *read* 1786.

NUANCES. For corrections of this article see NOTATION, vol. ii. p. 468*b*, 476*b*, and also 533*b*.

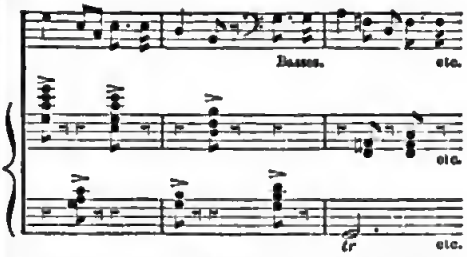
O.

OAKELEY, SIR HERBERT STANLEY. Line 13 of article, add:—He received in 1879 the degree of Mus. D. from the University of Oxford, and in 1881 that of LL.D. from the University of Aberdeen; he was created in the same year Composer of Music to Her Majesty in Scotland. In 1886 the University of Toronto conferred on him the degree of D.C.L., and in 1887 he received the degree of Mus. D. from the University of Dublin. Line 14, *for* some 20 *read* 25, and add that 20 of the songs have been published in a 'Jubilee Album' dedicated to the Queen. Line 17, *for* 12 *read* 18. Line 18, add a Jubilee Cantata for 1887. Among the sacred compositions add a motet with orchestral accompaniment. Add that the annual festival mentioned in the third line from the end of the article, is due to Sir Herbert Oakeley. (See REID CONCERTS, vol. iii. p. 101.) He has lately (1886) prepared a scheme for musical graduation at the Edinburgh University, which has been approved by the senate, and only awaits the sanction of the Chancellor and the University Court to come into effect.

OBERTAS.[1] This is described in the 'Encyklopedyja Powszechna' (Warsaw 1884) as the most popular of Polish national dances. The couples follow their leader, turning from right to left, and describing a circle or oval ring. The woman sometimes dances round her partner, and sometimes *vice versâ*; a song is often sung at the same time. The obertas is evidently regarded by the Poles as their national waltz, though, as will have been seen, it differs from the German waltz in several characteristics of the dance as well as in the style of the music associated with it by modern composers. Wieniawski's 'Mazurka caractéristique' for violin No. 1, bears the subtitle 'Obertas'; it is deficient in the rough, wild character, without which the dance is scarcely to be distinguished from a mazurka. Boito introdnces the obertas into the first scene of act i. of 'Mefistofele':



1 From 'Obracać,' signifying to turn round. 'Obertas' has a second meaning, confusion or perplexity. The accent lies on the second syllable.



Whether Boito was guilty of an anachronism in representing his 16th century Frankfort populace indulging in a national dance of Poland (to say nothing of Polish exclamations) is open to question. The Mazurka found its way into North-Germany only after August III. of Saxony ascended the throne in 1733 (Brockhaus). Had the obertas been adopted at any time by the German people, such writers as Angerstein, Czerwinski, Voss, etc, could not have ignored it in their works on the art and history of the Dance; though their neglect to include the name of a dance known only in Poland, in their enumeration of dances of all nations, is at least excusable. However, the charm of these stirring strains, no douht soggested to Boito by his Polish mother, renders very welcome the composer's possible deviation from historic truth.

Wieniawski and Boito suggest by a drone bass in fifths the rude accompaniment of the bagpipes or other primitive combination of instruments.

Tutto vanno alla rinfusa
Sulla musica confusa
Così far la cornamusa—

writes Boito for his chorus. The wild and romping nature of this dance and music must have proved without attraction for Chopin, who has at any rate not included by name an Obertas among his Mazurkas. Nevertheless, we may recognize that in C major, op. 56, no. 2 (Vivace), as being in harmony and rhythm the nearest approach to the Obertas attempted by this fastidious and undramatic composer. [L.M.M.]

OCCASIONAL ORATORIO, THE. A work of Handel, probably intended to celebrate the failure of the Jacobite rising of 1745. It consists of an overture and three parts, among which are 'O liberty,' afterwards transferred to 'Judas Maccabeus,' some of the choruses from 'Israel in Egypt' and a Coronation Anthem, introduced into Part III. The words of Part I. are in great part taken from Milton's Psalms, and many numbers appear to be written by Dr. Morell. (See pref. to the work in the Händelgesellschaft edition.) It was performed at Covent Garden on Feb. 14, 19, and 26, 1746. (Rockstro's Life of Handel.) [M.]

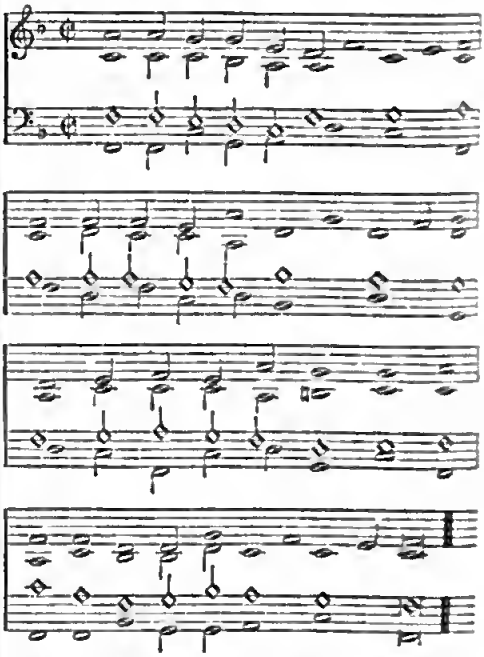
OCTAVE. Add that an explanation of the term 'Short Octave' will be found in vol. ii. p. 588, and vol. iii. p. 653.

ODINGTON, WALTER DE, or Walter of Evesham, as he appears to have been indifferently called, probably took his name from Oddington, in Gloucestershire. It has been the fashion among musical historians to identify him with the Walter, monk of Canterbury, whose election to the primacy was quashed by the Pope in 1229; but unfortunately the true spelling of his name was Einesham or Eynsham. The subject of this article could not have been born much before the middle of the 13th century, if, as appears beyond doubt, he was the Walter de Evesham who is referred to in a list of mathematicians as living in 1316. Upon this supposition we may accept the date, 1280, at which Leland states that Odington was flourishing. In all probability his musical works were written early in his life, his latter days being given up to astronomy, in which science he is known to have been proficient, from several treatises which have come down to us. His only known musical work was the 'De Speculatione Musices,' of which there is a MS. copy in Corpus Christi College, Cambridge. Another copy is supposed to have been contained in one of the Cotton MSS. of which the remains are now at the British Museum. In this treatise Walter shows himself a sound musician as well as a learned writer, supplying in almost all cases examples of his own composition. The principal subjects he handles are musical intervals, notation, rhythm, musical instruments, and harmony, which latter term he uses instead of the old 'discantus'; he gives interesting definitions of such words as rondeau, motet (which he calls 'motus brevis cantilenæ'), etc. But the treatise is especially important for the study of rhythm in the 13th century. All that is known of his life is that he was a Benedictine of the monastery at Evesham, and that he was at Oxford, as stated above, in 1316. [A.H.-H.]

OEDIPUS. Add that incidental music, choruses, etc. were written to the play by Dr. C. V. Stanford, for the performance at Cambridge on Nov. 22–26, 1887.

OFFENBACH. Add that he died of gout on the heart, at his residence on the Boulevard des Capucines, Oct. 5, 1880. His posthumous works include 'La belle Lurette,' composed within a short time of his death, and 'Les Contes d'Hoffmann,' opéra comique. The former was revised by Léo Delibes, and produced at the Rénaissance, Oct. 30, 1880, with Jane Hading, Milly Meyer, Vauthier, Jolly, etc. (in English at the Avenue Theatre, March 24, 1883). The second opera was the composer's most cherished work, on which he had been working for years. For some time Offenbach had felt his end approaching, and said to M. Carvalho, 'Make haste, make haste to mount my piece; I am in a hurry, and have only one wish in the world — that of witnessing the *première* of this work.[1]' It was finally revised and partly orchestrated by Guirand, and produced at the Opéra Comique, Feb. 10, 1881, with Adèle Isaac, Marguérite Ugalde, Talazac, Taskin, Grivot, etc. It was played no less than 101 nights in the year of its production. It was given in Germany, and at the Ring Theatre, Vienna, at the time of its conflagration. Some of the music was adapted to a one-act farce by Leterrier and Vanloo, 'Mlle. Moncheron,' produced at the Renaissance, May 10, 1881. Offenbach's widow died April 18, 1887. [A.C.]

OLD HUNDREDTH TUNE, THE. This tune, as well as others in the Genevan Psalter, has been so often erroneously ascribed to Goudimel, or the name of that composer appended to harmonies which are not his, that it will be interesting to give here a transcript of the melody by Bourgeois, 1552, as harmonized by Goudimel, 1565.



In 1561 Kethe wrote versions of twenty-five psalms for the enlarged edition of Knox's Anglo-Genevan Psalter published in that year. One of these was the Long Measure version of Psalm C, 'All people that on earth do dwell,' to which the Genevan tune was then for the first time adapted. [G.A.C.]

OPERA. P. 499 *a*, l. 13, *for* Mantua *read* Modena. P. 501 *a*, l. 3, *for* 1613 *read* 1615. P. 502 *a*, l. 30. The drama called 'Il Ritorno di Angelica,' etc., is ascribed, in Lady Morgan's 'Life and Times of Salvator Rosa,' to a composer named Tignali. This name is considered by Mr. S. S. Stratton to be a corruption of Tenaglia, whose 'Clearco' was produced at

[1] 'Daily Telegraph,' Paris Correspondence, Oct. 7, 1880.

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ome in 1661. P. 506 *a*, l. 32 from bottom, *or* 1669 *read* 1671. P. 507 *a*, l. 15 from ottom, *for* (1677), 'Ahelazor' (ih.), *read* 1675), 'Abdelazar' (1677). Line 10 from ottom, correct date of 'Amphitrion' to 1690, nd four lines below, for date of 'Don Quixote,' *ead* 1695. P. 514 *b*, l. 3, *for* written in 1734 *ead* performed in 1733. P. 522 *a*, l. 14 from ottom, *for* 1844 *read* 1843. P. 524 *a*, l. 29, mit 'The Castle of Andalusia,' since that opera s not by Shield but by Arnold. Same col., . 9 from bottom, *for* 1810 *read* 1811. P. 525 *a*, . 20 from bottom, *for* the same *read* the pre- ious. Nine lines below, *for* 1814 *read* 1813.

OPÉRA COMIQUE (second article with hat title). At end add that the theatre was burnt down on May 25, 1887.

ORATORIO. P. 549 *a*, l. 13, *for* 1745 *read* 1750.

ORAZZI E CURIAZI. Line 3 of article, *for* 1794 *read* 1796.

ORCHESTRA. P. 562 *a*, last line but one, *for* 1549 *read* 1649.

ORCHESTRINA DI CAMERA. The title of a series of little instruments of the harmonium tribe. They were invented and are made by W. E. Evans, of London, and represent the orchestral clarinet, oboe, flute, French horn, and bassoon. They imitate the *timbre* of the respective instruments after which they are called, and have the same compass of notes. The clarinet and French horn are furnished with shifting keyboards, in order to arrange for the mechanical transposition of the parts when these are not written in the key of C. The different qualities of tone are obtained by making the vibrating reeds of varying dimensions, and by the peculiar shape of the channels conveying the wind to them. The orchestrinas are chiefly intended to be employed as convenient substitutes for the real instruments at performances where players of the orchestral instruments cannot be obtained. Dr. Hullah, in his 'Music in the House,' recommends them as valuable for the practice of concerted music, as well as for the purpose of supplying obbligato accompaniments. [T.L.S.]

ORDRES. Another name for SUITES, used by Couperin and some of his contemporaries. There is no difference of arrangement or structure which would account for the employment of the two names. [M.]

ORGAN. P. 599 *b*, l. 31, *for* he *read* Mr. Barker.

ORGANISTS, COLLEGE OF, an association founded in 1864 on the initiative of the late Mr. R. D. Limpus, with a view (1) to provide a central organization in London of the profession of organist; (2) To provide a system of examinations and certificates for the better definition and protection of the profession, and to secure competent organists for the service of the church; (3) to provide opportunities for intercourse amongst members of the profession and the discussion of professional topics; (4) to encourage the composition and study of sacred music. A council was chosen, and the College was opened at Queen Square, Bloomsbury, and afterwards located at 95 Great Russell Street. The College of Organists is incorporated under the Companies' Acts; it consists of a President, Vice-Presidents, Musical Examiners, Hon. Treasurer, Hon. Secretary, Hon. Librarian, Hon. Auditors (2), Fellows, Associates, Hon. Members and Ordinary Members. The Archbishop of Canterbury and the Bishop of London are Patrons of the College, and the names of some notable musicians appear among the office-bearers —Elvey, Goss, Hullah, Macfarren, Ouseley, Stewart, Sullivan, Stainer, Hopkins, Bridge, etc.—from the commencement up to the present time. A council of twenty-one Fellows, with the Hon. Secretary and Hon. Treasurer, hold the reins of government, retiring annually; two-thirds of the number are re-elected with seven other Fellows who have not served during the preceding year. The trustees are Messrs. M. E. Wesley, E. J. Hopkins, and E. H. Turpin. At the general meeting every July the retiring council present their report on the state of the College.

Arrangements are made for the half-yearly holding of Examinations in Organ Playing, General Knowledge of the Organ, Harmony, Counterpoint, Composition, Sight-reading, and general musical knowledge, after passing which a candidate is entitled to a First Class diploma admitting him to a fellowship in the College. This examination is only open to candidates who have previously been examined for and obtained the certificate of associateship, and to musical graduates of the English Universities. An idea of the growth of this institution may fairly be gained by comparing the numbers of candidates for examination in different years. Whereas 7 presented themselves in July 1866, 38 came up in 1876, and 244 in 1886. Of Fellows, Associates and Members the College now numbers about 600, a position which the Hon. Secretary, Mr. E. H. Turpin, and the Hon. Treasurer, Mr. Wesley, have greatly assisted in securing and maintaining for the institution. To the latter gentleman is due the proposal to establish a Pension Fund for organists incapacitated by age or illness, a proposal which is likely to be followed up. Other features of the College work are the Organists' Register, and the prizes for composition.

Since June, 1887, the press representation of the College has been effected through the 'Musical World,' a part of which weekly paper is under the superintendence of Mr. E. H. Turpin, and is devoted to organ news and articles of special importance to organists, besides occasional reports of the lectures delivered at the College meetings. It would be impossible in a small space to give an adequate idea of the number and interest of these addresses, which are largely attended by strangers and friends; the list of those that were heard in

the year 1886–7 includes 'Ancient Keyboard Music,' by Mr. Hipkins; 'Musical Elocution,' by Mr. Ernest Lake; 'False Relations,' by Mr. James Turpin; 'Organ Construction,' by Mr. Richardson; and 'How to enjoy Music,' by Mr. Banister. [L.M.M.]

ORGANOPHONE. A variety of the Harmonium invented by the late A. Dehain of Paris, wherein the reeds or vibrators are raised within instead of being beneath the channels. The result of this disposition is the production of a tone-quality assimilating to that of the American organ. [A.J.H.]

ORGENYI. For name read ORGÉNI, ANNA MARIA AGLAIA, and add that her real name is von Görger St. Jörgen, and that she was born in 1841 at Rima-Szombath, Galicia. She sang for a few nights at the Lyrique, Paris, in 1879, as Violetta. In 1881 she re-appeared in England, and sang with success at the Crystal Palace, Philharmonic, and other concerts. She is now a teacher of singing at the Dresden Conservatorium. [A.C.]

ORIANA, THE TRIUMPHS OF. P. 611 *a*, l. 4, *for* in 1601 *read* in 1603 (after Queen Elizabeth's death, as is proved by Arber's Stationers' Register). The book was printed in 1601, but the publication delayed till two years afterwards, probably because the Queen disliked the title of Oriana.

ORNITHOPARCUS, vol. ii. p. 611 *b*. It will be observed that the date of the publication of the first edition of the Micrologus of Ornithoparcus is stated variously as 1516 and 1517. The former date is that given by Panzer (vii. p. 196), on the authority of the Catalogue of Count Thott's Library (vii. p. 172). But no trace of this edition—if it ever existed—can now be found, and it seems certain that the work was first printed in 1517. The following are the various editions through which it passed:—

1. Leipzig, Jan. 1517. The colophon runs as follows:—

Excussum est hoc opus Lipsiae in aedibus Valentini | Schuman. Mēse Januario, Anni virginei partus De | cimiseptimi supra sesquimillesimu Leone de | cimo pont. max. ac Maximiliano | glorioissimo Imperatore orbi terr | rae praesidentibus. |

This is the first edition, and only one copy is known to exist, viz. in the Bibliothèque Nationale at Paris, the whole of sheet A of which is wanting. It was described by Fétis, who however confuses it with the second edition.

2. Leipzig, Nov. 1517. Described in Panzer (ix. 496). The colophon is:—

Excussum est hoc opus, ab ipso authore denuo castigatum, | recognitumq; Lipsie in edibus Ualentini Schumenni, calco- | graphi solertissimi: Mense Nouēbr: Anni virginei partus de- | cimi septimi supra sesquimillesimū. Leone decimo Pont. Max. | ac Maximiliano inuictissimo imperatore orbi terras petētibus. |

This edition, though the colophon clearly proves the contrary, is generally described as the first. Copies of it are in the British Museum; Kgl. Bibliothek, Berlin; Hofbibliothek, Darmstadt; Library of St. Mark's, Venice; University of Bonn, and the 'Rosenthal Antiquariat,' Munich (May 1888).

3. Leipzig, 1519. The colophon runs:—

Excussum est hoc opus: denuo castigatum recognitumq; | Lipsie in edibus Ualentini Schumanni: calcographi solertissi | mi: Mense Aprili; Anni virginei partus vndenigesimi supra | sesquimillesimum. |

There are copies of this at Berlin (Royal Library), Munich (Royal Library), Konigsberg (see 'Monatshefte für Musikgeschichte,' 1873, p. 47), Göttingen (University Library) and Brussels (see 'Catalogue de la Bibliothèque de F. J. Fétis,' p. 621). A copy is said ('Monatshefte für Musikgeschichte,' viii. p. 22) to be in the Rathsschulbibliothek of Zwickau. Fétis says there is an edition of 1521 at the Bibliothèque Nationale in Paris, though on enquiry (May, 1888) the only copy found there was that of Jan. 1517. The colophon he quotes is that of the 1519 edition, but he seems to have imagined that 'undevigesimi' meant twenty-one, instead of nineteen. His statement has been copied by Mendel.

4. Cologne, 1533. The title-page runs:—

Andreæ Ornitoparchi Meyningensis, De arte cantandi micrologus, libris quatuor digestus, omnibus musices studiosis non tam utilis quam necessarius, diligenter recognitus. Coloniæ, apud Joannem Gymnicum, anno 1533.

A copy of this edition is in the Bibliothèque du Conservatoire National de Musique, Paris (see M. Weckerlin's Catalogue, p. 209).

5. Cologne, 1535. An edition without colophon, similar to the preceding. A copy is in the Royal Library at Munich.

6. Gerber (Lexicon, ed. 1813, iii. p. 618) quotes Schacht's 'Bibl. Music.' (1687) to the effect that there exists an edition in oblong 8vo. printed by Johannes Gymnicus at Cologne in 1540, but no copy of this is known to exist.

Add to the account of Ornithoparcus that he was M.A. of Tübingen, and in October 1516 was connected with the University of Wittenberg. [W.B.S.]

ORRIDGE, ELLEN AMELIA, born in London, 1856, was taught singing by Manuel Garcia at the Royal Academy, and gained the Llewellyn Thomas bronze and gold medals for declamatory singing in 1876 and 1877, the certificate of merit, the Parepa-Rosa medal, and the Christine Nilsson 2nd prize in 1878. While still a student she sang in a provincial tour with Sims Reeves in 1877. She made a successful début at the Ballad Concerts, Nov. 21 of the same year, and was engaged for the whole season. Miss Orridge afterwards worthily maintained the reputation acquired at the outset of her career, and gave promise that in the future she would become one of our best contralto concert singers. She sang at Mr. Ganz's concert in a selection from Berlioz's 'Romeo and Juliet,' May 28; at the Richter in Stanford's 46th Psalm, May 30; in the 'Nuits d'Été' and Choral Symphony, Oct. 24, 1881; at the Philharmonic in the last work, Feb. 9; at the Symphony Concerts in Schumann's 'Faust,' June 8, 1882; at the Crystal Palace, at the Popular Concerts, etc. She died Sept. 16, 1883, of typhoid fever, at Guernsey, where she had gone

for a short holiday; the news of her death was received with universal regret, on account of her amiability and kindliness of disposition. [A.C.]

OSBORNE, G. A. Add day of birth, Sept. 24. Add that his father was lay-vicar as well as organist. During his residence in Brussels he taught the present king of the Netherlands, by whom he was afterwards decorated. Line 5 from end of article, omit the words string quartets, and add to list of works, three trios for piano and strings, a sextet for piano, flute, oboe, horn, cello, and double-bass. Of the many duets for piano and violin, thirty-three were written with De Bériot, the greater part of which are original, one was written in conjunction with Lafont, one with Artôt, and two with Ernst.

OTELLO. Line 3 of article, *for* in *read* Dec. 4. Add:—2. Opera in 4 acts; libretto, founded on Shakespeare, by Arrigo Boito, music by Verdi. Produced at La Scala, Milan, Feb. 6, 1887.

OTTO, MELITTA, *née* ALVSLEBEN, born 1845[1] at Dresden, was taught singing there by Thiele at the Conservatorium, and made her début at the opera in the autumn of 1861 as Margaret of Valois, appearing subsequently as Irene and Bertha. She remained a member of the company until 1873, having married Max Otto, an actuary, in 1866. Her parts comprised Anna in 'Hans Heiling.' Rowena in 'Templer und Jüdin,' Queen of Night, Alice, Martha, Eva, etc. She acquired a great reputation as a concert singer, and was the solo soprann at the Beethoven Centenary at Bonn in 1871. She first appeared in England at Mme. Schumann's concert, St. James's Hall, March 20, 1873; at the Crystal Palace, March 22; at Manchester, in Bach's Passion music; at the Albert Hall, April 2 and 7. She made a great success, and remained in England until 1875, appearing most frequently at the Crystal Palace and Albert Hall, notably in the revivals of 'Theodora,' Oct. 30, 1873, and the 'Christmas Oratorio,' Dec. 15, 1873. She sang at the Philharmonic, March 25, 1874; at the Leeds Festival in 'St. John the Baptist' and Schumann's 'Paradise and the Peri,' etc., in 1874; at the Sacred Harmonic, the Wagner, Mr. Bache's, the Ballad, and principal provincial concerts, etc. She returned to Dresden in 1875, and sang in opera there and at Berlin and Hamburg. She was engaged at Hamburg in 1880 and gave 'Gastspiele' at Leipzig. In the same year she was re-engaged at the Dresden opera. [A.C.]

OÙ PEUT-ON, etc. After note 2 *add* in Appendix.

OURY, MME. Line 4 of article, *for* 1806 *read* 1808.

OUSELEY, SIR F. A. G. P. 618 *a*, l. 8, *after* Dr. Corfe *insert* who was succeeded in 1884 by Dr. C. H. H. Parry.

OVERTURE. P. 621 *b*, l. 4, *for* clarinet *read* chalumeau.

OXFORD. In the additional list of Doctors of Music given on p. 624 *b*, add to Walnwright his Christian name, Robert; and that of Marshall, William. At end of paragraph add that in 1883 an honorary degree of Mus. D. was conferred upon Mr. C. V. Stanford. For the additional information promised at end of article, see DEGREES in Appendix, vol. iv. p. 609.

P.

PACCHIEROTTI, GASPARO. P. 626 *a*, at beginning of second paragraph, add that on his second visit to London he was engaged by Sheridan for the season (1782–3) at a salary of £1150, with a benefit. Six lines below, correct the date of Galuppi's death to 1784. [J.M.]

PACHMANN, VLADIMIR DE, born at Odessa, July 27, 1848. His father was a professor in the University there, and an amateur violinist of considerable celebrity. Before taking up his residence in Russia, he had lived in Vienna, where he came in contact frequently with Beethoven, Weber, and other great musicians of the time. He was his son's teacher, and ultimately sent him, at the age of 18, to the Conservatorium of Vienna, where he remained two years under Professor Dachs. He obtained the gold medal, and returned to Russia in 1869, when he made his first appearance as a pianist, giving a series of concerts which were very successful, although the young artist was not contented with his own performances. He refused to appear again for eight years, during which time he engaged in hard study. At the end of this long period of probation, he played at Leipzig, Berlin, and elsewhere, but again he was his own severest critic, and after a time he once more retired for two years. Being at last satisfied with his own achievements, he gave three concerts in Vienna, and subsequently three in Paris, and was uniformly successful. On May 20, 1882, he appeared in London at one of Mr. Ganz's orchestral concerts, playing the E♭ Concerto of Beethoven, and achieving a brilliant success. Since this time he has occupied a very high position in the estimation of musicians and the public. He has played in all the principal cities of Europe, and when in Copenhagen received the rank of Chevalier of the illustrious order of Dannebrog. Although his individuality is too strong and too little under control to allow of his being considered a perfect player of concerted music, yet as a solo player, more especially of the works of Chopin, he is justly and unreservedly admired. In April 1884 he

[1] According to Baptie's Dictionary.

married his pupil, Miss Maggie Okey, who had attained very considerable success as a pianist. She reappeared at a Crystal Palace Concert on Nov. 26, 1887, in Schumann's Concerto. [M.]

PACINI, Giovanni. Line 2 of article, *for* Feb. 19 *read* Feb. 17. P. 627 *a*, l. 5, the date given applies only to 'L'ultimo giorno di Pompei'; 'Niobe' was produced in 1826.

PADILLA-Y-RAMOS. See Artot in Appendix, vol. iv. p. 524, note 3.

PAER, Ferdinando. Line 14 of article, *for* 1799 *read* 1801.

PAISIELLO, Giovanni. P. 634 *a*, l. 20 from bottom, *for* in the same year *read* in the following year.

PALADILHE, Émile. Add the following to the article in vol. ii. p. 634:—The first important work of Paladilhe's, 'Suzanne,' having had but a moderate success in spite of the merit of its first act, a delicately treated idyll, the young composer turned his attention to the concert-room, and produced a work entitled 'Fragments Symphoniques' at the Concerts Populaires, March 5, 1882. It is a compositioo of no extraordinary merit, but some of the songs which he wrote at the time are exceedingly graceful. On Feb. 23, 1885, his 'Diana' was brought out at the Opéra-Comique, but only played four times. The libretto was dull and childish, and the music heavy and crude, without a ray of talent or passion. Undismayed by this failure, Paladilhe set to work on a grand opera on Sardou's drama 'Patrie.' Legouvé, who has always shown an almost paternal affection for Paladilhe, and who was anxious to make amends for the failure into which he had led the composer by his libretto of 'L'Amour Africain,' obtained from Sardon the exclusive right of composing the music for Paladilhe. The work was given at the Opéra, Dec. 20, 1886, and at first was successful beyond its merits. His operatic method is that of thirty years ago, and he is deficient in real invention. He has disregarded the course of musical development, and thus, though he is young in years, his style is already old-fashioned. In Jan. 1881 he was decorated with the Légion d'Honneur. [A.J.]

PALESTRINA. P. 636 *b*, l. 12 from bottom, *for* 1563 *read* 1564. P. 640 *a*, l. 7, *for* 1562 *read* 1582,

PANOFKA, Heinrich. Add that he died at Florence, Nov. 18, 1887.

PAPPENHEIM. Mme. See vol. iii. p. 54 *a*.

PARISH ALVARS, Elias. Line 2 of article *for* in 1816 *read* Feb. 28, 1808.

PARISIENNE. After reference at end of first paragraph, *add* in Appendix.

PARRATT, Walter, was born Feb. 10, 1841, at Huddersfield, Yorkshire, where his father, Thomas Parratt, was a fine organist and at the head of his profession. The boy displayed much precocity and was thoroughly grounded by his father at an early age. At 7 years old he took the service in church, and at the age of 10 he played on one occasion the whole of the 48 preludes and fugues of Bach by heart, without notice. He thus laid the foundation of that affectionate and intimate knowledge of Bach's music which now distinguishes him. His predilection for the organ was no doubt grounded on his father's example and on his familiarity with Conacher's organ factory, which he haunted when very young. At any rate he was an organist from the beginning. At 11 years of age he held his first appointment at Armitage Bridge Church. After a few months he was sent to school in London, and became a pupil of George Cooper's; but the school was unsatisfactory, and in a short time he was recalled to Huddersfield, and became organist of St. Paul's, where he remained till 1861. In that year he received the appointment of organist to Lord Dudley, at Witley Court in Worcestershire. Here he had time and opportunity for study, of which he availed himself. His next steps were to the parish church, Wigan, in 1868; to Magdalen College, Oxford, in 1872 and to St. George's Chapel, Windsor, his present post, *vice* Sir G. Elvey, in 1882. In 1873 he took the degree of Mus. Bac. at Oxford, and in 1883 was chosen Professor of the Organ in the Royal College of Music. He is conductor of the Madrigal Society of Windsor, and 'Passed Grand Organist' of the Freemasons.

His publications comprise an anthem, 'Life and Death,' to words by Dean Stanley, a valse-caprice, three songs, and a piece or two for the organ in the 'Organist's Quarterly.' He wrote the music for the performance of 'Agamemnon' at Oxford in June 1880, and to 'The Story of Orestes,' Prince's Hall, June, 1886. Mr. Parratt's gifts are very great. His playing needs no encominm, and in addition his memory is prodigious, and many stories of curious feats are told among his friends. His knowledge of literature is also great and his taste of the finest. He has been a considerable contributor to this Dictionary, and supplied the chapter on music to Mr. Humphry Ward's 'Reign of Queen Victoria' (Longmans, 1887). He is a very hard worker, and the delight of his colleagues, friends, and pupils. Nor must we omit to mention that he is an extraordinary chess-player. [G.]

PARRY, C. H. H. Line 13 from end of article, *for* A minor *read* A♭. Add that he received the degree of Mus. D. from the University of Cambridge in 1883, and in the same year succeeded Dr. Corfe as Choragus of the University of Oxford, receiving the degree of Mus. D. in the following year. He is Professor of Composition and Musical History in the Royal College of Music. To the list of his works the following are to be added:—Symphony in G, no. 1, Birmingham Festival, 1882; Do. no. 2, in F, Cambridge University Musical Society, 1883, and (in a remodelled form) Richter, 1887; music to 'The Birds' of Aristophanes, Cambridge, 1883; 'Suite Moderne,' Gloucester Festival, 1886, and at a London Symphony Concert in the following winter; Sonata for piano and violoncello in A; Theme and vari-

ions for piano in D minor; Partita for piano id violin in D minor; Trio for PF. and strings B minor; Quintet for strings in E♭; two sets ' 'Characteristic popular tunes of the British les,' arranged for PF. duet; two sets of English yrics, and one set of Shakespearean sonnets ongs); Choral Ode, set to Shirley's words, The glories of our blood and state,' from 'The ontention of Ajax and Ulysses,' Gloucester Fes- val, 1883; Do. 'Blest Pair of Sirens' (Milton) ach Choir, May 17, 1887, and Hereford Festi- al, 1888; and Oratorio 'Judith,' Birmingham 'estival, 1888. [M.]

PARSIFAL. Add that the first performance ook place at Bayreuth, July 28, 1882. On lov. 10 and 15, 1884, it was performed as a oncert under Mr. Barnby's direction at the lbert Hall, with Malten, Gudehus, and Scaria i the principal parts.

PART-BOOKS. The Polyphonic Composers f the 15th and 16th centuries very rarely pre- ented their works to the reader in Score. 'roske, indeed, tells us that examples are some- imes to be met with, both in MS. and in print, f the genuine *Partitura cancellata—i. e.* the rue barred Score, as opposed to the semblance f a Score resulting from Hucbald's method of rriting between an unlimited number of hori- ontal lines,[1] or the early practice of employing, s in the Reading MS., a single Stave com- rehending lines and spaces enough to include he aggregate compass of an entire composition.[2] Moreover, the English Student will scarcely need o be reminded that our own Morley has given xamples, in genuine Score, at pp. 131–142, and many other places, of his 'Plaine and Ensie Introduction.' But examples of this kind are rare enough to serve as the exceptions which prove the rule; since, in all ordinary cases, the Polyphonists preferred to give their works to the world in the separate Parts, and generally, in separate volumes, well known to students of mediaeval Music as 'the old Part-Books.'

Of these Part-Books, the greater number may be divided into three distinct classes.

In the first class—that of the true representative Part-Book—each Vocal-Part was transcribed, or printed, in a separate volume.

In the second class, the Parts were indeed transcribed, or printed, separately; but, in the form called, in early times, *Cantus lateralis*: *i. e.* side by side, and one above the other, in such a manner that the whole number of Parts could be seen, at one view, on the double pages of the open book, and that all the performers could sing, at once, from a single copy of the work.

In the third class, the plan employed was that known in Germany as Tafel-Musik; the Parts being arranged side-ways and upside-down, so that four performers, seated at the four sides of the little table on which the open book was placed, could each read their own Part the right way upwards.

The most famous, and, with one exception only, by far the most perfect and beautiful specimens of the first class are those published, at Venice and Fossombrone, at the beginning of the 16th century, by Ottaviano dei Petrucci, the inventor of the art of printing Music from moveable types. Of these now exceedingly rare and costly Part-Books, more than fifty volumes have been catalogued, since the time of Conrad Gesner, who, however, in his 'Pandecta' mentions some few which cannot now be identified. Many of these are now known only by an unique exemplar, which, in some few cases, is imperfect. A rich assortment of these treasures is preserved at the Liceo Comunale at Bologna; and most of the remainder are divided between the Libraries of Vienna, Munich, and the British Museum—the last-named collection boasting eleven volumes, comprising ten complete and two imperfect sets of Parts. In the following complete list of Petrucci's publications, as far as they are now known,[3] those in the British Museum are indicated by an asterisk, and those at Bologna, Munich, Vienna, Rome, and Berlin, by the letters B, M, V, R, and Ber.

Harmonice Musices Odhecaton. A. Venice, 1501.[4] May 14. (B. and Paris Conservatoire.)
Canti B. numero cinquanta. B. Venice, 1501. Feb. 5. (B. unique.)
Canti C, numero cento cinquanta. C. Venice, 1503, Feb. 10. (V. unique.)
Motetti A, numero trentotre. A. Venice, 1502, May 9. (B. unique.)
Motetti B, numero trentotre. B. Venice May 10. (B. unique.)
Motetti C. Venice, 1504, Sept. 15. (*Imperf. B. M. V.)
Motetti a 5. Lib. 1. Venice, 1505, Nov. 28. (V. unique, imperf.)
Missæ Josquin. Venice, 1502, Sept. 27. (Ber. unique.)
Missarum Josquin. Lib. I. Venice, 1502, Dec. 27. (V. unique.)
" " (Reprint). Fossombrone, 1514. Mar. 1. (B. M. V. R.)
" " (Reprint). Fossombrone, 1516. May 29. (* unique.)[5]
" " Lib. II. Venice, 1505 Dec. 27. (V. unique.)
" " (Reprint). Fossombrone, 1515, April 11. (V. R.)
" " Lib. III. Venice, 1503, Dec. 27. (V. unique.)
" " (Reprint). Fossombrone, 1514. Mar 1. (* unique.)[5]
" " (Reprint). Fossombrone, 1516, May 29. (V. unique.)
Missæ Obreth. Venice, 1503, Mar. 24. (M. V. Ber.)
Missæ Ghiselin. Venice. 1503, July 15. (V. Ber.)
Missæ Brumel. Venice, 1503 June 17. (V. Ber.)
Missæ Petri de la Rue. Venice. 1503 Oct. 31. (* B. V. R. Ber.)
Missæ Alexandri Agricoli. Venice, 1504 Mar. 23. (B. V. R. Ber.)
Missæ de Orto. Venice, 1505, Mar. 22. (* Imperf. M. V.)
Missæ Henrici Izak. Venice, 1505, Oct. 20. (* B. V.)
Missæ Gaspar. Venice, 1509. (V.)
Missæ Antonii de Feuin. Fossombrone, 1515, Nov. 22. (* V.)
Missarum Joannis Mouton. Lib. I. Fossombrone, 1515, Aug. 11 (* V.)
Missarum diversorum. Lib. I. Venice, 1508 Mar. 15. (* M. V.)
Fragmenta Missarum. Venice, 1505. (B. unique.)
" " (Reprint). Venice, 1519. (V. unique.)
Lamentationes Jeremiæ. Lib. I. Venice, 1506 Apr. 8. (B. unique.)
" " Lib. II. Venice 1506 May 9. (B. unique.)
Intabulatura de Lanto. Lib. I. Venice, 1507. (Ber. Unique.)
" " Lib. II. Venice, 1507. (Ber. unique.)
" " (Lib. III. caret.)
" " Lib. IV. Venice, 1508. (V. unique.)
Tenori e contrebassi intabulati. Lib. I. Venice, 1509. (V. unique.)
Frottole. Lib. I. Venice, 1504. (M. V.)
" Lib. II. Venice, 1504. (M. V.)
" " (Reprint.) Venice, 1507. (Regensburg.)
" Lib III. Venice, 1504. (M. V.)
" Lib. IV. Venice, 1504. (M.)
" Lib. V. Venice. 1505. (M. V.)
" Lib. VI. Venice, 1508. (M. V.)
" Lib. VII. Venice, 1507. (M.)
" Lib. VIII. Venice, 1507. (M.)
" Lib. IX. Venice, 1508. (M. V.)
Strambotti. Venice, 1505. (B. unique.)
Missa Chorelia. Fossombrone 1513. (R. unique.)
Missarum X. Libri duo. Fossombrone. 1515. (B. unique.)
III Missæ Choral. Fossombrone, 1520. (R. unique.)
Motetti de la Corona. Lib. I. Fossombrone 1514. (" ")
" " Lib. II. Fossombrone, 1519. (* V.)
" " Lib. III. Fossombrone, 1519. (* V.)
" " Lib. IV. Fossombrone, 1519. (* V.)

The execution of these rare Part-Books is above all praise. The perfection of their typography would have rendered them precious to

[1] See vol. iii. p. 427 a. [2] See vol. iii. p. 428.

[3] The discovery of some additional copies in Italy is reported as these pages go to press.

[4] But see Vernarecci as to this date.

[5] These two editions are unnoticed by Schmid.

collectors, even without reference to the value of the Compositions, which, but for them, would have been utterly lost to us.[1] Each Part is printed in a separate volume, oblong 4to, without a title-page at the beginning, but with a Colophon on the last page of the Bassus, recording the date and place of publication. In one instance only has the brilliancy and clearness of the typography been surpassed. The British Museum possesses the unique Bassus Part of a collection of Songs, printed by Wynkin de Worde in 1530, which exceeds in beauty everything that has ever been produced, in the form of Music-printing from moveable types, from the time of its invention by Petrucci until now. The volume[2] is an oblong 4to, corresponding very nearly in size with those of Petrucci; but the Staves are much broader, and the type larger, the perfection of both being such as could only be rivalled at the present day by the finest steel engraving. The volume contains nine Songs *a* 4, and eleven, *a* 3, by Fayrfax, Taverner, Cornyshe, Pygot, Ashwell, Cowper, Gwynneth, and Jones; and, at the end of the book is the first leaf of the Triplex, containing the title and index only. This, unhappily, is all that has hitherto been discovered of the work.

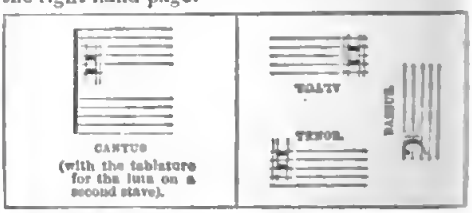
Petrucci's successors were as far as those of Wynkin de Worde from approaching the excellence of their leader—and even farther. The separate Parts of Palestrina's Masses, and the Madrigals of Luca Marenzio, printed at Venice in the closing years of the 16th century, though artistic in design, and in bold and legible type, are greatly inferior, in execution, to the early examples; and the Motets of Giovanni Croce published by Giacomo Vincenti (Venice 1605) are very rough indeed. The nearest approach to the style of Petrucci is to be found in the earlier works printed, in London, by John Day; the 'Cantiones Sacræ' of Tallis and Byrd, printed by Thomas Vautrollier (London, 1575); and the earlier works published by Thomas Est, under the patent of William Byrd[3], such as Byrd's 'Psalmes, Sonets, and Songes of Sadnes and Pietie' (1588) and his 'Songs of sundrie natures' (1589). But Est's later productions, including the second book of Yonge's 'Musica Transalpina' (1597), and the works of the later Madrigalists, are far from equalling these, and little, if at all, superior to the later Italian Part-Books.

The finest Part-Books of the second class, presented in Cantus lateralis, are the magnificent MS. volumes in the Archives of the Sistine Chapel; huge folios, transcribed in notes of such gigantic size that the whole Choir can read from a single copy, and adorned with illuminated borders and initial letters of exquisite beauty. In these, the upper half of the left-hand page is occupied by the Cantus, and the lower half, by the Tenor; the upper half of the right-hand page by the Altus, and the lower half by the Bassus. When a Quintus is needed, half of it is written on the left-hand page, below the Tenor, and the remainder (*reliquium*) below the Bassus, on the right-hand page. When six Parts are needed, the Quintus is written below the Tenor, and the Sextus, below the Bassus. Books of this kind seem to have been less frequently used in England than in Italy; unless, indeed, the MSS. were destroyed during the Great Rebellion.[4]

The finest printed examples of this class are the large folio edition of Palestrina's First Book of Masses (Roma, apud heredes Aloysii Dodic. 1572) and the still finer edition of 'Hymni totius anni' (Roma, apud Jacobum Tornerium et Bernardinum Donangelum, 1589). A very beautiful example of this kind of Part-Book, on a small scale, will be found in Tallis's 'Eight Tunes,' printed, by John Day, at the end of Archbishop Parker's metrical translation of the Psalms (London, 1560); and one not very much inferior, is Thomas Est's 'Whole Booke of Psalmes' (London, 1592). Ravenscroft's 'Brief Discourse,' (1606), is a very rough example; and the 'Dodecachordon' of Glareanus (Basle, 1547), though so much earlier, is scarcely more satisfactory, in point of typography.

The third class of Part-Books, designed to be read from the four sides of a table, was more common in England than in any other country. One of the best-known examples is that given in the closing pages of Morley's 'Plaine and easie Introduction' (London, 1597 and 1606), in which the parts are presented in a rectangular arrangement, each part facing outwards as the book is placed open on the table.

In Douland's 'First Books of Songs or Ayres,' a still more complicated arrangement is dictated by the necessity for accommodating a Lutenist by the side of the Cantus, the part for these two performers appearing on two parallel staves on the left-hand page, while the other three voices share the right hand page.



An interesting example of this class is 'Le Parangon des Chansons,' printed by 'Jaques

[1] Facsimiles will be found in 'Ottaviano dei Petrucci da Fossombrone,' by Anton Schmid (Vienna, 1845), and 'Ottaviano dei Petrucci da Fossombrone,' by Augusto Vernarecci (2nd edit. Bologna, 1882). The student may also consult Catelani, 'Bibliogr. di due stampi ignoti da Ottav. dei Petrucci' (Milan), and the Catalogue of Ritter.

[2] K. l. e. 1. [3] See vol. iv. p. 572 a.

[4] A large folio MS. of this kind, containing a Mass by Philippus de Monte, was lent to the Inventions Exhibition of 1885 by Mr. Rivington, and another exceedingly fine specimen, containing 'Gloria a 5, written by Fayrfax for his degree of Mus. D. was lent to the same exhibition from the Lambeth Palace Library.

Moderne dict Grand Jacques' (Lyon, 1539–41) n 9 volumes, containing 224 Songs, a 4, and 32 s 2 and 3, so arranged, that the Superius and Tenor sit facing each other, on opposite sides of he table—the Superius reading from the lower ialf of the left-hand page, and the Tenor from he upper half; while the Bassus and Altus occupy the same positions with regard to the right-hand page.

The rapid cultivation of Instrumental Music n the 17th and 18th centuries, naturally exercised a great influence npon the Part-Books of the period. Scores, both vocal and instrumental, became more and more common: and the vocal and instrumental Part-Books gradually assumed the form with which we are familiar at the present day. [W.S.R.]

PART-WRITING (Free Part-Writing; The Free Style; German, *Stimmführung*). When the Polyphonic Schools were abandoned, in the beginning of the 17th century, in favour of the newly-invented Monodic Style, the leaders of the revolutionary movement openly professed their contempt for Counterpoint, and for every form of composition for which it served as the technical basis. Vincenzo Galilei thought it puerile; Monteverde made a pretence of studying it, under Ingegneri, but never paid the slightest attention to its rules; neither he, nor any other disciple of the Monodic School, ever suggested a better system to supply its place. But musicians like Giovanni Gabrieli, Bernadino Nanini, and Leo Hasler, could not content themselves with a stiff and ungraceful Melody, accompanied only by a still more stiff and unmelodious Continuo. Still less could their successors, Colonna, and Alessandro Scarlatti, in Italy, and the ancestors of the great Bach family in Germany, dispense with the effect producible by a number of voices or instruments, combined in accordance with a well-arranged system of harmonious concord. On the other hand, the gradual abandonment of the Ecclesiastical Modes opened the way for many new forms of treatment, and rendered many older ones impossible. Yielding therefore, from time to time, to the necessities of the case, these true apostles of progress gradually built up a new system, which, while relinquishing no part of the old one which it was possible or expedient to retain, added to it all that was needed for the development of a growing School, marked by peculiarities altogether unknown to the earlier Polyphonists.

In order to understand the changes introduced into the new system of Part-writing, by the pioneers of the modern Schools, we must first briefly consider the changed conditions which led to their adoption.

The daily increasing attention bestowed upon Instrumental Music played an important part in the revolutionary movement. When voices were supported by no accompaniment whatever, it was necessary that they should be entrusted with the intonation of those intervals only which they were certain of singing correctly in tune; and on this point the laws of Counterpoint were very precise. When instrumental support was introduced, it was found that many intervals, previously forbidden on account of their uncertainty, could be used with perfect security; and, in consequence of this discovery, the severity of the old laws was gradually relaxed, and a wide discretion allowed to the composer, both with regard to pure instrumental passages, and vocal passages with instrumental accompaniments.

Again, the complete abandonment of all the Ecclesiastical Modes, except the Æolian and Ionian, led to a most important structural change. In the older style, the composer was never permitted to quit the Mode in which his piece began, except for the purpose of extending its range by combining its own Authentic and Plagal forms.[1] But, he was allowed to form a True Cadence[2] upon a certain number of notes, called its Modulations.[3] As it was necessary that these Cadences should all terminate upon Major Chords, they involved the use of a number of Accidentals which has led modern writers to describe the Modulations of the Mode as so many changes of Key, analogous to the Modulations of modern Music. But the Modulations of the Mode were no more than certain notes selected from its Scale, like the Dominant and Sub-Dominant of the modern Schools; and, in applying the term Modulation to a change of Key, the technical force of the expression has been entirely changed, and the word itself invested with a new and purely conventional meaning.[4] When it became the custom to use no other Modes than the Ionian and Æolian—the Major and Minor Modes of modern Music—and to change the pitch of these Modes, when necessary, by transposition into what we now call the different Major and Minor Keys, it was found possible to change that pitch many times, in the course of a single composition —in modern language, to modulate from one Key to another. But, this form of Modulation was quite distinct from the formation of true Cadences upon the Regular and Conceded Modulations of the Mode; and it necessarily led to very important changes in the method of Part-writing.

Another striking characteristic of the new School—closely connected with that of which we have been speaking—was manifested in the construction of its Cadences. The principle of the Polyphonic Cadence was based upon the melodic relation of two real parts.[5] The Cadence of the modern School is based upon the harmonic relation of two successive Chords.[6] And, naturally, the two forms demand very different treatment in the arrangement of the vocal and instrumental parts.

Finally, the free introduction of the Chromatic genus, both in Melody and in Harmony, opened a wide field for innovation in the matter of

[1] See vol. II. p. 238-9. [2] See vol. IV. p. 592. [3] See vol. II. 351 b.
[4] The Latin words *Modus* and *Modulatio* simply mean a tune.
[5] See vol. III. p. 742; also vol. IV. App. p. 592.
[6] See vol. I. pp. 290 *et seq.*

Part-writing. Neither in Harmony nor in Melody was the employment of a Chromatic Interval permitted, in the Strict Counterpoint of the 16th century.[1] The new School permitted the leap of the Augmented Second, the Diminished Fourth, and even the Diminished Seventh; and, by analogy, the leap of the Tritonus, and the False Fifth, which, though Diatonic Intervals, are strongly dissonant. The same intervals and other similar ones were also freely employed in harmonic combination; for the excellent reason that, with instrumental aid, they were perfectly practicable, and exceedingly effective.[2]

These new conditions led, step by step, to the promulgation of an entirely new code of laws, which, taking the rules of Strict Counterpoint as their basis, added to or departed from them, whenever, and only whenever, the new conditions rendered such changes necessary or desirable.

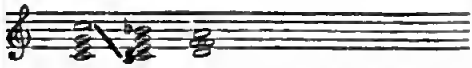
The new laws, like those of the older code, were at first entirely empirical. Composers wrote what they found effective and beautiful, without being able to account, upon scientific principles, for the good effect produced. It was not until Rameau first called attention, in the year 1722, to the roots of chords, and the difference between fundamental and inverted harmonies,[3] that any serious attempt was made to account for the prescribed progressions upon scientific principles, or that the essential distinction between the so-called 'vertical' and 'horizontal' methods was satisfactorily demonstrated:[4] and, even then, the truth was only arrived at, after long and laborious investigation.[5]

We shall best understand the points of difference between the two systems by referring to the general laws of Strict Counterpoint, as set forth in vol. iii. p. 741–744.

The 'Five Orders' of Strict Counterpoint are, theoretically, retained in Free Part-writing, though, in practice, composers very rarely write continuous passages in any other than the Fifth Order,[6] which includes the four preceding ones, and, in the new style, admits of infinite variety of rhythm.

The four Cardinal Rules remain in force, though their stringency is slightly modified, in their relation to 'Hidden Consecutives.' In one respect, however, the severity of the law is increased. In Strict Counterpoint, there is no rule forbidding the employment of Consecutive Fifths by contrary motion;[7] while, in the Free Style, the progression is severely censured.

In Free Part-writing of the First Order, it is not necessary to begin with a Perfect Concord. Melodic leaps, in any interval, whether diatonic or chromatic, are freely permitted. The employment of more than three Thirds or Sixths in succession is not prohibited. Dissonant harmonies, both fundamental and inverted, may be used with the freedom of consonances, provided only that they be regularly resolved. Chromatic chords may be freely introduced; and, as a natural consequence of their employment, the law which relates to the treatment of False relations —especially, that of the Octave—has undergone considerable modification, as in cases analogous to the following, which is perfectly lawful in the free style—



Among these innovations, one of the most important—perhaps the most important of all—is the natural result of the introduction, by Monteverde, of the Unprepared Discords so carefully avoided in Strict Counterpoint.[8] Not only is the harmony now known as that of the Dominant Seventh[9] freely permitted without any form of preparation whatever; but, the Licence is extended to the Dominant Ninth, whether Major or Minor:[10] the Diminished[11] and Augmented Triads; the three forms of the Augmented Sixth; the Diminished Seventh; and even to double Dissonances, sounded simultaneously. Combinations tolerated, in Strict Counterpoint, as Suspensions only, and therefore strictly confined to the Fourth Order, may be treated in Free Part-writing without preparation, and used in the First Order as Appoggiaturas. Dissonant Harmonies may be employed as freely as Fundamental Concords; and the Licence is comprehensive enough to include all possible combinations of this character, provided only that the percussion of the Discord be followed by its legitimate resolution. And so great is the change of style effected by the introduction of this salient feature, that had the progress of the movement been arrested here, it would still have sufficed to separate the Polyphonic from the Modern Schools, by an impenetrable barrier.

In the Second Order, it is not necessary that the Minim on the Thesis should always be a Concord, or that every Discord should lie between two Concords. All that is prescribed, in place of this rule, is, that the Discord, whether struck upon the Thesis or the Arsis, must be followed by its correct harmonic Resolution, upwards or downwards, either in the next note or the next note but one—or at most two.

In the Third Order these conditions are still farther relaxed. The Crotchets may proceed to Discords by leap, either on the strong or the weak parts of the measure, falling into figures

[1] One of the earliest known instances of the employment of the chromatic genus in Polyphonic Music will be found in a canonet by Ulliss Farnaby, 'Construe my meaning' (1598) lately edited by Mr. W. B. Squire. The English School was always in advance of all others in innovations of this kind.

[2] It is true that, at the present day, these intervals are freely employed in unaccompanied vocal passages; but, they are only safe now, because our vocalists have so long been accustomed to sing them with instrumental assistance.

[3] See Sir George Macfarren's remarks upon this subject, in the Encyclopædia Britannica, art. 'Music.'

[4] See vol. i. p. 672.

[5] An attempt has been made to claim for Dr. Alfred Day the credit of having first clearly explained the difference between the Strict and the Free Styles; but the distinction had already been clearly demonstrated by Albrechtsberger more than half a century earlier.

[6] A remarkable exception to this will be found in the opening movement of the *Credo*, in Bach's great Mass in B minor.

[7] Fux, *Grad. ad Parnass.* p. 253.

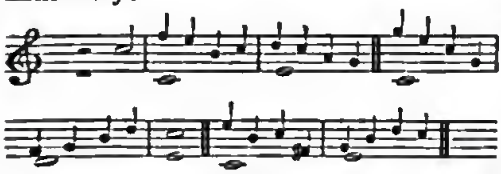
[8] See vol. iii. p. 742.

[9] See example, vol. ii. p. 356 a.

[10] Ibid.

[11] Ibid.

dominated by Appoggiaturas or Mordents at will. Or, they may take all the notes of a given Chord, in succession, in the form of an Arpeggio, either with or without Appoggiaturas or Mordents between them, as in the following examples: all that is necessary being the ultimate Resolution of every Dissonance into a Consonant Harmony:—



In the Fourth Order, it is not necessary that the Syncopation should invariably be prepared in a Concord. On the contrary, it may, in certain cases, be even struck, suspended, and resolved, in combination with two or more successive Discords, as in the following example—

In the Fifth Order, as in the Fifth Order of Strict Counterpoint, the Rules and Licences prescribed in connection with the first four Orders are combined; while much additional freedom is derived from the rhythmical involutions resulting from the intermixture of notes of different length.

The highest aim of Strict Counterpoint was, the perfect development of Unlimited and Limited Real Fugue—*i. e.* Imitation, with all its most complicated devices, and Canon. The highest aim of Free Part-writing is the perfect development of Tonal Fugue. And as the Real Fugue of the 16th century could only be developed, in its most complex forms, by the aid of Double, Triple, and Quadruple Counterpoint, so, for the development of the more modern Art-form, it was necessary to invent corresponding Orders of Double, Triple, and Quadruple Free Part-writing—that is to say, combinations of two, three, four, or even a greater number of parts, which could be placed in any required order, above, below, or between each other, without injury to the harmony; in the absence of which provision, the successful manipulation of a Subject with two, three, or more Counter-Subjects, would have been impossible. The rules for these devices were, *mutatis mutandis*, very nearly analogous to those observed in Strict Counterpoint: the chief points insisted on being, that the Parts could not be permitted to cross each other—since this would have nullified the effect of the desired inversion; and, that two consecutive Fourths could not be permitted, since these, when inverted, would become consecutive Fifths.

The Polyodic School,[1] which was gradually developed in connection with this species of Part-writing, reached its culminating point of perfection under Handel and Bach, in the earlier half of the 18th century. Both these Composers observed exactly the same laws; but the student can scarcely fail to notice the strongly-marked individuality with which they applied them. Though constantly using the most dissonant intervals, both in harmony and melody, Handel delighted in consonant points of repose; and to these his Music owes much of the massive grandeur which is generally regarded as its most prominent characteristic. Sebastian Bach delighted in keeping the ear in suspense; in constantly recurring collisions of discord with discord, which allowed the ear no repose. And this fearless determination to give the ear no rest, enabled him to interweave the Subjects of his Fugues with a freedom which has rarely, if ever, been rivalled. Both masters made free use of every resource provided by the progress of Art: but, while Bach dwelt lovingly upon the discords, Handel used them only as a means of making the concords more delightful, and thus attained a sweetness of expression which Bach never attempted to cultivate.

But, the influence of the new School of Part-writing was not confined, like that of Strict Counterpoint, to the development of one single form of Composition alone. It made itself felt in Instrumental Music of every kind; and, in no case more prominently than in the Sonata-Form of the classical period.

Passages such as those we have described, in speaking of Part-writing of the Third Order—Arpeggios, with or without Appoggiaturas or Mordents between their principal notes; Scale passages, and the like, when written in notes of very brief duration, and executed with rapidity, form an essential element in Instrumental Music. When accompanied simply, with long-drawn harmonies, they are purely Monodic—Instrumental Melodies, supported upon a harmonized Bass. But they are not always confined to a single Part; and, in that case, they form a connecting link between the Monodic and Polyodic Styles—between the 'vertical' and the 'horizontal' methods of modern criticism. In Strict Counterpoint, the 'vertical' method, characterized by the formation of long passages upon the harmony of a single Chord, was impossible. Its passages were formed by horizontally interweaving together a number of independent Melodies. In Free Part-Writing, 'vertical' and 'horizontal' passages succeed each other frequently. In Bach's Fantasia and Suite in G Major, the opening Arpeggios of the Prelude are distinctly Monodic, and vertically constructed; while the massive harmonies which succeed them are distinctly Polyodic, and constructed on the 'horizontal' method. Vertical passages, interspersed with Free Part-writing, are constantly found in Handel's finest Choruses—*e. g.* 'Worthy is the Lamb,' and 'The horse and his rider.' The contrast is less frequently found in the Choruses of Bach;

[1] So called, in contradistinction to the Monodic School, by which it was immediately preceded.

but it may be seen sometimes—as in the 'Et vitam venturi' of the Mass in B Minor. In Beethoven's Sonatas, we meet it at every turn. To mention two instances only; the Rondo of the 'Sonate pathétique,' and the final Variatione in the Sonata in E Major, op. 109, exhibit the contrast in its most strongly-marked form. In the works of Wagner, the two methods are so closely combined that it is sometimes scarcely possible to separate them. The Leading-Themes are interwoven in Free Part-writing as ductile and as fearless as that of Bach himself; while an occasional burst of sustained harmony unites the strongest characteristics of the 'vertical' and 'horizontal' methods, in a single passage.

It will be seen from what we have already said, that Free Part-writing was no new invention peculiar to the 17th and 18th centuries, but a gradual development from the Strict Counterpoint of the 16th century. It is not, therefore, to be wondered at, that it can only be successfully studied by those who have previously mastered the laws of Striot Counterpoint, in all their proverbial severity. So true is this, that before writing Exercises in the Free Style, Beethoven studied Strict Counterpoint in the Ecclesiastical Modes, first under Haydn, and then under Albrechtsberger, as his exercise-books conclusively prove. Schubert felt it so strongly that, at the moment of his death, he was actually in treaty with a well-known teacher of the time, for lessons in Counterpoint. Modern progress would have us believe that it is unnecessary for the student to master the rule, so long as he makes himself familiar with the exceptions. Time will prove whether this system is, or is not, more profitable than that which Beethoven followed, and which Schubert, after all he had already attained, was preparing to follow, when an early death put an end to his astonishing career. [W.S.R.]

PASDELOUP, Jules Étienne. Add to article in vol. ii. p. 659, the following:—After a popularity of many years' duratinn, during which the Concerts Populaires acquired an almost universal celebrity, and did much to develop musical taste in France, and to cultivate the symphonic school of music, the enterprise rapidly declined. The Sunday Matinées at the theatres were formidable rivals to Pasdeloup's concerts, besides which the public taste which he had done so much to train was turning altogether in the direction of the concerts given by MM. Colonne and Lamoureux, whose standard of performance was more careful, and who succeeded better in gauging the requirements of the audience. Under these circumstances Pasdeloup, after vain efforts to reinstate himself in public favour, decided to resign, and closed the Concerts Populaires in April 1884, the 23rd year of their existence. On May 31, 1884, a grand festival benefit was organized in Pasdeloup's honour at the Trocadéro, by which a sum of nearly 100,000 francs was raised; all French artists, whether composers, singers or instrumentalists, joined to contribute towards assuring a competence for the excellent man who had done so much to make the fortunes of many artists without furthering his own interests. After this exhibition of gratitude and charity M. Pasdeloup would have done well to remain in well-earned retirement; in the winter of 1885, however, he organized concerts at Monte Carlo, and afterwards founded pianoforte classes in Paris. At the conclusion of the educational course he gave paying concerts of chamber music. In Oct. 1886, after Godard had failed (in 1884) in his attempt to reconstruct the Concerts Populaires, Pasdeloup began a new series with the old title, giving one concert a month from Oct. 1886 to March 1887, with a sacred concert on Good Friday. This inopportune revival, with a conductor weakened by age and illness, and an inefficient orchestra, could not possibly succeed. Pasdeloup did not long survive the cessation of the concerts, and died at Fontainebleau on Aug. 13, 1887, from the effects of paralysis. [A.J.]

PASQUALATI. Add that Beethoven's 'Elegischer Gesang' (op. 118), was written in memory of Eleonora Pasqualati, who died in 1811, and dedicated to her husband, Baron Pasqualati. [See vol. iv. p. 537.]

PASQUALI, Nicolò, a composer who settled in Edinburgh about 1740 until his death in 1757. He published numerous compositions, an opera called 'L'Ingratitudine Punita,' songs in 'The Tempest,' 'Apollo and Daphne,' and 'The Triumph of Hibernia,' as well as the 'Solemn Dirge in Romeo and Juliet.' Most of these are printed in the 'XII English songs in score,' dated 1750, and published in London. Two sets of sonatas, one for violin and bass, and one for two violins, tenor and thoroughbass, were also published in London. 'XII Overtures for French horns' (!) were printed in Edinburgh, 'for Rob. Bremner, the assigney of Signor Pasquali'; and the book by which his name is best known, 'Thoroughbass made Easy,' was published in Edinburgh in the year of his death. [M.]

PASSACAGLIA. Add that the form has recently been introduced into the symphonic structure, by Brahms, in whose Symphony in E minor, no. 4 (op. 98), the finale is an exceedingly elaborate passacaglia.

PASSION MUSIC. Besides the work mentioned at the end of the article, Bach wrote four other settings of the story of the Passion. The Passion according to St. John, which is now as well known in England as its grander but not more inspired companion work, was first performed in the Thomaskirche on Good Friday, April 7, 1724. These two masterpieces happily came into the hands of Emanuel Bach, and were thus preserved in their integrity; the other three works were left to Friedemann Bach, by whom they were sold for a small sum; two of them have so far entirely disappeared. Of these last, one was a setting according to St. Mark, performed on Good Friday, 1731, in the Thomaskirche, and the other seems to have been set to

words by Picander, in the year 1725. The remaining one was a Passion according to St. Luke, the autograph of which is extant in the possession of Herr Joseph Hauser of Carlsruhe. There is no doubt that Bach wrote the MS. at some time between 1731 and 1734, but from internal considerations it is equally certain that it was not then newly composed. If the whole composition is ultimately proved to be genuine, it must be assigned to a very early period of Bach's career, probably to the first Weimar period; the question of its authenticity must be still regarded, however, as an open one, although there are many numbers in the work which bear evident traces of Bach's style. A great boon has been recently conferred upon lovers of music by the publication of the work in vocal score (Breitkopf & Härtel, 1886). The whole subject of the Passion settings is discussed at length in Spitta's Life of Bach, book v. chap. vii.

The four settings by Heinrich Schütz, mentioned on p. 665 *b* have been published in Breitkopf & Härtel's complete edition of that composer's works, vol. i, and his Matthew Passion has also appeared in vocal score. [M.]

PASTORALE. Line 20 of article, *for* in May *read* on March 19.

PATON, Mary Anne. Line 2 of article, *for* master *read* writing-master. Last line but one of same column, *for* July 22 *read* July 23. P. 673 *a*, l. 15 from bottom, *for* 1854 *read* 1864. [W.H.H.]

PATRICK, Richard. *Omit the words* (sometimes called Nathan or Nathaniel). That name belongs to a composer whose 'Songs of sundry natures' were printed by Este in 1597.

PATTI, Adelina. Line 2 of article, *for* Feb. 19 *read* Feb. 10. Both parents of Mme. A. Patti were Italians, her father having been born at Catania, Sicily, and her mother at Rome. The latter's maiden name was Chiesa, and before her marriage with Signor Patti she had married a certain Signor Barilli. Their son, Antonio Barilli, a musician, died at Naples, aged 50, June 15, 1876. (Pougin, Supplement to Fétis.) In 1885 Mme. Patti was divorced from the Marquis de Caux, and in 1886 married M. Nicolini. [See above, p. 731 *b*.] [A.C.]

PAUKEN. The German name for Kettle Drums, commonly used in orchestral scores. See Drum, vol. i. p. 463. [V. de P.]

PAVAN. For another description of the dance see Bishop Earle's 'Microcosmographie,' ed. by Bliss (Nares's Glossary).

PAXTON, Stephen. Add that he died Aug. 18, 1787, aged 52, and was buried in St. Pancras old churchyard. [W.H.H.]

PEDALIER. The sentence in lines 7–11 of the article is to be corrected, as recent researches made by Mr. Dannreuther leave scarcely any doubt that these works were intended for the organ. Add that Gounod has written a suite concertante for pedal piano with orchestra, and a fantasia for the same on the Russian National Hymn, both for Mme. Lucie Palicot, by whom the former was introduced at the Philharmonic on April 21, 1887.

PEDALS. P. 682 *a*, l. 22, *for* wrote once only up to F *read* wrote twice up to F and once up to F♯.

PENTATONIC SCALE. The name given to an early tonality, of very imperfect construction, but extremely beautiful in its æsthetic aspect, and peculiar to a great number of National Melodies, especially those of Scotland.[1]

The term is an unfortunate one, since it leads us to expect a Scale based upon five intervals of a Tone; whereas, it really means a Scale formed from the combination of five fixed sounds.

No written record tending to throw a light upon the origin or history of the Pentatonic Scale has been preserved; but the construction of the Scale itself furnishes us with a very valuable clue. The five sounds employed—*Ut, Re, Mi, Sol, La*—correspond exactly with those of the Hexachord, minus the *Fa*. Now the *Fa* was precisely the *crux* which prevented the completion of the system of the Hexachords, with their various Mutations,[2] until the difficulty was removed by the invention of the *Fa fictum*[3]—presumably by Guido d'Arezzo[4]—in the opening years of the 11th century. It is, therefore, more than probable that the Pentatonic Scale belongs to a period anterior to that date: how far anterior, it is absolutely impossible even to hazard a guess.

The characteristics of the Scale led to certain marked peculiarities in the form of the Melodies for which it was employed; and there is abundant proof that these peculiarities were continued, as a feature of 'style,' after the invention of the Hexachords supplanted the older tonality by a more perfect system: for instance, the Melody of 'The Flowers of the Forest,' which cannot have been composed before the year 1513, exhibits, in its first strain, the strongest possible pentatonic character, while the second strain is in the pure Hypomixolydian Mode (Mode VIII)—assuming, that is, the F♮ to be genuine; a fact of which the Skene MS. leaves but little doubt.

The Chinese Melody, 'Chin chin joss,' introduced by Weber into the Overture to 'Turandot,' is, if we may trust an apparently uncorrupted copy, in the Pentatonic Scale; though some versions introduce an F♮, which would reduce it to the Mixolydian Mode (Mode VII). [W.S.R.]

PENTATONON (πεντάτονον). The Greek term for the interval known in Modern Music as the Augmented Sixth, which consists, in the aggregate, of five Tones; *i. e.* two Greater and two Lesser Tones, and one Diatonic and one Chromatic Semitone.

The term cannot be correctly applied to the Minor Seventh, since, though this contains the aggregate of five Tones, in Equal Temperament, it contains more than that in Just Intonation—

[1] See Scotish Music.
[2] See Hexachord, vol. i; Mutations, vol. ii.
[3] See *Fa* Fictum, Appendix.
[4] See Guido d'Arezzo, Appendix.

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viz. two Greater and two Lesser Tones, and two Diatonic Semitones. [W.S.R.]

PERGOLESI. P. 688 *a*, l. 20 from bottom, add that before the successful performance of 'La Serva Padrona' in France it had failed there in 1746.

PETRELLA, ENRICO. Line 2 of article, *for* Dec. 1 *read* Dec. 10. P. 696 *a*, l. 2, add date of production of 'Le Precauzioni' May 20, 1851, at Naples, and add 'Elena di Tolosa,' 1852. Line 4, *for* 1855 *read* 1854. Add that his last work was 'Bianca Orsini,' produced at Naples, April 4, 1874. A more correct chronological list than that given by Mendel will be found in Pongin's supplement to Fétis, art. Petrella.

PETRUCCI, O. DEL. Line 4 of article, *for* June 14 *read* June 18. Line 11 from bottom of same column, *for* shortly after that he probably died *read* he died May 7, 1539. See PART-BOOKS, above, p. 739.

PETZMAYER, JOHANN, born in Vienna, 1803, the son of an innkeeper. When he was 18 years old he obtained a common zither, and taught himself to play it with such success that his performances brought a considerable amount of custom to his father. His fame spread in higher quarters, and it was not long before he became the fashion in Vienna. He even played before the Emperor. In later life he took to the bowed zither (Streich-Zither) instead of the ordinary kind he had previously used. In 1833 he made a successful tour in Germany, and in 1837 was made Kammervirtuos to Duke Maximilian of Bavaria. He was living in Munich in 1870. (Wurzbach's Biographisches Lexicon, vol. 22.). [M.]

PFEIFFER, GEORGES, pianist and composer, was born at Versailles, Dec. 12, 1835. His first piano lessons were from his mother, Mme. Clara Pfeiffer, an excellent pianist of the school of Kalkbrenner. Maleden and Damcke first taught him composition. He gained a brilliant success at the Conservatoire concerts in 1862. His compositions include a symphony, a quintet, trios, sonatas, concertos, of which the 3rd has been repeated several times in Paris. Also an oratorio, 'Agar'; a symphonic poem, 'Jeanne d'Arc'; an overture, 'Le Cid,' and a quantity of piano music, including some well-known studies. His last important work is a comic opera, 'L'Enclume,' represented in 1884 and '85. M. Pfeiffer is a partner in the piano firm of Pleyel, Wolff & Cie, Paris, and although he has fully maintained his artistic reputation he has yet found time to devote serious attention to this business. He succeeded his father, Emile Pfeiffer in this position. His great uncle, J. Pfeiffer, was one of the pioneers of piano-making in Paris. [A.J.H.]

PHILHARMONIC SOCIETY. P. 698*b*, l. 9, to the list of treasurers add the name of Charles E. Stephens, who was elected on the secession of Walter C. Macfarren after the season of 1880. The office of treasurer has been honorary since the foundation of the Society, except in seasons 1836 to 1840, inclusive. Complete the list of secretaries as follows: Henry Hersee (1881–1884); Francesco Berger (1885). The office of secretary became honorary in 1883. The office of conductor was originally honorary, except in the case of some special engagements, and was performed by one or other of the directors. After the first three concerts in 1844, Mendelssohn was engaged for the remaining five, and, in 1845, Sir Henry Bishop for the whole series, but at the third concert he withdrew on the plea of illness, and Charles Lucas officiated in his stead; Moscheles was engaged for the remaining five concerts of the season. For subsequent conductors see pp. 699 and 700; and below, for completion to the present time.

The list on pp. 699 and 700 is continued as follows:—

N.B. * denotes that a work was composed for the Society; † that it was first performed in England in the year named. 1st app. signifies first appearance at the Philharmonic.

1881. (Six concerts). Dr. Francis Hueffer appointed annotator of programmes, in succession to Sir G. A. Macfarren. Dramatic Symphony, 'Roméo et Juliette,' Berlioz (given twice during the season). *Sinfonietta in A (MS.), F. H. Cowen. Overtures — 'Waverley,' Op. 1, Berlioz; 'Sigurd Slembe,' J. Svendsen. † P.F. Concerto, No. 2, in C minor (MS.) Xaver Scharwenka. Liederkreis, Op. 98, Beethoven. 1st app. Sofie Menter, Eugène d'Albert, Ovide Musin, Hope Glenn, Sembrich, Albani, F. Boyle, Herbert Reeves, King, and Ghilberti.

1882. (Six concerts). † Poème Symphonique, 'Hungaria,' Liszt. Overtures—† 'Ossian' (MS.) F. Cordar; † 'The Veiled Prophet,' Stanford. † PF. Concerto in G minor, Sgambati. Violin Concerto in A minor, Molique. Scena, 'Che vuoi, mio cor' (MS.) Mendelssohn. The Centurion's Song (Boadicea), Dr. J. F. Bridge. Chorus of Reapers (Promatheus), Liszt. Choral Symphony, Beethoven; † Choral Ode, 'Nänie,' Brahms. † Chorus for female voices, 'Die Nixe,' Rubinstein. Selection from 'Preciosa,' Weber. † 'Paradise Lost,' Rubinstein. 1st app. Sgambati, Kufferath, Annie Marriott, Edith Santlay, Marion Fenna, Eleanor Farnol, Ellen Orridge, Sophie Hudson, F. Barrington Foote, Ludwig. First season of a voluntary choir (trained by the Society's Conductor, Mr. W. G. Cusins).

1883. (Six concerts.) Prize of ten guineas offered for the best Overture. Forty-six submitted, anonymously. Adjudicator, Sir Michael Costa, assisted, in his serious illness, by Sir Julius Benedict and Mr. Otto Goldschmidt. * Ballade for Orchestra, 'La Belle Dame sans Merci,' Mackenzie. † Fantaisie Ecossaise, Violin, Max Bruch. † Scena, 'Marie Stuart's Farewell,' Benedict. † Prize Overture, 'Among the Pines,' Oliver A. King. † Motet, 'Adjutatorinopportunitatibus,' Cherubini; † Pastorale and 'Angel's Message' (Christus), Liszt. The Choral Fantasia, the Chorus of Dervishes, and the March and Chorus in 'The Ruins of Athens,' Beethoven. 1st app. Pachmann, Teresina Tua, Minnie Gwynne, Mierzwinsky, Ernest Lara. At the close of this season Mr. W. G. Cusins resigned the office of conductor, which he had held for 17 years.

1884. (Six concerts.) Conductors (honorary for this season), George Mount, Dr. C. V. Stanford, J. Francis Barnett, F. H. Cowen. Symphonies—† No. 4, in B♭ minor, Cowen; in D Op. 60; † Overture, 'Husitska,' and Rhapsodie (Sclavische), No. 2, Op. 45, Dvořák; Symphony, No. 2, in D, Op. 73, Brahms. Saltarello, Gounod. PF. Concerto in C minor, Op. 185, Raff. Double bass Concertino in F♯ minor, Bottesini. † Scène religieuse, 'O déplorable Sion!' (Racine's Esther), A. G. Thomas. 1st app. Clara Asher, Gertrude Griswold and W. J. Winch. Herr Dvořák made his first appearance in England this season, at the invitation of the directors.

1885. (Six concerts.) Sir Arthur Sullivan appointed conductor. Annotator of the first and part of the second programmes, Dr. Francis Hueffer; of part of the second and the third, Mr. Charles E. Stephens (*ad interim*), after which Mr. Joseph Bennett was appointed. Prize of twenty guineas offered for the

best Overture. Eighty-eight submitted, anonymously. Adjudicators, Messrs. W. H. Cummings, George Mount, and Charles E. Stephens. *Symphony, No. 2, in D minor (MS.) and PF. Concerto in G minor, Op. 23, Dvořák. †Symphonic Poem, 'Johanna d'Arc,' Moszkowski. *Orchestral Serenade, T. Wingham. † Dramatic Overture (Prize Composition), Gustav Ernest. Symphony, No. 3, in F, Brahms. 1st app. Clotilde Kleeberg, Oscar Beringer, Franz Rummel, Elly Warnots, Minnie Hauk, Marie Etherington, Carlotta Elliot, Mary Beare, Florence Major, Iver M'Kay, Arthur Thompson, A. C. Oswald, and W. H. Brereton. Herr Moszkowski made his first appearance in England this season, at the invitation of the directors.

1886. (Six concerts). Symphonies—No. 3, in F, Prout; *in C minor, St. Saëns. *Orchestral Scene, 'The Forest of Arden,' Oadsby. *Suite in F, and †Violin Concerto in C, Moszkowski. Pastoral Introduction, and Overture to second part of 'The Light of the World,' Sullivan. Overture, 'Graziella,' Bottesini. †Violin Concerto in A minor, Op. 53, Dvořák. Ingeborg's Lament (Frithjof), Max Bruch. 1st app. Frickenhaus, Fanny Davies, Tivadar Nachèz, Ondříček, Antoinette Trebelli, Agnes Larkcom.

1887. (Eight concerts.) Symphonies—No. 3, in C minor, 'The Scandinavian,' Cowen; No. 4, in E minor, Brahms; in F, Hermann Goetz. *Suite 'Roumanian,' Corder. Overtures—†'Kenilworth,' Macfarren; 'Di ballo,' Sullivan. 'Loreley,' Max Bruch. Quatnor Concertant, Oboe, Clarinet, Horn, and Bassoon, with Orchestra, Mozart. †Concerto for Piano-Pedalier (MS.) Gounod. †Vocal duet, 'Hark, her step' (MS., a revised setting for the Opera, 'The Canterbury Pilgrime'), Stanford. †Aria, 'Per questa bella mano,' with Contrabasso obbligato, Mozart. *Prayer of Nature (Byron), MS., Randegger. 1st app. Schönberger, Josef Hofmann, Lucie Palicot, Marianne Eissler, Nettie Carpenter, Marie de Lido, Ella Russell, Lillian Nordica, Nevada. At the close of the season Sir Arthur Sullivan resigned the conductorship, which he had held for 3 years.

1888. (Seven concerts.) Mr. F. H. Cowen appointed Conductor. Symphonies—in C (from an early set of six), Haydn; in D, and Norwegian Rhapsody, No. 2, Svendsen. Overtures—'Romeo and Juliet,' Macfarren; 'Œdipus,' Stanford; 'Siegfried Idyll,' Wagner. †Music to a 'Walpurgis Night,' Widor. †Serenade for strings, and †Tema con Variazioni from third Orchestral Suite, Tschaikowsky. Suite, selected by F. A. Gevaert from works by Rameau. Petite Suite, 'Jenx d'enfants,' Bizet. Pastoral Suite, J. F. Barnett. Two elegiac Melodies for strings, Grieg. *Three mythological pieces, 'Aphrodite,' 'Vulcan' and 'Pan,' Silas. Scotch Rhapsody, No. 1, Mackenzie. Song of Judith, Pront. 1st app. Fräulein Soldat, Otto Hegner, E. Grieg, A. Hollins, Liza Lehmann, Eleanor Rees, Mme. Fursch-Madi, Mrs. Hutchinson, Hilda Wilson, Carl Mayer. Herren Tschaikowski, Grieg and Svendsen, and M. Widor made their first appearance in England this season, at the invitation of the directors. After the fifth concert, Mr. Cowen, having been appointed Musical Conductor at the Melbourne Exhibition, was released from completing his engagement at the Philharmonic, and Herr Johan Svendsen, of Copenhagen, conducted the last two concerts of the season.

It is ardently to be hoped that a society so active in promoting the cause of true art, and in encouraging the composition of works of high aim, may long continue to pursue its honoured career. [C.E.S.]

* PHILLIPPS, ADELAIDE, a contralto singer, counted as American, though born in England at Stratford-on-Avon, in 1833. Her father was a chemist and druggist, and her mother, who was of Welsh birth, was a teacher of dancing. The family emigrated to America in 1840, going first to Canada, and then to Boston, Mass. Adelaide was early instructed in dancing by her mother, and on Jan. 12, 1842, made her first appearance on the stage at the Tremont Theatre, Boston, as an 'infant prodigy.' On Sept. 25, 1843, she began an engagement at the Boston Museum; she remained at this house eight years, playing a great variety of parts besides dancing, alone or with one or both of two brothers. Occasional trips to Philadelphia and New York were taken at this period. Her vocal gifts soon attracted the attention of connoisseurs, and, in 1850, she was introduced to Jenny Lind, then on a professional tour in America. The great singer advised the young actress to give herself up to the study of music, a subscription-list was started for the purpose of paying for her training, and she was sent to Manuel Garcia in London. She had before this received some instruction in music at home from Mme. Arnoult, a teacher of repute in her day, and Thomas Comer, a cultivated English musician and the director of the orchestra at the Boston Museum. Another fund was subscribed to enable Adelaide to pursue her studies for the opera in Italy. On Dec. 17, 1854, she made a début at the Teatro Carcano, Milan, as Rosina. In Aug. 1855 she returned to Boston, and in October appeared at a concert in Music Hall. She was then engaged for a series of operas of the English ballad school—'The Duenna,' 'The Devil's Bridge,' and 'The Cabinet'—at the Boston Theatre. Her American début in Italian opera was at the Academy of Music, New York, March 17, 1856, as Azucena in 'Il Trovatore.' Her success secured for her an engagement for five seasons. She went first to Havana, and subsequently to Paris (where she sang Azucena at Les Italiens in Oct. 1861), Madrid, Barcelona, and through Hungary and Holland. Her repertory comprised all the contralto parts in the operas that held their places on the Italian stage during the twenty-five years that she was known as an opera-singer. In 1879 she became identified with the Boston Ideal Opera Company, devoted to the presentation of operettas. She appeared with this company for the last time in Boston, on the Museum stage, where her early triumphs had been won, on Nov. 30, 1880. Her last appearance on any stage was at Cincinnati in December 1881. Miss Phillipps was a universal favourite with American audiences as a concert and oratorio singer. From Dec. 31, 1860, when she sang in the 'Messiah,' to Nov. 24, 1878, when she took part in Verdi's Requiem, she was a frequent and a welcome contributor to the concerts of the Handel and Haydn Society in Boston. In Sept. 1882, the state of her health induced her to go to Carlsbad. Some improvement was detected, but there came a sudden relapse, and she died on Oct. 3, 1882. Her remains were carried to Boston, and subsequently buried at Marshfield, Massachusetts, where the family had long lived on a fine estate purchased by Adelaide. She left a sister, Mathilde, also a contralto of excellent reputation in America, and three brothers. Brothers and sister were alike indebted to Adelaide for their education and start in life. Miss Phillipps's personal reputation was the best that a woman could enjoy. She was especially noted for her freedom from professional jealousy, and for her readi-

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ness to advise and encourage young singers. Her life was one of constant and hard labour, the care of a large family having early in life been thrown upon her, but she was always patient and cheerful. [F.H.J.]

PHILP, ELIZABETH, born 1827 at Falmouth, educated at Bristol under the care of Mary Carpenter, was taught singing by Manuel Garcia, and received instruction in harmony and composition from Hiller at the last-named place. She afterwards devoted herself to teaching singing and composition. Her first works were published in 1855, and comprised a Ballad, 'Tell me, the summer stars,' words by Edwin Arnold; also six songs from Longfellow, etc. Among other of her compositions we may name her setting of songs from 'The Water Babies,' of Elizabeth Barrett Browning's 'Inclusions' and 'Insufficiency,' of Victor Hugo's 'Chant des Lavandières,' also arranged by her as a duet; 'Le Soupir' (Prudhomme); 'Lillie's good morning,' 'Lillie's good night'; Duets 'The Moon is up,' and 'It was the time of roses; Part-songs, 'What is Love?' 'The Owl in the Ivy Bush,' etc. many of which were sung by herself and other vocalists at her own concerts, and became popular. Miss Philp was also the author of 'How to sing an English Ballad.' She died in London Nov. 26, 1885. [A.C.]

PHRASING. P. 707 *a*, l. 7, *for* dominant *read* subdominant.

PIANOFORTE, P. 713 *b*, l. 8, concerning Frederick the Great's pianofortes see SILBERMANN, vol. iii. p. 494 *b*. The examination of the one at the Neues Palais was made at the request of the writer, who had peculiar facilities for examining the pianofortes and harpsichords at Potsdam and Berlin accorded to him by H.I.H. the Crown Princess (since Empress) of Germany. P. 719 *a*, l. 19 from bottom, add that Isaac Hawkins took out the London patent for his son John Isaac Hawkins the inventor, who was at that time living in Philadelphia, U.S.A. P. 720 *a*, l. 14 from bottom, add that Pierre Erard had patented a system of fixed iron bars in Paris in 1822. He could not do so in London, being barred by Stodart's (Thom & Allen's) patent. Stodart refrained from opposing the Broadwoods when James Shudi Broadwood took out his patent for stringplate and bars in 1827. The writer had this particular information from Mr. Joseph Ries who died in 1882. *For* tension bars, *throughout the article, read* iron bars. P. 723, in the synopsis of inventions, etc., the date of John Broadwood's first 5½ F–C octave piano should be 1790, and that of his first six-octave C–C piano should be 1794. [A.J.H.]

PIANOFORTE MUSIC. P. 724 *a*, l. 19 from bottom, *for* 1712–1795 *read* 1710–1792; four lines below, *for* 1716–1776 *read* 1702–1762. P. 724 *b*, l. 4, *for* 1768 *read* 1767; l. 9, *for* 1730 *read* 1729; l. 21, *for* 1735 *read* 1734. P. 725 *a*, l. 20, *for* 1753 *read* 1754; l. 40, *for* 1757 *read* 1758; l. 9 from bottom, *for* 1757 *read* 1758. P. 725 *b*, l. 33, as to the date of Steibelt's birth see vol. iii. p. 699 *b*. P. 726 *b*, l. 31 from bottom, as to the date of Pollini's birth see vol. iii. p. 9 *a*; the date of his death is 1746. P. 727 *a*, l. 18, *for* 1839 *read* 1840; l. 28, *for* 1835 *read* 1853. P. 727 *b*, l. 30 from bottom, *for* 1783 *read* 1784. P. 728 *a*, l. 29, the date of Grund's death is 1874. P. 729 *a*, l. 21 from bottom, add date of death of Benedict, 1885; l. 8 from bottom, *for* 1804 *read* 1806. P. 729 *b*, l. 22 *omit the word* valse *before* 'Pluie des Perles'; l. 27, *for* 1806 *read* 1808; l. 25 from bottom, *for* 1880 *read* 1879; l. 18 from bottom, add date of death 1882. P. 730 *b*, l. 18, add date of death of Rosellen, 1876; l. 23, that of Hiller, 1885; l. 33, that of Liszt, 1886. P. 731 *a*, l. 14, add date of death of Alkan, May 1888. P. 731 *b*, l. 7, add death of Le Couppey, 1887; l. 18, *for* 1855 *read* 1856; l. 36, add death of Volkmann, 1883; l. 42, that of Voss, 1882. P. 732 *b*, l. 15 *for* 1818 *read* 1814; l. 18, add death of Kullak, 1882; l. 31, add that of Lacombe, 1884; l. 39, that of Gutmann, 1882; l. 45, omit date of death as Ravina is still alive (1887); last line of column, add death of Evers, 1875. P. 733 *a*, l. 6, add death of Brinley Richards, 1885; l. 12, *for* 1820 *read* 1818; l. 16, add death of Köhler, 1886; l. 29 from bottom, *for* 1821 *read* 1811; l. 3 from bottom, add death of Raff, 1882. P. 733 *b*, l. 22 from bottom, add death of Smetana, 1884; l. 5 from bottom, that of Eschmann, 1882. P. 734 *a*, l. 7, that of Ehlert, 1884; l. 12, that of Moritz Strakosch, 1887; l. 30, that of Merkel, 1885. P. 734 *b*, l. 11, that of R. de Vilbac, 1884; l. 14 from bottom, that of Jaell, 1882; l. 5 from bottom, that of Hecht, 1887. P. 735 *a*, l. 4 from bottom, that of Ritter, 1886, last line, *for* 1838 *read* 1837.

PIANOFORTE-PLAYING. P. 736 *a*, l. 3 from bottom, *for* 1760 *read* 1757. P. 737 *b*, l. 13 from bottom, as to Steibelt's birth see vol. iii. p. 699. P. 738 *b*, l. 5 from bottom, *for* 1805 *read* 1806. P. 739 *a*, l. 26, *for* 1788 *read* 1784. P. 741 *b*, l. 14, *for* 1847 *read* 1845. P. 742 *b*, l. 14 from bottom, add death of Hiller, 1885. P. 743 *a*, l. 2, add death of Kullak, 1882. In the table on p. 744 the following corrections are to be made:—Col. *a*, death of Schubert to be altered to 1767; birth of Nanette Streicher (Stein) to 1769. Col. *b*, birth of Kalkbrenner to 1784, and that of Lucy Anderson to 1790, death of Benedict added, 1885, and Mme. Oury's birth corrected to 1808. Col. *c*, J. Kufferath's death to be added, 1882; do. Hiller and W. H. Holmes, 1885; do. Liszt, 1886, and Voss, 1881. Döhler's death to be corrected to 1858. P. 745, col. *a* of table, omit date of Ravina's death, and insert those of Kullak, 1882; Mortier de Fontaine, 1883; Lacombe, 1884; Gutmann, 1881, Evers, 1875; and Köhler, 1886. Litolff's birth to be corrected to 1818, and that of Horsley to 1822. Col. *b*, add deaths of Wehle, Moritz Strakosch, Lindsay Sloper, 1887; and Jaell, 1882. Col. *c*, add dates of deaths of Ritter,

886, and Brassin, 1884, whose birth is to be ltered to 1836. Col. *d*, add date of death of . V. Alkan, May 1888.[1]

PIATTI, ALFREDO. Add day of birth, Jan. 8.

PICCINNI. P. 748 *a*, l. 27 from bottom, *or* 17 *read* 27. P. 748 *b*, l. 28, *for* Feb. 20 *ead* Feb. 22; l. 19 from bottom, *for* Feb. 28 *ead* Feb. 25.

PICCOLOMINI, MARIA. The date of birth s 1836, as given hy Pougin, Paloschi, and Mendel. Lines 5–6 of article, *for* Signors Mazarelli and P. Romani *read* Signora Mazzarelli nd Signor Pietro Romani. P. 751 *b*, l. 6, *for* April 33 *read* April 30, and add that the occaion was the second performance of the opera, vhich had been produced on the 26th of the nonth. In 1884 a testimonial was set on foot or the artist, who was reported to be in reluced circumstances. ('Daily News,' March 21, 1884.)

PIETEREZ, ADRIAN, born at Bruges early in he 15th century, is the earliest knnwn organuilder in Belgium. He built an instrument in 1455 at Delft, whioh is still in the new church; but it has been so often restored that nothing remains of his work. [V. de P.]

PIETOSO, 'pitiful' or 'compassionate.' As a musical direction it indicates that the passage to which it refers is to be performed in a sympathetic style, with much feeling. Although the term appears in Brossard's Dictionary, where it is defined as 'd'une manière capable d'exciter de la pitié ou de la compassion,' it is not to be found in Beethoven's works, and the 'romantio' composers, in whose music it might be expected to occur frequently, seem to prefer other terms to indicate the same intention. 'Con duolo' is Weber's favonrite equivalent, and most composers find 'espressivo' sufficiently definite. [M.]

PILGRIME VON MEKKA, DIE. Line 4 of article, add that it had been previously played at Schönbrunn with French words in 1764, that it was produced in German in Vienna in 1776, and in Paris, as 'Les Foux de Medina,' 1790.

PINSUTI, CIRO. Add date of death, March 10, 1888.

PIRATA, IL. Line 3, *for* in the autumn of, *read* on Oct. 27.

PISCHEK, JOHANN BAPTIST. See vol. iii. p. 54 *a*.

PITTMAN, JOSIAH. Add date of death, April 23, 1886.

PIXIS. Line 14 from end of article, *for* Dec. 21 *read* Dec. 20.

PIZZICATO. Add that early instances of the use of this effect are to be found in Handel's 'Agrippina,' 'Pastor Fido,' 'Terpsichore,' and in an air by Hasse, written for Mingotti in 1748.

PLAIN SONG. Add to references on p. 765 *b*, and 766 *a*, a reference to GREGORIAN TONES in Appendix, vol. iv. p. 655.

[1] The news of Alkan's death in Paris arrived after the earlier sheets of this Appendix were printed.

PLANTÉ, FRANÇOIS, born at Orthez in the Basses Pyrenées, March 2, 1839, appeared in Paris at a very early age as an infant prodigy, playing the piano with much success. In Dec. 1849 he entered Marmontel's class at the Conservatoire, and in the following year carried nff the first prize. He was then before the public again as a performer, for some three years, during which time he played frequently at the chamber concerts given hy Alard and Franchomme; in 1853 he returned to the Conservatoire to study harmnny nnder Bazin. Here he obtained a second prize in 1855. It must be regarded as a fortunate circumstance that, at a party at whieh he was playing, the audience persisted in talking to an extent that highly offended Planté; whereupon he retired in great wrath to the Pyrenees, where he remained for nearly ten years, becoming familiar with the compositions of all schools, and counteracting the eviils which necessarily accompany such a career as his had hitherto been. He did not reappear in Paris until 1872, when he devoted himself to playing on behalf of various charitable objects. A series of concerts given with Alard and Franchomme established his position, and thenceforth he has held a distioguished place among French pianists. He has undertaken many successful concert-tours on the Cootinent, but has never appeared in England. His playing is characterized by repose, maturity of style, and rare intelligence. He is Chevalier of the *Légion* d'honneur. (Pougin's supplement to Fétis.) [M.]

PLAYFORD, JOHN. Add that he commenced business as a book pnblisher about 1648. His first musical publication was 'The English Daocing Master: or Plaine and easie rules for the dancing of Country Dances,' with the tune to each daoce, bearing the date 1651, hut really issued in or about Nov. 1650, which became very popular, and during the next 80 years, nnder the title of 'The Dancing Master,' ran throngh 18 editions. [W.H.H.]

Line 8 of article, *for* 1679 *read* 1681. Line 10, the date 1680 should probably be 1681, as in that year his house at Islington was advertised for sale, and it is not likely that he would have set np the house in Arundel Street before getting rid of his former residence. Line 12 from end of article, the date of Henry Purcell (the younger's) death should probably he 1703.

PLEYEL. P. 3 *b*, correct date of CAMILLE PLEYEL'S birth to Dec. 18, 1788. (Pougin; Mendel's supplement.) Line 23 from bottom, *after* Moke *add* or Mooke. *Add* Berlioz in 1830 was violently in love with her, as an episode in his great passion for Miss Smithson; and her ccolness after his departure for Rome nearly caused him to commit a frightful crime. See his Biography, chnp. 34, and 'Lettres intimes,' xxvii–xxxiii. Also in M. Jullien's 'Hector Berlioz,' 1888.

PLEYEL & CO. Line 12 of article, add date of death of Henri Pape, Feb. 1887.

POHL, C. F. Line 13 from end of article, add that the second volume of the Life of Haydn was published in 1882, and that the third is in course of completion by Herr Mandyczewski, to whom Herr Pohl left his materials at his death, which took place in Vienna, April 28, 1887.

POHLENZ, CHRISTIAN AUGUST. See vol. iii. p. 54 *b*, in which, *for* which he appears to have held for nine years (p. 55 *a*, l. 1), *read* he had held since 1827.

POLLEDRO, G. B. Line 12 of article, *for* that year *read* the previous year.

POLLINI, FRANCESCO. Add a second christian name, GIUSEPPE. Correct date of death to Sept. 17, 1846.

POLLITZER, ADOLPHE, was born at Pesth in 1832, and after studying music in his native town, in 1842 went to Vienna, where he studied the violin under Böhm, and composition under Preyer. After gaining the first prize at the Conservatorium in 1846, he went on a concert tour through the principal towns of Germany, and finally went to Paris, where he continued his studies under Alard. By the advice of Erard, in 1851 Mr. Pollitzer came to London, where he has since resided, having occupied the position of leader at Her Majesty's Opera, the Royal Choral Society, the New Philharmonic, and a professorship at the London Academy of Music. He has written violin concertos and solos which are still in manuscript. [W.B.S.]

POLONAISE. P. 11, last line but one before first musical example, *for* major seventh *read* leading note.

POLONINI. P. 11 *b*, l. 2 from end, add that he died in the autumn of 1880.

PONCHIELLI, AMILCARE. Add that 'La Gioconda' was produced with success at Covent Garden, May 31, 1883, and that the composer died Jan. 16, 1886. Among his last compositions is a hymn in memory of Garibaldi, performed in Sept. 1882. His last work of all was an opera in 3 acts, 'Marion Delorme,' produced at the Scala, March 17, 1885. In April, 1881, Mr. Carl Rosa produced his 'Promessi Sposi' at Birmingham.

POPULAR ANCIENT ENGLISH MUSIC. Add that the author of 'Popular Music of the Olden Time,' etc., Mr. W. Chappell, died Aug. 20, 1888, at his house in Upper Brook Street. See the obituary notice in the 'Musical Times' for September, 1888.

PORTA, COSTANZO, born at Cremona (1520–30 ?); studied under Willaert at Venice, where his motets (Bk. I) were printed in 1555 (Draudius alone giving 1546 as the date of their first issue); became a Franciscan monk; was chapelmaster at Osimo till 1564; then held similar posts at Padua, first perhaps in the cathedral, for the 52 Introits published in 1566, are dedicated to the cathedral chapter, and later in the church of S. Antonio. These Introits, designed for the Sundays throughout the year, and a second set of the same for saints' days, were among the first works printed by Claudio Merulo, the organist of St. Mark's, Venice, who wrote of Porta as 'his very dear friend and one with very few equals in his profession.' Merulo's opinion has been endorsed by all competent critics down to our own times, and by common consent Porta ranks as one of the great contrapuntal masters. Arisius, moreover, speaks of him as proficient in all the liberal arts.

In 1569 he left Padua to become chapel-master at Ravenna, and one of the teachers in the boys' school founded in that city in 1568 by the young cardinal Giulio Feltrio della Rovere, who had lately been appointed archbishop and was meditating reforms in the music of his cathedral; in accordance no doubt with the recent decisions of the council of Trent. The school was a success and Porta had several good pupils, but with reform in music itself he had scant sympathy. Composers indeed at that time were passing through a period of depression. Forbidden any longer to use in their choirs works of the older masters which they reverenced, and had hitherto regarded as models for their own art, they were now called upon to supply new compositions written under such conditions in respect of simplicity and brevity as must greatly have lessened the interest in their task. Porta disliked the introduction of new masses. His mind was 'hostile' to the duty of composing them; scruples of all kinds assailed him. 'I thought,' he writes, 'it behoved me rather to guard from an unjust oblivion the works which the great composers have left to posterity, so apt as they are to their purpose, so full of beauty, delight, and charm.' Accordingly, for many years he published nothing, but in 1575 the archbishop, in granting his request to be removed from Ravenna to the church 'della Santa Casa' at Loreto in succession to Pionerio, extracted from him a more distinct promise to publish some new works, urging him to aim at a style which would make it not only *possible* but even *very easy* to hear the words of the mass, and recommending *brevity* as specially suitable to Loreto, where it was an object not to tire the large congregations of pilgrims in all ranks of life, who came to worship at the shrine. Porta, however, still delayed. Further pressure was put upon him. His word, he was told, had been given and his honour was at stake. Moreover the serious illness of the Archbishop in 1577 may have warned him to delay no longer the fulfilment of his promise. So, at length, without resting day or night, and with great anxiety of mind, he prepared 12 masses, the first six (*a* 4) of a simple character, and the rest (*a* 5 and *a* 6, and some settings of the Agnus Dei *a* 7 and *a* 8) of somewhat more elaborate design. The dedication was signed July 4, 1568, and addressed to the Archbishop, who died two months later (Sept. 3). A copy of this work, which must be rare, since certain dates fixed by the preface have not been given in former accounts of the composer, is now in the British

luseum. The masses are of great interest, for ey belong to the same period as the three famous asses of Palestrina, and owe their existence d style to the same circumstances. Leaving oreto, Porta went back to Ravenna; for Pom·nius Spretus, describing the entry of Cardinal 'orza into that city on Nov. 6, 1580, mentions e performance of 'a delightful piece of music mposed by M. Costanzo Porta of Cremona, the st musician of the time, and chapel-master of ir cathedral.' To this year belong 52 motets 5, 6, 7, 8), from which Burney has chosen the aborate 'Diffusa est gratia' to priot in his His·ry. In 1585 a set of motets (a6) were dedicated Pope Sixtus V, from the title-page of which we ow that Porta had returned to Padua as chapel-aster in the cathedral. In 1595 he was ap·inted to the church of S. Antonio 'for the cond time,' and held this post till his death in ne 1601. An assistant, B. Ratti, had been ap·inted the previous year to help him on account his great age. Many extracts from his works e given in modern notation by Paolucci, Cho·n, Martini, Proske, etc. A curious example is e piece which Hawkins has copied from Artusi, 4-part setting of 'Vobis datum est nosce mys·rium' which can be sung upside down. Four oks of madrigals represent Porta's contribution secular music. [J.R.S.-B.]

PORTOGALLO. Line 2 of article, add ristian name, MARCANTONIO. Line 4, *for* in ·63 *read* March 24, 1762. Line 11 from end article, add exact date of death, Feb. 7, 1830.

POTT, AUGUST. Add that he died in Nov. 83.

POTTER, CIPRIANI. P. 23 *a*, l. 27, *for* erndale Bennett *read* Charles Lucas (cor·cted in late editions). Add that on March 8, 24, he introduced Beethoven's C minor Con·rto at the Philharmonic Concert.

POUGIN, ARTHUR. Add the most impor·t of his later works, a 'Life of Verdi,' pob·hed first in Italian, 1881, and translated by E. Matthew, 1887.

PRACTICAL HARMONY. Lines 14, 15, article, *for* vols. i. and ii. alone *read* all the lumes.

PRAETORIUS. P. 25 *b*, l. 19 and note 3, *for* 18 and 1519 *read* 1618 and 1619. Add that tis'e date is correct. The order of publication the 'Syntagma' is as follows:—
Vol. I. Part 1. Wolfenhüttel, 1614; Part 2. ittenberg, 1615.
Vol. II. Part 1. Wolfenhüttel, 1619; Part 2. to, 1620. [W.B.S.]

PRENTICE, THOMAS RIDLEY, born July 6, 42, at Paslow Hall, Ongar, entered the Royal ademy in 1861, studying the piano under Mr. alter Macfarren, and harmony and composi·n under the late Sir. G. A. Macfarren. In 53 he obtained the Silver Medal and the tter Exhibition. On leaving the institution was elected an associate, and since that ie has been chiefly engaged in pianoforte teaching. In 1869 he started 'monthly popular concerts' at Brixton, which were carried on for five years, the assistance of first-rate artists being secured, and many new works, both English and foreign, being performed. For some years he gave an annual concert at the Hanover Square Rooms. At the Crystal Palace he played Beetho·ven's Rondo in B♭ with orchestra, for the first time in England. [See vol. iv. p. 538, no. 151.] For some time he held the post of organist at Christ Church, Lee Park. In 1880 he was appointed professor of the piano at the Guildhall School of Music, and in the same year he organized an extremely successful series of 'twopenny concerts' in Kensington Town Hall, especially intended for the working class. During the two seasons in which the scheme was carried on, many artists of eminence appeared, and chamber music of a high class was given. In 1881 he became professor at the Blackheath Conserva·toire of Music. His compositions include a cantata, 'Linda,' for female voices, several anthems, 'Break forth into joy,' 'I love the Lord,' etc., part-songs, trios, etc., besides nomerous songs and pianoforte pieces, among the latter of which may be mentioned a 'Gavotte fantastique,' an elegy, a minuet and trio, etc. He edited six cantatas by Carissimi, with accompaniments, and has lately completed an excellent series of in·struction-books for the pianoforte under the col·lective title of 'The Musician' (Swan Sonnen·schein & Co.), in which special stress is laid upon the analysis of musical compositions from the beginning of pianoforte study. [M.]

PREYER, GOTTFRIED. Line 2 of article, *for* March 15, 1808, *read* May 15, 1809.

PRINCESS IDA; OR CASTLE ADAMANT. Comic opera in a prologue and two acts, written by W. S. Gilbert, music by Arthur Sullivan. Produced at the Savoy Theatre, Jan. 5, 1884. The piece was called 'a respectful operatic perversion of Tennyson's "Princess."' [M.]

PROFESSOR. Line 6 of article, *for* 1848 *read* 1847. Page 33 *a*, l. 8, add the date of Dr. C. V. Stanford's election to the Cambridge Pro·fessorship, Dec. 1887. Line 21 from bottom of the same column, *for* 1845 *read* 1847. Line 17 from bottom, *for* 1862 *read* 1861.

PROGRAMME-MUSIC. Page 34 *b*, l. 32, omit the mention of Weber's Concertstück, as that is a specimen of intentional 'Programme-music.' The authority for Weber's intention is handed down by Sir Julius Benedict, in his life of Weber. The sentence on p. 35 *b*, i. 4–7 after musical example, is to be omitted, since both Jannequin and Gombert wrote pieces with the title of 'Le Chant des Oyseaux.' The com·position by the former is for four voices, and was published in 1551, that of Gombert being for three voices, and published in 1545. Line 30 from bottom of same column, omit the words 'Soprano, Alto, Tenor and Bass,' since the com·position referred to is in three parts, not four. It is 'in four parts' in the sense only of being in four sections, or movements. Correct the

sentence beginning 7 lines below, with the words 'Mr. Bird's Battle' by a reference to LESSON, and VIRGINAL MUSIC, where the exact title is given. The detailed title of the piece from which the first examples on p. 36 are taken will be found in the article last mentioned, vol. iv. p. 308 *a*, note 2. P. 36 *b*, l. 19–26, the statement that the titles given by Couperin to his harpsichord pieces have no application in the sense of 'Programme-music,' is to be corrected; to mention but two instances out of many, 'Le Reveil-matin' is as true a specimen of the class as could be found in all music, while 'La Triomphante' exceeds 'The Battle of Prague' as far in graphic delineation as it does in musical beauty. P. 39 *b*, l. 30 from bottom, *for* the preludes 'Tasso,' etc., *read* the symphonic poems, 'Les Préludes,' 'Tasso,' etc.

PROMENADE CONCERTS. P. 40 *b*, l. 8 from bottom, *for* 1851 *read* 1850.

PROPORTION. P. 41 *b*, in the diagram, above the figure 8 in the top row of figures, the sign should be a semicircle, not a circle. The note below the sign is correct.

PROUT, EBENEZER. Add to list of compositions Minuet and trio for orchestra, op. 14; 'Queen Aimée,' a cantata for female voices, op. 21; 'Freedom,' for baritone solo, chorus and orchestra; a Symphony in F, No. 4. op. 23 (Birmingham Festival, 1885); Symphony in D, No. 4 (MS. Oxford, 1886); a Magnificat and Nunc Dimittis in D; a scena for contralto and orchestra, 'The Song of Judith,' Norwich, Festival 1867, etc.

PRUCKNER, CAROLINE, singer and professor, was born at Vienna in 1832, and developed dramatic feeling together with a powerful voice so early in life that, notwithstanding the counsels of prudence, she was heard (at a provincial theatre) in the part of Adalgisa when only 15. An engagement followed in 1850 at the Hanover Court Theatre, where she won much applause as Martha, Susanna, Leonora ('Stradella,') etc. Two years later similar success attended her performances, at Mannheim, of more arduous parts, such as Elvira and Valentine. Thus seemingly launched upon a brilliant career, Caroline Pruckner must have cruelly felt the total loss of her voice in 1855, when she was barely 24 years of age; and it speaks well for the courage and the temper of the budding prima donna that she at once recognised the extent of the disaster and resigned herself in the best possible way by devoting herself to teach the art she loved, especially that branch of it which is concerned with the nursing of the vocal organs (as a part of voice-training), and the healing of injuries done by forcing and other ill-usage. Fräulein Pruckner applied her newly acquired science to her own case; and to some extent her voice recovered its power. It was at Luih's Polyhymnia that she entered upon her professorial life; after two years, in 1870, she opened an independent School of Opera in the Feinfalter Strasse, whence a move was effected in 1887 to the Hohenstanfengasse. Her 'Theorie und Praxis der Gesangskunst' (Schlesinger 1872) has gained for the authoress a wide celebrity, and on the appearance of a second edition (1883), the Grand Duke of Mecklenburg-Schwerin decorated her with a gold medal for art and science. The production of new songs and cantatas is an important feature of the concerts and lectures given at the Schools of Song and Opera by Fraulein Pruckner and her pupils. [L.M.M.]

PSALTER, THE ENGLISH METRICAL, or paraphrastic rhyming translation of the Psalms and Evangelical Hymns, intended to be sung, dates from the third year of King Edward the Sixth, the year 1549; but if we may believe the account usually given of the subject, the practice of singing compositions of this nature in England is far older, having existed among the sympathisers with the new doctrines, long before the Reformation; it may even have had its beginning among the followers of Wycliffe or Walter Lollard. With regard to this supposition, one thing only is certain: Sternhold's translations—the nucleus of the metrical psalter which has come down to us—were not by any means the first. Sir Thomas Wyat the elder had already translated the seven penitential psalms, and the Earl of Surrey three others; and in 1549, the year in which Sternhold's first small work was published, without tunes, there appeared a metrical translation of the Psalter complete, together with the Evangelical Hymns, and music set in four parts, of which the title is as follows:—

The Psalter of David newely translated into Englyshe metre in such sort that it maye the more decently and wyth more delyte of the mynde, be read and songe of al men. Wherunto is added a [1] note of four partes with other thynges, as shall appeare in the Epistle to the Readar. Translated and Imprinted by Robert Crowley in the yere of our Lorde MDXLIX the XI daye of September. And ere to be sold in Eley rentes in Holbourne. Cum privilegio ad Imprimendum solum.[2]

In the 'Epistle to the Readar' the music is described thus:—

A note of song of iiii parts, which agreth with the meter of this Psalter in such sort, that it serveth for all the Psalmes thereof, conteyninge so many notes in every part as be syllables in one meter, as appeareth by the dyttie that is printed with the same.

This book is extremely interesting, not only in itself, but because it points to previous works of which as yet nothing is known. In his preface the author says:—'I have made open and playne that which in other translations is obscure and harde,' a remark which must surely apply to something more than the meagre contributions of Surrey and Wyat; and indeed the expression of the title, 'the Psalter of David newly translated,' seems clearly to imply the existence of at least one other complete version. The metre is the common measure, printed not

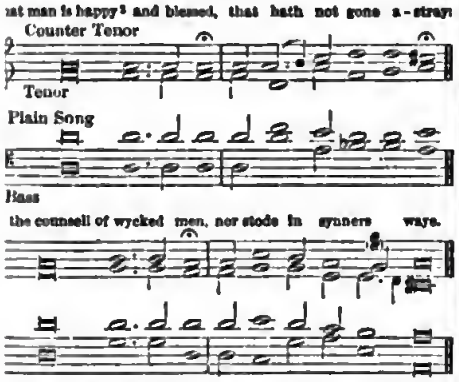
1 'Note' or 'cote of song,' was, or rather had been, the usual description of music set to words. At this date it was probably old-fashioned, since it seldom occurs again. In 1544, Cranmer in his letter to Henry VIII. respecting his Litany, speaks of the whole of the music sometimes as 'the note,' and sometimes as the 'song.'

2 The unique copy of this book is in the library of Emanuel College, Oxford. Thanks are due to the College for permission to examine it.

now, in four lines of eight and six alternately, ut in two lines of fourteen, making a long ıyming couplet.[1] The verse, compared with ıher work of the same kind, is of average merit: ıe author was not, like Surrey or Wyat, a poet, ut a scholar turned puritan preacher and inter, who pretended to nothing more than a anslation as faithful as possible, considering the ecessities of rhyme. But the most interesting ing in the book is the music, which here llows:—

Mode IX.

at man is happy[2] and blessed, that hath not gone a-straye



Its interest is of several kinds. In the first ıce it is the earliest music to an English metrical rsion as yet discovered. It is also a double ant, a musical form hitherto supposed unknown l a hondred years later; and it thos shows what a simple transition the passage from anting the prose psalter to singing the metrical e might be accomplished. It would be unwise argue from this single specimen that it was accomplished, or that we see here the typical rly English metrical psalm-tune; hnt certainly e discovery of this little composition, so ob-osly intermediate in character, very moch ninishes the probability that anything like the orale form, which soon afterwards prevailed, s known in England at this time.

We now enter upon the history of what after-rds became the authorized version. In the ır 1548 or 1549—it is uncertain which, hut sibly early in 1549—appeared a small volume h the following title:—

ertayns Psalmes chosen out of the Psalter of David l drawen into Englishe Metre by Thomas Sternhold, me of ye Kynges Maiesties Robes. London, Ed-dus Whitchurche.'

is volume, which is without date, contains psalms only, in the double common measure, four lines of fourteen, hy Sternhold alone, hout music. Sternhold died in 1549, and on c. 14 of that year another edition was pub-ed, with a new title:—

ll such psalmes of David as Thomas Sternehold groome nf ye Kinges Maiesties Robes didde in his lime draw into Englieh metre. Newly imprinted by ward Whitchurche.

[1] This was the usual way of printing the common measure in ıley's day, and for many years afterwards.

[2] In the original the reciting note is divided into semibreves, one ach syllable.

Besides the original 19, this edition contains 18 hy Sternhold; and, printed as a second part, a supplement of 7 hy J. Hopkins, without music. This is the volume which in previous accounts of the subject[3] has been usually described as the first edition; and no mention is made of Hopkins's supplement. It has also been usual to describe the contents as 'fifty-one psalms'; the actual number, it will be seen, is 44. Lowndes mentions a second edition of this work in the following year:—'hy the widowe of Jhon Harrington, London, 1550.'

In this year also William Hunnis, a gentleman of the Chapel Royal, published a small selection of metrical psalms, in the style of Sternhold, with the following title:—

Certayns Psalme chosen ont of the Psalter of David, and drawen furth into English Meter by William Hunnis. London, by ths wydow of John Herforde, 1550.

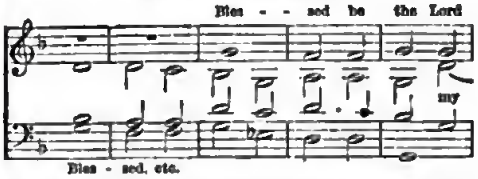
A copy of this work is in the puhilo library of Camhridge. There is nu music. In 1553 appeared a third edition of the volume dated 1549, again puhlished by Whitchurche. This edition contains a further supplement of 7 psalms, hy Whittingham, thus raising the number to 51. There is still no musio. Lowndes mentions another edition of the same year, 'hy Thom. Kyngston and Henry Sutton, London.'

To this year also belongs a small volume containing 19 psalms in the common measure, which is seldom mentioned in accoonts of the suhject, hut which is nevertheless of great interest, since it contains music in four parts. The title is as follows:—

Certayns Psalmes select out of ths Psalter of David, and drawno into Englyshe Metre, witb notes to every Psalme in iiij parts to Synge, by F. S. Imprinted at London by Wyllyam Seres, at the Sygne of the Hedge Hogge, 1553.[4]

In the dedication, to Lord Rnssell, the anthor gives his full name, Francys Seagar. The mosio is so arranged that all the four voices may sing at once from the same book: the parts are separate, each with its own copy of words; the two higher voices upon the left-hand page, the two lower upon the right; all, of course, turning the leaf together. Though the music continues throughout the book, the actual numher of compositions is found to be only two, one heing repeated twelve times, the other seven. The first is here given:—

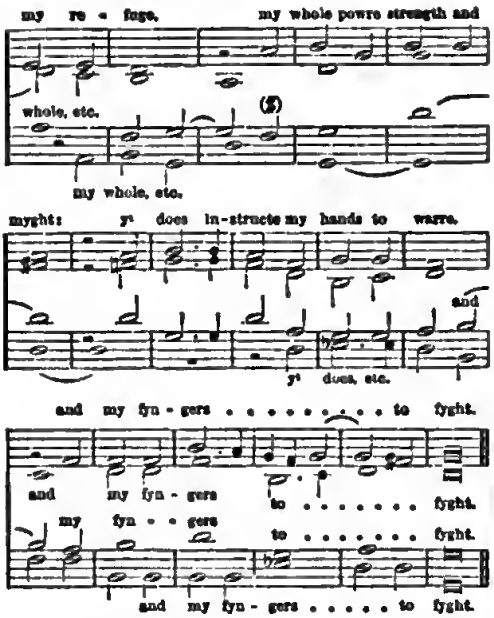
Mode II. Transposed.[5]



[3] Except in that given by Warton, who speaks of *several* editions during Sternhold's lifetime; it is impossible however to corroborate this.

[4] The unique copy of this book is in the library of Emmanuel College Cambridge. Thanks are due to the College for permission to examine it.

[5] The original is without bars.



It will he perceived that we have not yet quite arrived at a tune. The part next above the bass, in descending hy one degreo npon the final, performs the office of a cantus firmus, but exhlbits no other characteristio of a tune that could be sung alone. The composition is in fact a little motet, full of points of imitation, but capable of repetition. It is written in a style which will be easily recognised by those who are acqnainted with Dr. Tye's music to his metrical Acts of the Apostles (also pnblished in this year) or with the four-part song 'In going to my naked bed'; a native style, founded upon the secular part-songs of Fayrfax, Cornysshe, Newark, and Banister, which had been growing up during the reign of Henry the Eighth. We see it here, however, in an imperfect shape, and its development into a flowing, consecutive common measure tune is only to be found in Tye's work.[1] It is true that Tye, in the last line of his compositions generally, and occasionally elsewhere, somewhat injured the rhythmical continuity by introducing a point of imitation; hut that was so obviously a concession to scholarship, and conld with so little difficulty have been altered, that we may certainly ascribe to him the invention of an English form of psalm tune, in four parts, suitable for popular use, and far more beautiful than the tunes in chorale form to which it was compelled to give way. The influence of Geneva was at this time exceedingly powerful in England, and the tendency, slight as it is, to florid descant in Tye's work, must have been to the reformers extremely objectionable; for just as unisonous psalm-singing was to the papist the sign of heresy, so not less to the reforner was florid descant the sign of popery. To this, no doubt, it is owing that no more tunes were written in this style.

[1] One of Tye's tunes has already been printed entire in this work. See article WINDSOR OR ETON TUNE.

The pnblications of this year probably took place before July, which was the month of the king's death; and nothing further was produced in this country during the reactionary reign of his successor. But in 1556 an edition of Sternhold was published in Geneva, for the use of the Protestants who had taken refuge there, which is extremely important in the history of the subject, since it contains the first instalment of those famous 'Church tunes,' some at least of which have been sung, Sunday after Sunday, in our English churches, from that day to this. The book appeared with a new title:—

One and fiftie Psalmes of David in English metre, whereof 37 were made by Thomas Sternehelde and the rest by others. Conferred with the hebrewe, and in certeyn places corrected as the text, and sens of the Prophete required.[2]

The date is gathered from the second part of the book, which contains the Geneva catechism, form of prayer, and confession, and is printed 'by John Crespin, Geneva, 1556.' No addition, it will be seen, had been made to the number of translations: it only remains, therefore, to speak of the tunes. In one respect this edition differs from all others. Here a new tune is given for every Psalm; in snbsequent editions the tunes are repeated, sometimes more than once. They are printed without harmony, in the tenor or alto clef, at the head of the Psalm; the first verse accompanying the notes. The question has often been discussed, what the Church tunes are; what their origin, and who their author. Burney says they are 'mostly German'; hnt that is impossible, since the translations in the edition of Sternhold which the emigrants took with them to Geneva were all, except one or two, in double common measure; and there are no foreign tunes of this date which will fit that peculiarly English metre. The true answer is probably to be found in Ravenscroft's classified index of the tunes in his Psalter, pnblished in 1621; where, under the heading of 'English tunes imitating the High Dutch, Italian, French and Netherlandish tunes,' will be found almost all the original 'Church tunes' which remained in nse in his day. According to this excellent authority, therefore, the 'Church tunes,' as a whole, are English compositions. Furthermore, considering that they appear for the first time in this volume, published at Geneva, three years after the emigration, it becomes exceedingly probable that they are imitations of those which the emigrants found in use at Geneva among the French Protestants; which were chiefly, if not entirely, the tunes composed by Guillaume Franc for the Psalter of Marot and Béza. [See BOURGEOIS and FRANC in App.] Some of the French tunes evidently at once became great favourites with the English Protestants. Already in this volume we find two most interesting attempts to adapt the famous French tune now known as the Old Hundredth to the double common measure. One is set to the 3rd Psalm, the other to the 68th. In both the first line is note for note the same as in the French tune, the difference begins with the difference of

[2] The unique copy of this book is in the Bodleian Library.

netre, in the second line. We find further that s the translation of the Psalter proceeded to-vards completion, Keith and Whittingham, esidents in Geneva, rendered some of the later salms into special metres, and re-translated thers—among them the 100th, in order to pro-ide for the adoption of the most admired French unes intact: these will be mentioned in detail, s far as they have been as yet identified, later n. The question of authorship is of secondary nterest. There were at this time, no doubt, many English musicians capable of composing hem, among the organists or singing men f the Cathedrals and Chapels Royal, who are nown to have entered almost as warmly as he clergy into the religious discussions of the me, and of whom many took refuge at Geneva long with the clergy. Immediately upon the eath of Mary, in 1558, this work found its way o England. The tunes at once became popular, nd a strong and general demand was made for berty to sing them in the churches. In the llowing year permission was given, in the 49th ection of the injunctions for the guidance of the ergy; where, after commanding that the former rder of service (Edward's) be preserved, Eliza-eth adds:—

And yet nevertheless, for the comforting of such as delight in music, it may be permitted, that in the beginning or in the end of Common Prayer, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived.

his permission, and the immediate advantage hat was taken of it, no donbt did much to ncrease the popular taste for psalm-singing, and hasten the completion of the Psalter. For in he course of the next year, 1560, a new edition ppeared, in which the number of Psalms is ised to 64, with the following title:[1]—

Psalmes of David in Englishe Metre, by Thomas Sternehelde and others: conferred with the Ebrue, and certeine places corrected, as the sense of the Prophete required: and the Note joyned withall. Very mete to be used of all sorts of people privately for their godly solace & comfort, laying aparte all ungodly songes & balades, which tende only to the nourishing of vice, and corrupting of youth. Newly set foarth and allowed, according to the Quenes Maiestie Iniunctions. 1560.

There is no name either of place or of printer, but in all probability it was an English edition. Though no mention is made of them in the title, this work includes metrical versions of three of the Evangelical Hymns, the ten Commandments, the Lord's Prayer, and the Creed. It may have included a few more of the same kind, but the only known copy of the work is imperfect at the end, where these additions are stated as a kind of supplement. The practice of repeating the tunes begins here, for though the number of psalms has been increased, the number of tunes has diminished. There are only 44, of which 23 have been taken on from the previous edition; the rest are new. Among the new tunes will be found five adopted from the French Psalter, in the manner described above. They are as follows:—The tunes to the French 121st, 124th, and 130th, have been set to the same psalms in the English version; the French 107th has been compressed to suit the English 120th; and the French 124th, though set to the same psalm in the English version, has been expanded by the insertion of a section between the third and fourth of the original; the French psalm having four lines of eleven to the stanza, the English five. The tune for the metrical commandments is the same in both versions.

[1] The unique copy of this work is in the library of Christ Church, Oxford. Thanks are due to the College for permission to examine it.

By the following year 23 more translations were ready; and another edition was brought ont, again at Geneva:[2]—

Foure score and seven Psalmes of David in English Mitre, by Thomas Sterneholde and others: conferred with the Hebrewe, and in certeine places corrected, as the sense of the Prophet requireth. Whereunto are added the Songe of Simeon, the then commandments and the Lord's Prayer. 1561.

From the 'Forme of Prayers,' etc., bound up with it, we gather that it was 'printed at Geneva by Zacharie Durand.' The number of tunes had now been largely increased, and raised to a point beyond which we shall find it scarcely advanced for many years afterwards. The exact number is 63; of which 22 had appeared in both previous editions, 14 in the edition of 1560 only, and 2 in the edition of 1556 only. The rest were new. Among the new tunes will again be found several French importations. The tunes for the English 50th and 104th are the French tunes for the same psalms. The 100th is the French 134th, the 113th the French 36th, the 122nd the French 3rd, the 125th the French 21st, the 126th the French 90th. The 145th and 148th are also called 'French' by Ravenscroft.[3] Thus far there is no sign of any other direct influence. The imported tunes, so far as can be discovered, are all French; and the rest are English imitations in the same style.

Before we enter upon the year 1562, which saw the completion of Sternhold's version, it is necessary that some account should be given of another Psalter, evidently intended for the public, which had been in preparation for some little time, and was actually printed, probably in 1560, but which was never issued;—the Psalter of Archbishop Parker. The title is as follows:—

The whole Psalter translated into English metre, which contayneth an hundreth and fifty psalmes, Imprinted at London by John Daye, dwelling over Aldersgate beneath S. Martyn's. Cum gratiâ et privilegio Regiæ maiestatis, per decennium.

The privilege sufficiently proves the intention to publish. It seems at first sight curious, that while it has been necessary to speak of the copies of published works hitherto referred to as unique, it should be possible to say of this, which was never given to the public, that at least four or five examples are in existence. The reason, however, is no doubt to be found in the fact that

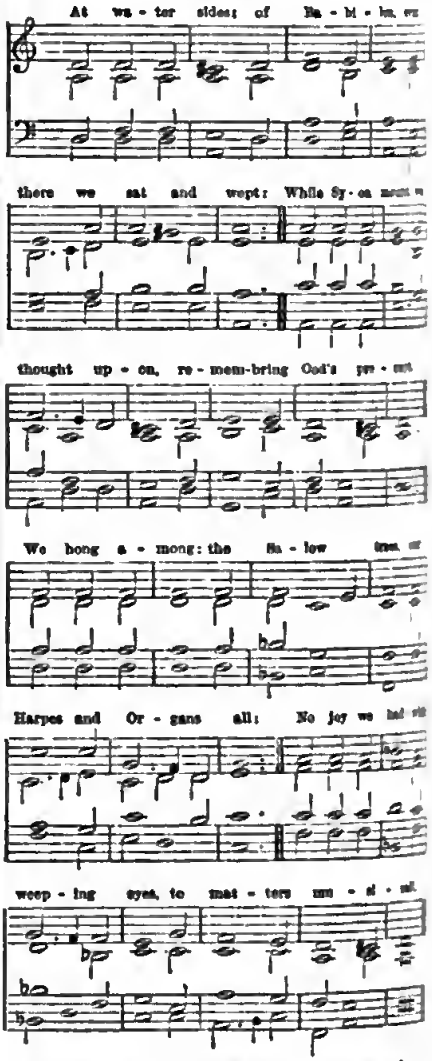
[2] The unique copy of this book is in the Library of S. Paul's Cathedral. Thanks are due to the Dean and Chapter for permission to examine it.

[3] The imported tunes sometimes underwent a slight alteration, necessitated by the frequency of the feminine rhymes in the French version. By this method a new character was often given to the tune.

REESE LIBRARY OF THE UNIVERSITY OF CALIFORNIA.

the few copies struck off as specimens were distributed to select persons, and so, finding their way at once into careful hands, were the better preserved. The existing copies, so far as they have been compared, correspond exactly; and show that the work was complete, lacking nothing except the date, for which a blank space was left at the foot of the title page. The verse of this translation, which is in various metres, is in every way far superior to that of Sternhold's; but though the author has evidently aimed at the simplicity and directness of his original, he is frequently obscure. The suppression of the work, however, was probably not due to any considerations of this kind, but either to the enormous popularity of Sternhold's version, which was every day becoming more manifest, or, as it has been sometimes supposed, to a change in the author's opinion as to the desirability of psalm-singing. In any case, it is much to be regretted, since it involved the suppression of nine tunes, specially composed by Tallis, in a style peculiar to himself, which, if the work had been published, would at all events have once more established the standard of an English tune in four parts, broad, simple, and effective, and suitable for congregational use; and, from the technical point of view, finer than anything of the kind that has been done since. Whether it would have prevailed or not, it is impossible to say. We have seen how, in the case of Tye, the influence of Geneva triumphed over the beauty of his music; and that influence had become stronger in the interval. On the other hand, the tendency to florid descant, so hateful to the reformers, was absent from the work of Tallis. The compositions in this book are printed, in the manner then customary, in separate parts, all four being visible at once. They are in nearly plain counterpoint; the final close is sometimes slightly elaborated, but generally the effect—which is one of great richness, solemn or sweet according to the nature of the particular scale—is obtained by very simple means. Eight of the tunes are in the first eight modes, and are intended for the psalms; the ninth, in Mode XIII, is supplementary, and is set to a translation of 'Veni Creator.' Two of them have been revived, and are now well known. One appears in our hymnals as 'Tallis,' and is the supplementary tune in Mode XIII.; the other, generally set to Bishop Ken's evening hymn, and known as 'Canon,' is the tune in Mode VIII. With regard to the latter, it should be mentioned that in the original it is twice as long as in the modern form, every section being repeated before proceeding to the next. With this exception the melodies appear as they were written; but, as regards the three other parts, only such fragments have been retained as have happened to suit the taste or convenience of compilers. In the original, too, the tenor leads in the canon; this is reversed in the modern arrangement. The example here given, which is the tune in Mode I, is in a more severe and solemn strain than the two just mentioned. The treatment of the B—natural in the first half of the tune, and flat in the latter half—is in the finest manner of Dorian harmony.

Mode I.



The instruction with regard to the tunes is as follows:—

The tenor of these partes be for the people when they will syng alone, the other parts, put for greater quyer, or such as will syng or play them privatlye.

The method of fitting the psalms to appropriate tunes is very simple. At the head of each psalm stands an accent—grave, acute, or circumflex—indicating its nature as sad, joyful, or indifferent, according to the author's notion, the tunes bear corresponding accents. The work is divided into three parts, each containing fifty psalms; and since it is only in the third

[1] The bars in the original are only sectional, coinciding with the punctuation of the text.

part that these accents appear, (together with a rather ingenious system of red and black brackets, showing the rhyming structure of the verse,) we may perhaps conclude that the work was not all printed at once, and that it was only towards the end—possibly after the promulgation of Elizabeth's injunctions—that it was thought desirable to have tunes composed.

It seems certain that the first complete edition of this version, containing the whole Psalms, the Evangelical Hymns, and the Spiritual Songs, was published in 1562, and that another followed in 1563; but the earliest now in existence is the one of 1564, of which the title is as follows:—

'The whole booke of Psalms collected into Englysh meter, by Thomas Sternhold, J. Hopkins, and others, conferred with the Hebrew, with apt notes to sing them withal, faithfully perused and allowed according to the order appointed in the Queenes maiestyes Iniunctions. Very meet,' etc., as in the edition of 1560. 'Imprinted at London by John Daye, dwelling over Aldersgate. Cum gratia et privilegio regiæ Maiestatis per septennium. 1564.'

The number of tunes in this edition is 65; of which 14 had appeared in all the previous editions, 7 in the editions of 1560 and 1561 only, and 7 in the edition of 1561 only, and 4 in the edition of 1560 only. The rest were new. Nothing more had been taken from the French Psalter; but two tunes which Ravenscroft calls 'High Dutch' were adopted. One of them, set to Wisdome's prayer 'Preserve us, Lord, by thy dear word,' was identified by Burney with the so-called Luther Chorale set to similar words. It will have been observed that a considerable re-arrangement of the tunes had hitherto taken place in every new edition; the tunes which were taken on from previous editions generally remained attached to the same psalms as before, but the number of new tunes, as well as of those omitted, was always large. Now, however, the compilers rested content; and henceforward, notwithstanding that a new edition was published almost yearly, the changes were so gradual that it will only be necessary to take note of them at intervals. The tunes are printed without bars, and in notes of unequal length. Semibreves and minims are both used, but in what seems at first sight so unsystematic a way—since they do not correspond with the accents of the verse—that few of the tunes, as they stand, could be divided into equal sections; and some could not be made to submit to any time-signature whatever. In this respect they resemble the older ecclesiastical melodies. The idea of imitation, however, was probably far from the composer's mind, and the object of his irregularity was no doubt variety of effect; the destruction of the monotonous swing of the alternate eight and six with accents constantly recurring in similar positions. To the eye the tunes appear somewhat confused; but upon trial it will be found that the long and short notes have been adjusted with great care, and, taking a whole tune together, with a fine sense of rhythmical balance. The modes in which these compositions are written are such as we should expect to meet with in works of a popular, as opposed to an ecclesiastical, character. The great majority of the tunes will be found to be in the modes which have since become our major and minor scales. The exact numbers are as follows:—28 are in Modes XIII. and XIV., 23 in Modes IX. and X., 12 in Modes I. and II., one in Mode VII., and one in Mode VIII. All these modes, except the last two, are used both in their original and transposed positions.

A knowledge of music was at this time so general, that the number of persons able to sing or play these tunes at sight was probably very considerable. Nevertheless, in the edition of 1564, and again in 1577, there was published 'An Introduction to learn to sing,' consisting of the scale and a few elementary rules, for the benefit of the ignorant. The edition of 1607 contained a more elaborate system of rules, and had the sol-fa joined to every note of the tunes throughout the book; but this was not repeated, nor was any further attempt made, in this work, to teach music.

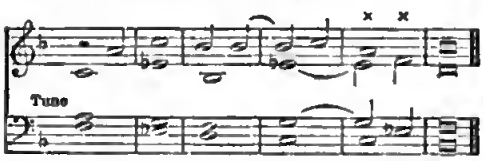
For competent musicians, a four-part setting of the church tunes was also provided by the same publisher:—

The whole psalmes in foure partes, which may be song to al musicall instrumentes, set forth for the encrease of vertue, and abolishyng of other vayne and triflyng ballades. Imprinted at London by John Day, dwelling over Aldersgate, beneath Saynt Martyns. Cum gratiâ et privilegio Regiæ Maiestatis, per septennium. 1563.[1]

Notwithstanding this title, only the first verse of each Psalm is given; enough to accompany the notes once, and no more: it is therefore only a companion to Sternhold; not, like almost all subsequent works of the kind, a substitute. But in other respects it was designed on a much larger scale than anything that appeared afterwards. It is in four volumes, one for each voice. Every composition, long or short, occupies a page; and at the head of each stands one of the fine pictorial initial letters which appear in all Day's best books about this time. But it is as regards the quantity of the music that it goes farthest beyond all other collections of the same kind. The composers of subsequent Psalters thought it quite sufficient, as a rule, to furnish each of the 65 church tunes with a single setting; but here, not only has each been set, but frequently two and sometimes three and four composers have contributed settings of the same tune; and as if this were not enough, they have increased the work by as many as 30 tunes, not to be found in Sternhold, and for the most part probably original. The total result of their labours is a collection of 141 compositions, of which 4 are by N. Southerton, 11 by R. Brimle, 17 by J. Hake, 27 by T. Causton, and 81 by W. Parsons. It is worthy of remark that while all the contemporary musicians of the first rank had already been employed upon contributions to the liturgical service, not only by way of MSS., but also in the printed work, 'Certayne notes,' etc. issued

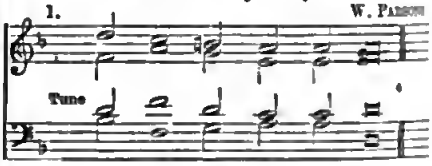
[1] A second edition was published in 1565.

by Day in 1560,—the composers to whom the publisher had recourse for this undertaking are all, except one,[1] otherwise unknown. Nor is their music, though generally respectable and sometimes excellent, of a kind that requires any detailed description: it will be sufficient to mention a few of its most noticeable characteristics, interesting chiefly from the insight they afford into the practice of the average proficient at this period. The character of these compositions in most cases is much the same as that of the simple settings of the French Psalter by Goudimel and Clande le Jeune; the parts usually moving together, and the tenor taking the tune. The method of Causton, however, differs in some respects from that of his associates: he is evidently a follower of Tye; showing the same tendency towards florid counterpoint, and often indeed using the same figures. He is, as might be expected, very much Tye's inferior in invention, and moreover still retains some of the objectionable collisions, inherited by the school of this period from the earlier descant, which Tye had refused to accept.[2] Brimle offends in the same way, but to a far greater extent: indeed, unless he has been cruelly used by the printer, he is sometimes unintelligible. In one of his compositions, for instance, having to accommodate his accompanying voices to a difficult close in the melody, he has written as follows:—[3]

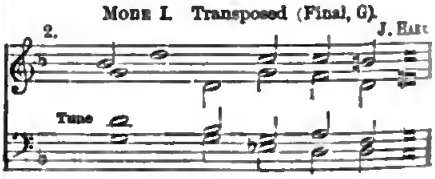


The difficulty arising from the progression of the melody in this passage was one that often presented itself during the process of setting the earliest versions of the church tunes. It arose whenever the melody, in closing, passed by the interval of a whole tone from the seventh of the scale to the final. When this happened, the final cadence of the mode was of course impossible, and some sort of expedient became necessary. Since, however, no substitute for the proper close could be really satisfactory—because, no matter how cleverly it might be treated, the result must necessarily be ambiguous—in all such cases the melody was sooner or later altered. As these expedients do not occur in subsequent Psalters, two other specimens are here given of a more rational kind than the one quoted above.

Mode IX. Transposed (Final, D).

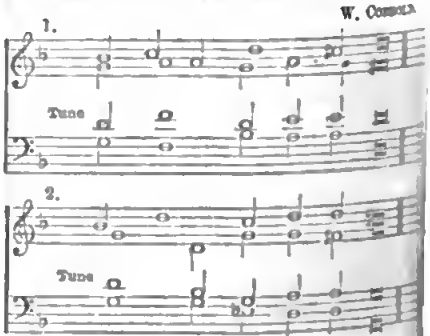


Mode I. Transposed (Final, G).



Both Parsons[5] and Hake appear to have been excellent musicians. The style of the former is somewhat severe, sometimes even harsh, but always strong and solid. In the latter we find more sweetness; and it is characteristic of him that, more frequently than the others, he makes use of the soft harmony of the imperfect triad in its first inversion. It should be mentioned that of the 17 tunes set by him in this collection, 7 were church tunes, and 10 had previously appeared in Crespin's edition of Sternhold, &c. had afterwards been dropped. His additions, therefore, were none of them original. One other point remains to be noticed. Modulation, in these settings, is extremely rare; and often when it would seem—to modern ears at least—to be irresistibly suggested by the progression of the melody, the apparent ingenuity with which it has been avoided is very curious. In the tune given to the 22nd Psalm, for instance, which is in Mode XIII (final, C), the second

[4] In Este's psalter the tune of No. 1 has already been altered in order to make a true final close possible. In the manner shown here. The tune containing No. 2 does not occur again, but here also a equally simple alteration brings about the desired result.



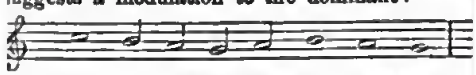
[1] Causton, a Gentleman of the Chapel Royal, had been a contributor to 'Certayne notes.'

[2] He frequently converts passing discords into discords of percussion, by repeating the bass note; and his ear, it seems, could tolerate the prepared ninth at the distance of a second, when it occurred between inner parts.

[3] This passage, however, will present nothing extraordinary to those who may happen to have examined the examples, taken from Risby, Pigott, and others, in Morley's 'Plaine and Easie Introduction to Practicall Musick.' From those examples it appears that the laws which govern the treatment of discords were not at all generally understood by English musicians, even as late as the beginning of Henry the Eighth's reign: it is quite evident that discords (not passing) were not only constantly taken unprepared, but, what is more strange, the discordant note was absolutely free in its progression. It might either rise or fall at pleasure; it might pass, by skip or by degree, either to concord or discord; or it might remain to become the preparation of a suspended discord. And this was the practice of musicians of whom Morley says that 'they were skilful men for the time wherein they lived.'

[5] W. Parsons must not be confounded with R. Parsons, a well-known composer of this period. J. Hake may possibly have been the 'Mr. Itake,' a singing man of Windsor, whose name was mentioned by Testwoode in one of the scoffing speeches for which he was afterwards tried (with Marbecke and another) and executed.

alf begins with a phrase which obviously uggests a modulation to the dominant:—

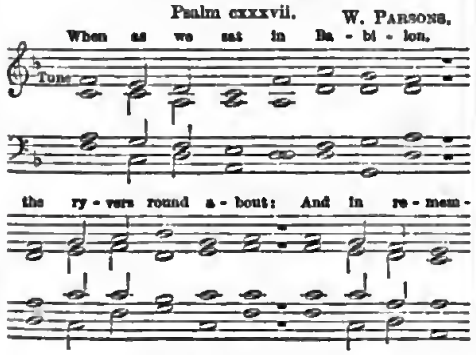


ut which has been treated by Parsons as ollows:—[1]

The importance of this Psalter, at once the irst and the most liberal of its kind, entitles it to complete example of its workmanship. The une chosen is that to the 137th Psalm, an xcellent specimen of the English imitations of he French melodies, and interesting also as eing one of the two tunes which, appearing mong the first printed—in Crespin's edition of Sternhold,—are in use at this day. It was videotly a favourite with Parsons, who has set t three times; twice placing it in the tenor, and nce in the upper voice. The latter setting is he one here given:—[2]

MODE XIV. Transposed.

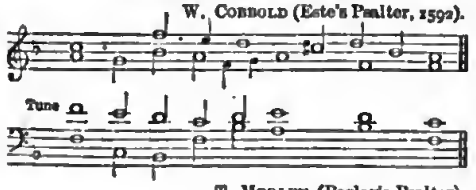
Psalm cxxxvii. W. PARSONS.



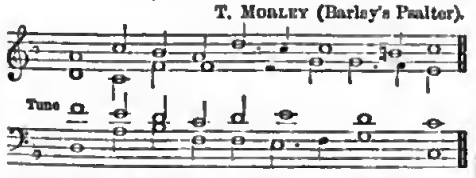
[1] Nothing is more interesting than to trace the progress of a passage of this kind through subsequent psalters, and to notice how surely, sooner or later, the modulation comes:—

MODE XIII. Transposed.

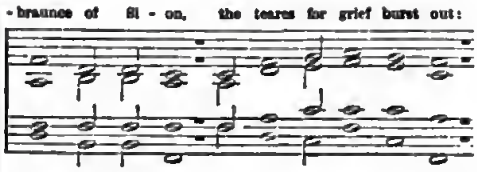
W. CORBOLD (Este's Psalter, 1592).

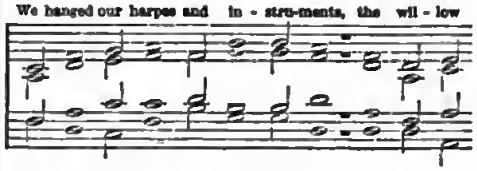


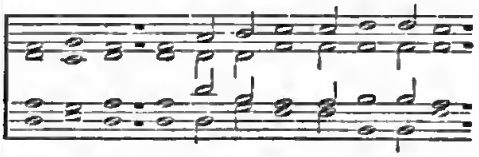
T. MORLEY (Barley's Psalter).

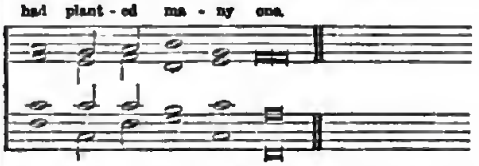


[2] It must be confessed that the tune is more beautiful without its setting. Parsons has not only avoided every kind of modulation,









At the end of the book are to be fonnd a few miscellaneous compositions, some in metre and some in prose, evidently not specially intended for this work, but adopted into it. Some of these are by the musicians employed upon the Psalter; but there are also two by Tallis, and one each by Shephard and Edwards.

The ample supply of four-part settings contained in Day's great collection seems to have so far satisfied the public craving, that during the next sixteen years no other publication of the same kind was attempted. Nor had the work which appeared at the end of that period been composed with any kind of desire to rival or succeed the existing one; it had, in fact, never been intended for the public, and was brought out without the permission, or even the knowledge of its author. Its title was as follows:—

The Psalmes of David in English meter with notes of foure partes set unto them by Guilielmo Damon, for John Bull, to the use of the godly Christians for recreatyng themselves, insteds of fond and unseemly Ballades.· Anno 1579 at London Printed by John Days. Cum privilegio.

The circumstances of this publication, as they were afterwards related, were shortly these. It was Damon's custom, on the occasion of each of his visits to his friend, Mr. John Bull, to compose, and leave behind him, a four-part setting of some one of the church tunes; and these, when the collection was complete, Bull gave to the printer, without asking the author's con-

but has even refused closes which the ear desires and which he might have taken without having recourse to chromatic notes. It remained for later musicians to bring out the beauty of the melody.

sent. The preface, by one Edward Hake, is a kind of apology, partly for the conduct of the above-mentioned Mr. John Bull, 'citizen and goldsmith of London,' and partly for the settings themselves, of which he says that they were 'by peece meale gotten and gathered together from the fertile soyle of his honest frend Guilielmo Damon one of her Maiesties Musitions,' who 'never meant them to the use of any learned and cunnyng Musition, but altogether respected the pleasuryng of his private frend.' The settings—one only to each tune—are very much of the kind that might be expected from the circumstances. They are in plain counterpoint, with the tune in the tenor; evidently the work of a competent musician, but without special merit. The book contains 14 tunes not to be found in Day, and among these are the first four of those single common measure tunes which later quite took the place in popular favour of all but a few of the older double kind. They had not as yet been named, but they were afterwards known as Cambridge, Oxford, Canterbury, and Southwell. Two of the church tunes have been dropped; and it should also be remarked that in many tunes the value of the notes has been altered, the alteration being, in all cases, the substitution of a minim for a semibreve.

Warton mentions a small publication, 'VII Steppes to heauen, alias the vij [penitential] Psalmes reduced into meter by Will Hunnys,'[1] which he says was brought out by Henry Denham in 1581; and 'Seuen sobs of a sorrowfull soule for sinne,' published in 1585, was, according to the same authority, a second edition of the same work with a new title. The later edition contains seven tunes in double common measure, in the style of the church tunes, exceedingly well written, and quite up to the average merit of their models. Burney and Lowndes both mention a collection of settings with the following title:—

Musicke of six and five parts made upon the common tunes used in singing of the Psalmes by John Cosyn, London by John Wolfe 1585.[1]

Another work, called by Canon Havergal the 'Psalter of Henrie Denham,'[1] is said to have been published in 1588.

Damon seems to have been considerably annoyed to find that compositions which he thought good enough for Mr. Bull, had been by Mr. Bull thought good enough for the public; and, as a protest against the injustice done to his reputation, began, and lived long enough to finish, two other separate and complete settings of the church tunes, in motet fashion; the tunes in the first being in the tenor, and in the second in the upper voice. They were brought out after his death by a friend, one William Swayne, from whose preface we learn the particulars of the publication of 1579. The titles are as follows:—

1. The former booke of the Musicke of M. William Damon late one of her maiesties Musitions: conteining all the tunes of David's Psalmes, as they are ordinarily soung in the Church: most excellently by him composed into 4 parts. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke: by W. Swayne Gent. Printed by T. Este, the assigné of W. Byrd. 1591.

2. The second Booke of the Musicke of M. William Damon, conteining all the tunes of David's Psalmes differing from the former in respect that the higher part singeth the Church tune, etc.

[1] These works the writer has not been able to meet with.

In both these works the compositions are in the same rather ornate style; points of imitation are frequently taken upon the plain song, the parts from time to time resting, in the usual manner of the motet. Their whole aim is, in fact, more ambitious than that of any other setting of the church tunes. Twelve of the original tunes have been dropped; and one in single common measure, added,—the tune afterwards known as Windsor or Eton. [See WINDSOR TUNE.]

Este, the publisher of these two works, must have been at the same time engaged upon the preparation of his own famous Psalter, for in the course of the next year it was brought out, with the following title:—

The whole booke of psalmes: with their wonted Tunes, as they are song in Churches, composed into foure parts: All which are so placed that foure may sing eche one a seuerall part in this booke. Whereto the Church tunes are carefully corrected, and thereunto added other short tunes usually song in London, and other places of this Realme. With a table in the end of the booke of such tunes as are newly added, with the number of eche Psalme placed to the said Tune. Compiled by sondry authors who haue so laboured herein, that the vnskilfull with small practice may attaine to sing that part, which is fittest for their voice. Imprinted at London by Thomas Est, the assigné of William Byrd dwelling in Aldersgate streete at the signe of the Black Horse and are there to be sold. 1592.[2]

It seems to have been part of Este's plan to ignore his predecessor. He has dropped nine of the tunes which were new in Damon's Psalters, and the five which he has taken on appear in his 'Note of tunes newly added in this booke.' Four of these five were those afterwards known as Cambridge, Oxford, Canterbury, and Windsor, and the first three must already have become great favourites with the public, since Cambridge has been repeated 29 times, Oxford 27 times, and Canterbury 33 times. The repetition, therefore, is now on a new principle: the older custom was to repeat almost every tune once or twice, but in this Psalter the repetition is confined almost entirely to these three tunes. Five really new tunes, all in single common measure, have been added. To three of these, names, for the first time, are given; they are 'Glassenhurie,' 'Kentish' (afterwards Rochester), and 'Chesshire.' The other two, though not named as yet, afterwards became London and Winchester.

For the four-part settings Este engaged ten composers, 'being such,' he says in his preface, 'as I know to be expert in the Arte and sufficient to answere such curious carping Musitions, whose skill hath not been employed to the furthering of this work.' This is no empty boast: 17 of the settings are by John Farmer; 12 by George Kirbye; 10 by Richard Allison;

[2] A second edition was published in 1604, and a third in 1624. The work was reprinted by the Musical Antiquarian Society in 1844.

9 by Giles Farnaby; 7 by Edward Blancks; 5 by John Douland; 5 by William Cobbold; 4 by Edmund Hooper; 2 by Edward Johnson, and 1 by Michael Cavendish. It will be observed that though most of these composers are eminent as madrigalists, none of them, except Hooper, and perhaps Johnson, are known as experts in the ecclesiastical style: a certain interest therefore belongs to their settings of plainsong; a kind of composition which they have nowhere attempted except in this work.[1] The method of treatment is very varied: in some cases the counterpoint is perfectly plain; in others plain is mixed with florid; while in others again the florid prevails throughout. In the plain settings no great advance upon the best of those in Day's Psalter will be observed. Indeed, in one respect, —the melodious progression of the voices,— advance was scarcely possible; since equality of interest in the parts had been, from the very beginning, the fundamental principle of composition. What advance there is will be found to be in the direction of harmony. The ear is gratified more often than before by a harmonic progression appropriate to the progression of the tune. Modulation in the closes, therefore, becomes more frequent; and in some cases, for special reasons, a partial modulation is even introduced in the middle of a section. In all styles, a close containing the prepared fourth, either struck or suspended, and accompanied by the fifth, is the most usual termination; but the penultimate harmony is also sometimes preceded by the sixth and fifth together upon the fourth of the scale. The plain style has been more often, and more successfully, treated by Blancks than by any of the others. He contrives always to unite solid and reasonable harmony with freedom of movement and melody in the parts; indeed, the melody of his upper voice is often so good that it might be sung as a tune by itself. But by far the greater number of the settings in this work are in the mixed style, in which the figuration introduced consists chiefly of suspended concords (discords being still reserved for the closes), passing notes, and short points of imitation between two of the parts at the beginning of the section. It is difficult to say who is most excellent in this manner. Farmer's skill in contriving the short points of imitation is remarkable, but one must also admire the richness of Hooper's harmony, Allison's smoothness, and the ingenuity and resource shown by Cobbold and Kirbye. The two last, also, are undoubtedly the most successful in dealing with the more florid style, which, in fact, and perhaps for this reason, they have attempted more often than any of their associates. They have produced several compositions of great beauty, in which most of the devices of counterpoint have been introduced, though without ostentation or apparent effort.

Farnaby and Johnson were perhaps not included in the original scheme of the work, since they do not appear till late, Johnson's first setting being Ps. ciii. and Farnaby's Ps. cxix. They need special, but not favourable, mention; because, although their compositions are thoroughly able, and often beautiful—Johnson's especially so—it is they who make it impossible to point to Este's Psalter as a model throughout of pure writing. The art of composing for concerted voices in the strict diatonic style had reached, about the year 1580, probably the highest point of excellence it was capable of. Any change must have been for the worse, and it is in Johnson and Farnaby that we here see the change beginning.[2]

There is, however, one Psalter which can be said to show the pure Elizabethan counterpoint in perfection throughout. It is entirely the work of one man, Richard Allison, already mentioned as one of Este's contributors, who published it in 1599, with the following title:—

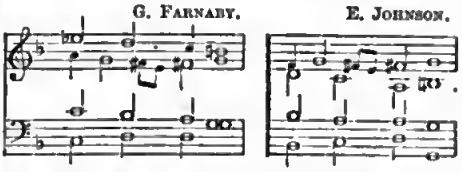
The Psalmes of David in Meter, the plaine song beeing the common tunne to be sung and plaide upon the Lute, Orpharyon, Citterne or Base Violi, severally or altogether, the singing part to be either Tenor or Treble to the instrument, according to the nature of the voyce, or for fowre voyces. With tenne short Tunnes in the end, to which for the most part all the Psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serveth to practize. By Richard Allison Gent. Practitioner in the Art of Musicke, and are to be solde at his house in the Dukes place neere Alde-Gate London, printed by William Barley, the asigne of Thomas Morley. 1599.

The style of treatment employed by Allison in this work—in which he has given the tune to the upper voice throughout—is almost the same as the mixed style adopted by him in Este's Psalter. Here, after an interval of seven years, we find a slightly stronger tendency towards the more florid manner, but his devices and ornaments are still always in perfectly pure taste.[3] The lute part was evidently only intended for use when the tune was sung by a single voice, since it is constructed in the manner then proper to lute accompaniments to songs, in which the notes taken by the voice were omitted. Sir John

[1] Farmer had published, in the previous year, forty canons, two in one, upon one plainsong. These however were only contrapuntal exercises.

[2] Johnson (Ps. cxi.) has taken the fourth unprepared in a chord of the 6-4, and the imperfect triad with the root in the bass. Farnaby so frequently abandons the old practice of making all the notes upon one syllable conjunct, that one must suppose he actually preferred the leap in such cases. The following variants of a well-known cadence, also, have a kind of interest, since it is difficult to see how they could for a moment have borne comparison with their original:—

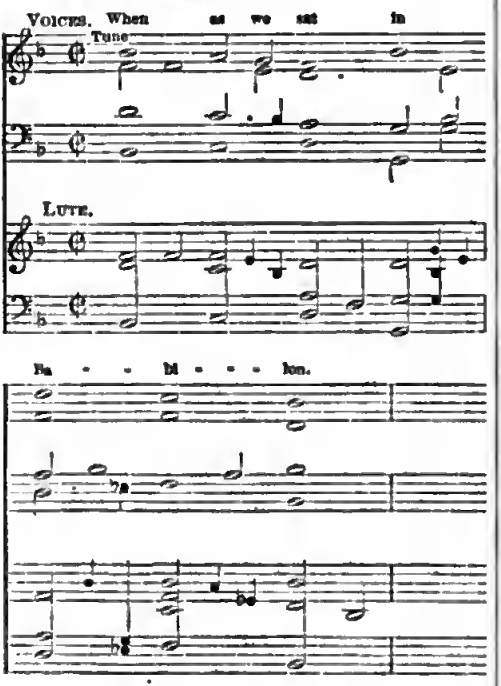
G. Farnaby. E. Johnson.



Johnson, though sometimes licentious, was also sometimes even prudish. In taking the sixth and fifth upon the fourth of the scale, his associates accompanied them, in the modern way, with a third; Johnson however refuses this, and, following the strict Roman practice, doubles the bass note instead.

[3] It was by a chance more unfortunate even than usual that Dr. Burney selected this Psalter,—on the whole the best that ever appeared,—as a victim to his strange prejudice against our native music. His slighting verdict is that 'the book has no merit, but what was very common at the time it was printed': which is certainly true; but Allison, a musician of the first rank, is not deserving of contempt on the ground that merit of the highest kind happened to be very common in his day.

Hawkins, in his account of the book, makes a curious mistake on this point. He says, 'It is observable that the author has made the plain-song or Church tune the cantus part, *which part being intended as well for the lute or cittern, as the voice, is given also in those characters called the tablature which are peculiar to those instruments.*' That the exact opposite is the case,[1] will be seen from the translation of a fragment of the lute part, here given :—



The next Psalter to be mentioned is one which seems to have hitherto escaped notice. It was issued without date; but since collation with Este's third edition proves it to be later than 1604, and since we know that its printer, W. Barley, brought out nothing after the year 1614, it must have been published in the interval between those two dates. Its title is as follows :—

The whole Booke of Psalmes. With their woonted Tunes, as they are sung in Churches, composed into foure parts. Compiled by sundrie Authors, who have so laboured herein, that the unskilful with small practise may attaine to sing that part, which is fittest for their voice. Printed at London in little S. Hellens by W. Barley, the assigne of T. Morley, and are to be sold at his shop in Gratious street. Cum privilegio.

From this title, and from the fact that Morley was the successor to Byrd, whose assignee Este was, it would be natural to infer that the work was a further edition of Este's Psalter : and from its contents, it would seem to put forward some pretence to be so. But it differs in several important respects from the original. Este's Psalter was a beautiful book, in octavo size, printed in small but perfectly clear type; the voice parts separate, but all visible at once, and all turning the leaf together. Barley's Psalter is reduced to duodecimo size, becoming in consequence inconveniently thick; it is badly printed; and the parts, though separate, do not always turn the leaf together. Worse than this, in almost all the settings, *the two upper voice parts are omitted*, and the remaining parts—the tenor and the bass—being separate are rendered useless even to the organist, the only person who could have turned two parts to any sort of account. The work, therefore, is so unsatisfactory as to be scarcely worthy of notice, did it not contain ten new and admirable settings, of which four are by Morley himself, five by John Bennet, and one by Farnaby. These not only save the book, but render it valuable; for in Ravenscroft's Psalter, published a few years later, only five of them—two by Morley, and three by Bennet—survive. This work therefore contains six compositions by eminent musicians which are not to be found elsewhere. They are of course printed entire, as are also the settings of the two established and often repeated favourites above referred to, Oxford and Cambridge tunes, and a few others, which, however though they have escaped mutilation, have not escaped alteration, considerable changes being sometimes made in the parts. In some of the mutilated settings, also, the bass part has been altered, and in some a new bass has been substituted for the old one, while the editor has allowed the name of the original composer to stand above the tune. Examples of extreme carelessness in editing might also be given were it worth while to do so. On the whole the book is somewhat of a puzzle. There would be nothing surprising in its peculiarities had it been some unauthorized or piratical edition of Este; but when we remember that the printer was working under the royal patent granted to Morley, and that Morley himself, and another musician almost as distinguished, contributed to it some of the best settings of church tunes ever composed, it becomes difficult to account for its badness.[2] Besides the new settings of old tunes, it also contains one new tune set by Blancks, afterwards called by Ravenscroft a Dutch tune.

Ravenscroft's Psalter, which comes next in order, was published in 1621, with the following title :—

The whole Booke of Psalmes with the Hymnes Evangelicall and Songs Spirituall. Composed into foure parts by sundry authors, to such severall tunes, as have been and are generally sung in England, Scotland, Wales

[1] Hawkins has evidently been misled by the clumsily worded title.

[2] One explanation only can be suggested at present. The work can never have been intended to rank with four-part psalters at all. The sole right to print Sternhold's version, with the church tunes, had just passed into the hands of the Stationers' company, and it is possible that this book may have been put forward, not as a fourth edition of Este, but in competition with the company the printer hoping, by the retention of the complete settings of a few favourite tunes, and the useless bass part of the rest, to create a technical difference, which would enable them to avoid infringement of the Stationers' patent. The new settings of Morley and Bennet may have been added as an attractive feature. If however the announcement in the title of the third edition of Este (1606), 'printed for the companie of Stationers,' should mean that the company had acquired a permanent right to that work, Barley's publication would seem no longer to be defensible, on any ground. Further research may make the matter more clear.

ermeny, Italy, France, and the Netherlande: never as et before in one volume published. . . Newly corrected nd anlarged hy Thomas Ravenscroft Bachalar of fusicke. Printed at London, for the Company of Stationers.[1]

This Psalter contains n larger number of compositions than any other except that of Day; nut the number in excess of the Chnrch tunes is iot made up, as in Day, hy alternative settings, ut hy the addition of 40 new tunes, almost all f which nre single common measure tunes of he later kind, with names. They appear in the ndex under the heading—'such tunes of the Psalmes usually sung in Cathedrall Churches, Collegiat Chapels, &c.,' and are divided broadly nto three classes, one of which contains those amed after the English Cathedrals and Universities, while the other two are called respecively Scotch and Welsh, and the tunes named ccordingly. The whole subject of these names, nd how they are to be nnderstood, has been goue into at some length by Canon Havergal in he preface to his quasi-reprint of this Psalter; nd his conclusion is probahly the right one, amely, that tho tunes were in most cases deignated according to the localities in which hey were found in use, but that this does not ecessarily imply a local origin. We have lready referred to Ravenscroft's description of he old donble common measure tunes, and need dd nothing here with respect to them. Under the ending 'forraigne tunes usually sung in Great Brittaine' will be found, for the French, only he few tunes taken from the Geneva Psalter, enumerated above; with regard to other sources, he magnificent promise of the title-page is educed to three German tunes, two Dutch, and ne Italian.

Of the 100 settings in this work, 38 had ppeared in previous ones. All the mnsicians ngaged upon Este's Psalter are represented ere; 31 of their compositions have been taken n, and Douland and Hcoper have each conributed a new one; Douland's is the setting of he 100th Psalm, already given in this work. [See HYMN, vol. i. p. 762 *b*.] Also, one of Parsons' settings has heen taken from Day's Psalter, hough not without alteration. The four settings y Morley and Bennet, from Barley's Psalter, ave already heen mentioned, and in addition here is a new one by Morley, a setting of the st Psalm. Tallis's tune in Mode VIII is also given here from Parker's Psalter (to a morning hymn), in the ehortened form, but with the enor still leading the canon.

Eight new composers appear, whose nnmes nd contributions are as follows:—R. Palmer, 1; . Milton, 2; W. Harrison, 1; J. Tomkins, 1; . Tomkins, 2; W. Craufield or Cranford, 2; . Ward, 1; S. Stubbs, 2; Ravenscroft himself, 8. In the work of all these composers is to be een the saiue impurity of taste which was isible in the settings niade for Este by Farnaby nd Johnson. The two cadences given above in note, as examples of a kind of aberration, are here found to have become part of the common stock of music; and an inferior treatment of conjunct passages in short notes, in which the alternate crotchet is dotted, finds, among other disimprovements, great favour with the editor. Ravenscroft and Milton appear to be by far the best of the new contributors. The variety shown hy the former in his methods of treatment is remarkable: he seems to have formed himself upon Este's Psalter, to have attempted all its styles in turn, and to have measured himself with almost every composer. Notwithstanding this, it is evident that he had no firm grasp of the older style, and that he was advancing as rapidly as any musician of his day towards the modern tonality and the modern priority of harmonic considerations in part writing. Milton's two settings are fine, notwithstanding the occasional use of the degraded cadence, and on the whole worthy of the older school, to which indeed he properly helonged. The rest, if we except Ward, may he briefly dismissed. They were inferior men, working with an inferior method.

Two years later appeared the work of George Wither:—

The Hymnes and Songs of the Church, Divided into two Parts. The first Part comprehends the Canonicall Hymnes, and such parcels of Holy Scriptnre as may properly be sung: with some other ancient Songs and Creeds. The second Part consists nf Spirituall Songs, appropriated to the severall Times and Occasions, observable in tha Church of England. Translated and composed by G. W. London, printed hy the assignes of George Wither, 1623. Cum privilegio Regis Regali.

This work was submitted during its progress to James the First, and so far found favour that the author ohtained a privilege of fifty-one years, and a recommendation in the patent that the book should be 'inserted in convenient manner and due place in every Englieh Psalm book in metre.' The king'e benevolence, however, was of no effect; the Company of Stationers, considering their own privilege invaded, declared against the author. and by every means in their power, short of a flat refusal, avoided the sale of the book. Here again, as in the case of Parker's Psalter, the virtual suppression of the work occasioned the loss of a set of noble tunes by a great master. Sixteen compositions by Orlando Gibbons had been made for it, and were printed with it. They are in two-part counterpoint, nearly plain, for trehle nnd bass; the treble being the tnue, and the bass, though not figured, probably intended for the orgau. In style they resemhle rather the tnnes of Tallis than the imitations of the Geneva tnues to which English congregations had been accustomed, it being possible to accent them in the same way as the words they were to accompany; syncopation, however, sometimes occurs, but rarely, and more rarely still in the bass. The harmony often reveals very clearly the transitional condition of music nt this period. For instance, in Modes XIII and XIV a sectional termination in the melody on the second of the scale was always, in the older harmony, treated as a full close, having the same note in the bass; here we find it treated in the modern way, as a half close, with the fifth

[1] A second edition was published in 1633. It was also several times reprinted, either entirely or in part, during the 18th century.

of the scale in the bass. Two of these tunes, altered, appear in modern hymnals.[1]

In 1632 an attempt was made to introdnce the Geneva tunes complete into this country. Translations were made to suit them, and the work was brought ont by Thomas Harper. It does not seem, however, to have reached a second edition. The enthusiasm of earlier days had no doubt enabled the reformers to master the exotic metres of the few imported tunes; hut from the beginning the tendency had been to simplify, and, so to speak, to anglicize them; and since the Geneva tunes had remained unchanged, Harper's work mnst have presented difficulties which would appear quite insuperable to ordinary congregations.

We have now arrived at the period when the dislike which was beginning to be felt by educated persons for the abject version of Sternhold was to find practical expression. Wither had intended his admirable translation of the Ecclesiastical Hymns and Spiritual Songs to supersede the older one, and in 1636 George Sandys, a son of the Archbishop, puhlished the complete psalter, with the following title:—

A paraphrase upon the Psalms of David, by G. S. Set to new tunes for private devotion; and a thorongh bass, for voice or instrument. By Henry Lawes, gentleman of His Majesty's Chapel Royal.[1]

The tunes, 24 in nnmber, are of great interest. Lawes was an ardent disciple of the new Italian school; and these two-part compositions, though following in their outline the accustomed psalm-tune form, are in their details as directly opposed to the older practice as anything over written by Peri or Caccini. The two parts proceed sometimes for five or six notes together in thirds or tenths; the bass is frequently raised a semitone, and the imperfect fifth is constantly taken, both as a harmony and as an interval of melody. The extreme poverty of Lawes's music, as compared with what was afterwards produced by composers following the same principles, has prevented him from receiving the praise which was certainly his due. He was the first English composer who perceived the melodies to which the new system of tonality was to give rise; and in this volume will be found the germs of some of the most beautiful and affecting tunes of the 17th and 18th centuries: the first section of the famous St. Anne's tune, for instance, is note for note the same as the first section of his tune to the 9th psalm. Several of these tunes, complete, are to be found in our modern hymnals.

The translation of Sandys was intended, as the title shows, to supersede Sternbold's in private use; hut several others, intended to be sung in the churches, soon followed. Besides the translation of Sir. W. Alexander (puhlished in Charles the First's reign), of which King James had been content to pass for the author, there appeared, during the Commonwealth, the versions of Bishop King, Barton, and Rous. None, however, require more than a bare mention, since they were all adapted to the Church tunes to be found in the current editions of Sternhold, and have therefore only a literary interest. Nothing requiring notice here was produced until after the Restoration, when, in 1671, under circumstances very different from any which had decided the form of previous four-part psalters, John Playford hrought out the first of his well-known publications:—

Psalms and Hymns in solemn musick of foure parts on the Common Tunes to the Psalms in Metre: used in Parish Churches. Also six Hymns for one voyce to the Organ. By John Playford. London, printed by W. Godbid for J. Playford at his shop in the Inner Temple, 1671.

This book contains only 47 tunes, of which 35 were taken from Sternhold (including 14 of the single common measure tunes with names, which had now become Church tunes), and 12 were new. But Playford, in printing even this comparatively small selection, was offering to the puhlic a great many more than they have been of late accustomed to make use of. The tunes in Sternhold were still accessible to all; hut not only had the general interest in music been steadily declining during the reigns of James and Charles, but the authorized version itself, from long use in the churches, had now become associated in the minds of the Puritans with the system of Episcopacy, and was consequently unfavourably regarded, the result being that the number of tunes to which the psalms were now commonly sung, when they were sung at all, had dwindled down to some half dozen. These tunes may be found in the appendix to Bishop King's translation, printed in 1651. According to the title-page, his psalms were 'to be sung after the old tunes used in ye churches,' hut the tunes actually printed are only the old 100th, 51st, 81st, 119th, Commandments, Windsor, and one other not a Church tune. 'There be other tunes,' adds the author, 'but being not very usuall are not here set down.' The miserable state of music in general at the Restoration is well known, but, as regards psalmody in particular, a passage in Playford's preface so well describes the situation and some of its causes, that it cannot be omitted here:—

For many years, this part of divine service was skilfully and devoutly performed, with delight and comfort by many honest and religious people; and is still continued in our churches, but not with that reverence and estimation as formerly: some not affecting the translation, others not liking the music: both, I must confess need reforming. Those many tunes formerly used to these Psalms, for excellency of form, solemn air and suitableness to the matter of the Psalms, were no inferior to any tunes used in foreign churches; but at this day the best, and almost all the choice tunes are lost, and out of use in our churches; nor must we expect it otherwise, when in and about this great city, in above one hundred parishes there is but few parish clerks to be found that have either ear or understanding to set one of these tunes musically as it ought to be: it having been a custom during the late wars, and since, to choose men into such places, more for their poverty than skill or ability; whereby this part of God's service hath been so ridiculously performed in most places, that it is now brought into scorn and derision by many people.

The settings are all by Playford himself. They are in plain counterpoint, and the voices indicated are Alto, Countertenor, Tenor, and

[1] These works were reprinted by John Russell Smith in 1856 and 1872 respectively.

already been done, probably by the congregations themselves, and that he has taken the tunes as he found them in the authorized version. His settings also have often been blamed, and it must be confessed that compared with most of his predecessors, he is only a tolerable musician, though he thought himself a very good one; but this being admitted, he is still deserving of praise for having made, in the publication of his psalters, an intelligent attempt to assist in the general work of reconstruction; and if he failed to effect the permanent restoration of the older kind of psalmody, it was in fact not so much owing to his weakness, as to the natural development of new tendencies in the art of music.

The new metrical translations afterwards brought out were always intended, like those of the Commonwealth, to be sung to the Church tunes; and each work usually contained a small selection, consisting of those most in use, together with a few new ones. Concurrently with these appeared a large number of publications,—

bad to worse. The truth seems to be that the popular tradition of psalmody having been hopelessly broken during the Commonwealth, and individual taste and ability having become the only deciding forces in the production of tunes, the composers of the 17th and 18th centuries, in the exercise of their discretion, chose sometimes to imitate the older style, and sometimes to employ the inferior methods of contemporary music. To the public the question of style seems to have been a matter of the most perfect indifference.

Sternhold continued to be printed as an authorized version until the second decade of the present century. The version of Tate and Brady remained in favour twenty or thirty years longer, and was only superseded by the hymnals now in actual use. [H.E.W.]

PUCITTA, Vincenzo. Line 1 of article, *for* Rome *read* Civita Vecchia.

PUPPO, Giuseppe. Line 2 of article, add day of birth, June 12, and l. 6 from end, that of death, April 19.

PURCELL. P. 46 *b*, l. 19–25. This sentence is to be corrected by a reference to MACBETH MUSIC, vol. ii. p. 184; the question of the date of composition of 'Dido and Aeneas' is discussed in Mr. Cummings's 'Life of Purcell.' P. 47, l. 3–4, *for* 'He does not appear to have produced,' etc, *read* His only production for the stage in 1679 was Lee's 'Oedipus.' [See DORSET GARDEN THEATRE in Appendix vol. iv. p. 617.]

PURCELL SOCIETY. The edition of 'Timon of Athens' referred to in the last sentence but one of article, was issued in 1882. The music-meetings mentioned at the end were abandoned, and in 1887 the scheme, which had fallen into abeyance for a time, was re-organised by Mr. Cummings and Mr. W. Barclay Squire, who undertook the respective duties of editor and honorary secretary.

PYNE. Line 7, *omit the words* (afterwards Mrs. Galton). Susan, or more correctly Susannah, Pyne, married Mr. F. H. Standing, a baritone singer, known professionally as Celli; Mrs. Galton was another sister, who had no repute as a singer. P. 54 *b*, l. 6, add the date of the return to England and commencement of theatrical management, 1858.

Q.

QUARENGHI, GUGLIELMO, violoncellist, and professor of the cello at the Conservatorio of Milan, was born at Casalmaggiore Oct. 22, 1826. He studied under Vincenzo Merighi, who, as he says, 'gave a proof of his wisdom and skill in educating that piece of perfection (quella perfezinne) called Alfredo Piatti.' Quarenghi has published numerous compositions for his instrument, but he will always be best known by his great 'Metodo di Violoncello' published at Milan in 1877, which is undoubtedly the most complete method extant. It was formally adopted by the Milan Conservatorio in 1875, after a commission of four professors (with Piatti) had reported on its merits. It is divided into five parts, of which the third is a short treatise on Harmony and Counterpoint, a branch of study which, in the words of the report, has been either omitted or imperfectly developed in the existing methods. It is much to be regretted that this admirable work has not been translated, as the writer feels assured that it only has to be known to be thoroughly appreciated by all professors of the violoncello. [G.H.

QUART-GEIGE. See VIOLINO PICCOLO.

QUAVER. P. 60 *a*, l. 4 before last musical example, *for* notes *read* quavers. Add as footnote, One quaver of historical importance deserves mention, that which Handel added in pencil to the quintet in 'Jephtha' in 1758, six years after he is supposed to have lost his sight, and which in Schœlcher's words shows that by 'looking very closely at a thing he was still able to see it a little.' [G.

QUINTUPLE TIME. P. 61 *b*, *after* Rhythmische Studien, op. 52. *add* 'Viens, gentille Dame' in Boieldieu's 'La Dame blanche'; Loewe's Ballad 'Prinz Eugen,' a number in Rubinstein's 'Tower of Babel,' and elsewhere.

R.

RACCOLTA GENERALE, ETC. Line 15 of article, *for* 2½d. *read* 1½d. At end of article add reference to ALFIERI in Appendix, vol. iv. p. 520.

RAFF, JOACHIM. P. 65 *b*, l. 7, add that he died in the night of June 24–25, 1882. In the list of works, add op. 191, 'Blumensprache,' 6 songs; 209, 'Die Tageszeiten,' for chorus, pianoforte, and orchestra; 210, suite for PF. and vln.; 214, symphony 'Im Winter'; 215, 'Von der Schwäbischen Alb,' 2 PF. pieces, and 216, 'Aus der Adventzeit,' 8 PF. pieces, edited by Bülow after the composer's death.

RAMANN, LINA. Add that her life of Liszt was translated by Mrs. S. H. Eddy, Chicago, and by Miss E. Cowdery, and published in 2 vols. in 1882.

RAMEAU, J. P. In the list of operas and ballets on p. 70 *b*, the date of production of 'Les Fêtes de Polymnie' is to be altered to Oct. 12, 1745.

RANDEGGER, ALBERTO. P. 73 *b*, l. 3, *for* Maurona *read* Mauroner. Line 6, *for* Zora *read* Zara. Line 22, *for* a director *read* an honorary member and director. Line 26, *for* 1879–80 *read* 1879–85, omitting the words Her Majesty's Theatre from the next line. He superintended the productions and conducted the performances of the following operas, produced for the first time in English:—'Carmen,' 'Taming of the Shrew,' 'Lohengrin,' and 'Tannhauser,' besides 'Esmeralda' and 'Nadeschda' by A. Goring Thomas. A scena by him, set to words from Byron's 'Prayer of Nature,' for tenor and

R.

RAIE, ETC. Line 15 of ... 1.d. At end of ar... to ALFIERI in Appendix.

P. 658, l. 7, add that he ... ne 24-25, 1882. In the ... 191, 'Blumensprache,' 6 ... ssetten,' for chorus, piano... 19, suite for PF. and vln.; ... Winter'; 215, 'Von der ... 18 pieces, and 216, 'Aus ... lieces, edited by Bülow ... ith.

Add that her life of ... by Mrs. S. H. Eddy, ... Cowdery, and published ...

RAMEAU, J. P. In the list of ... ballets on p. 704, the date of the ... Fêtes de Polymnie' is to be corrected to ... 1745.

RANDEGGER, ALBERTO. P. ... Maurosa read Mannor. Line ... read Zara. Line 22, for 'a hon'... honorary member and director of ... 1879–80 read 1879–85, during the ... Majesty's Theatre from the ... superintended the production and ... performances of the following ... for the first time in English:—'Ione' ... of the Shrew,' 'Lohengrin,' and 'Tann... besides 'Esmeralda' and 'Nadeshda' ... Goring Thomas. A song by him, ... from Byron's 'Prayer of Nature,' ...

The plan of attaching a pencil or some form of stylus underneath the far end of each pianoforte key, so that when it is depressed it shall make a mark (more or less long according to the time value of the note held down) upon a slowly moving band of paper unwound from a roll, is an obvious idea. But there are material difficulties connected with such a plan, the chief being the ready translation of its product into the ordinary notation. Some inventors proposed to substitute for the friable pencil a metal stylus and black carbonized paper. But no attempt was made to indicate the bars on the paper, and so the streaks more or less long, the hazy accidentals and the rests on the paper presented a hopeless puzzle to the transcriber. In 1827 M. Carreyre exhibited before the French Institute a 'Melographic piano,' in which the music played was represented by certain signs impressed on a thin plate of lead. A committee was appointed to examine the apparatus, but inasmuch as they never reported, the machine was doubtless not a success. M. Boudouin afterwards read before the same intention was, that the revolving wheel should print on paper an ordinary note of the exact time-value of the sound played. Pedals had to be depressed when accidentals were used. An examination of the mechanism drawn shows that the idea was quite impracticable. As late as 1880 Schwetz a German, Hoyer a Frenchman, in 1884 Allen an Englishman, and in 1885 Greiner of New York, amongst others, took out patents for apparatuses of the depressed pencil order. At the Paris Exhibition of 1881, M. J. Charpentier exhibited 'La Mélographie Répétiteur,' attached to a small harmonium. Its inventor stated that it was to write down ordinary music played extemporaneously on the instrument *dans le langage de Jacquard*. The process was to be effected by means of electro-magnets connected with the keys putting into action a series of cutters which cut slits in a band of moving paper, the slits corresponding to the length and position of the notes. By an after arrangement the perforated paper allows the wind to pass through its slits, and thus reproduces the music previously played. M. Charpentier was enthusiastic enough

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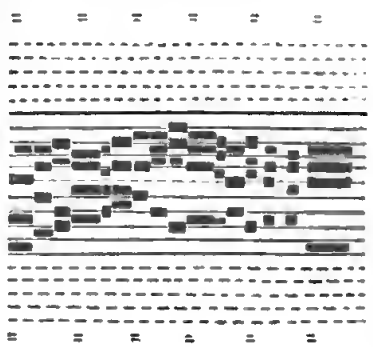
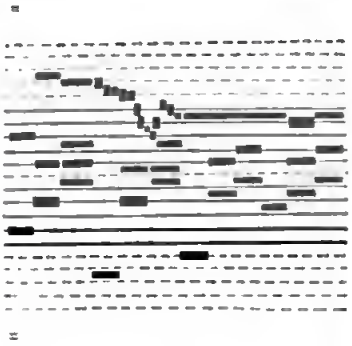
to believe he could also make his machine print the music executed in the ordinary notation, but avowed that this was only a project. The apparatus shown did not appear to have been in working order. In 1887 M. Charpentier took out another patent, in which metal styles attached to the under part of the keys acted on the balanced ribs of a revolving cylinder; these were kept inked, and marked the paper as it gradually unwound. He also provided for depressing by electro-magnets or pneumatic agency. In 1880 Mr. H. J. Dickenson proposed to apply the principle of the Casselli electro-chemical telegraph to recording music played on the piano; from the meagre account of his plan printed in the specification it is impossible to describe its mechanism. In 1881, M. A. P. Hodgson, an engineer of Paris, took out a patent (No. 573) for an 'Apparatus for correctly transcribing musical compositions.' The instrument is termed by the inventor the 'Pianograph Metronome.' To judge from the specification and drawings attached to the patent, this apparatus was of the most complicated description. The machine was furnished with a metronome for governing the rate of motion at which a cylinder should revolve, and so regulating the time; this had to be mathematically exact, otherwise the mechanism would not synchronise with the player. If all went right, the machine was supposed to print on a huge band of paper about four feet broad, lines representing in their length the duration of the notes held down. As no provision was made for indicating any variation of the time-measure, or for *accelerandos, ritardandos*, etc., M. Hodgson's machine would not have proved of much utility, even if it could have been constructed; he had so little idea of music that he directed the player 'to end his composition by a perfect chord in the key of F, and not by the tonic a third or a fifth.'

In 1881 Herr J. Föhr showed at the Stuttgart Exhibition of that year an excellent contrivance which accomplishes the object aimed at in a more complete way than before. The apparatus was exhibited in action in London, and a paper was read upon the subject by the present writer at the June meeting 1882, of the Musical Association; it is described at length in the 1881–2 volume of the society's proceedings. The machine was also shown in operation before the members of the College of Organists. The mechanism of this *Electro-chemischer Notenschreib-apparat* is simple. The apparatus is contained in a small pedestal which may be placed at the side of a piano, and connection is made with the instrument through a cable of wires attached to a long frame resting on the keyboard of the instrument. This is furnished with a series of studs each one touching the back of the ivories and ebonies just in front of the usual name board; these studs, by means of insulated wires, are in connection with platinum points which press on a band of paper, five inches broad, unwound from a drum by means of clockwork. The paper, as it passes through the mechanism, is saturated with a solution of ferrocyanide of potassium, ammonia, sulphuric acid and water; it is afterwards ruled by means of an aniline inking roller with the five lines of the stave, and some dotted ledger lines are added above and below. On the pianoforte key being depressed, the circuit is completed and the current runs from a Leclanché battery, passing through the saturated paper by the particular style or styles in connection with the keys struck, and staining it a bluish colour; the electric current decomposing the salt with which the paper is charged. The length of the stain depends upon the time the key is held down; a semibreve, for instance, appearing as a long streak, while a quaver would be but a dash, and a demisemiquaver a mere dot. The blank spaces on the paper represent the periods of silence; thus, marks are formed by the passing current, and rests are indicated by its absence. The stains representing the white notes ▬ are twice as broad as those standing for the black ones ▬. A pedal serves to indicate the bar lines. On depressing this (as in the ordinary mode of beating time) the position of the first beat in the bar is indicated by short double lines = stained at the moment of depression on the top and bottom of the stave. The rate of motion of the paper is governed by a sliding lever, which also serves to start and stop the clock-work arrangement. Herr Föhr's apparatus is simple in design, and the musical shorthand it produces is translateable without much difficulty. It is worked upon much the same plan as that of the electro-chemical telegraph of Bain. In 1872 Mr. Alexander A. Rossignol took out a patent (No. 990) for an 'Apparatus for tracing music,' and his scheme is substantially the same as that of Herr Föhr. The only modification would seem to be that M. Rossignol employed styles made of two different metals which severally stain the saturated paper red and blue, representing the black and white keys of the piano. There is no record of this instrument having been constructed. As it is stated that Herr Föhr's design dates from several years ago, since which time he has been working it out, the question as to priority of invention is uncertain. The following illustration is a reduced representation of the first section of 'God Save the Queen' as produced by Herr Föhr's contrivance; it is in the key of A and in four parts, 3–4 time.



The following represents bar 16 from Chopin's Nocturne in Eb, Op. 9, No. 2 (12–8 time). In this example the paper has been set to run slower, and so the bars occupy a larger space.



In 1886 Mr. H. H. Mnir took out a patent for recording music, the principle of which was practically the same as that of Herr Fohr. [T.L.S.]

REDEMPTION, THE. A Sacred Trilogy, written and composed by Charles Gounod. First performed at the Birmingham Festival, Aug. 30, 1882, nnder the composer's direction. [M.]

REDHEAD, RICHARD, born March 1, 1820, at Harrow, was a chorister at Magdalen College, Oxford, 1829–36, having received his musical education there from Walter Vicary, the organist. He was organist at Old Margaret Chapel (now All Saints' Church), Margaret Street, in 1839–64, since which he has been, and still is, organist at St. Mary Magdalene, Paddington. His works are almost exclusively written or compiled for use in the Church of England service, viz. Landes Diurnæ, the Psalter and Canticles in the Morning and Evening Service,' 1843, Music for the Office of the Holy Communion,' 1853; 'O my people,' anthem for Good Friday; 'Church Melodies, a collection of short pieces and Six Sacred Songs,' 1858; 'The Celebrant's Office Book,' 1863; 'Ancient Hymn Melodies, Book of Common Prayer with Ritual music, Canticles at Matins and Evensong, pointed as they are to be sung in churches and adapted to the Ancient Psalm Chants, and Parish Tune Book and Appendix,' 1865; 'The Universal Organist, a Collection of Short Classical and Modern Pieces,' 1866–81; 'Litany with latter part of Communion Service, Music to the Divine Liturgy during the Gradual, Offertorinm and Communion, arranged for use throughout the year,' 1874; Festival Hymns for All Saints and St. Mary Magdalene Days, Hymns for Holy Seasons, Anthems, etc. [A.C.]

REED, THOMAS GERMAN. Add date of death, March 21, 1888. P. 91 *a*, add to list of pieces produced at St. George's Hall, under the management of Mr. Corney Grain and Mr. Alfred Reed:—

'No. 204.' F. C. Burnand and German Reed.
'Once in a century.' H. A'Beckett and Vivian Bligh.
'Our new Dolls' House.' W. Yardley and Cotsford Dick.
'Answer Paid.' F. C. Burnand and W. Austin.
'Doubleday's Will.' Burnand and King Hall.
'Artful Automaton.' Arthur Law and King Hall.
'A Tremendous Mystery.' F. C. Burnand and King Hall.
'Enchantment.' A. Law and German Reed.
'Grimstone Grange.' H. A'Beckett and King Hall.
'100*l.* Reward.' A. Law and Corney Grain.
'Back from India.' Pottinger Stevens and Cotsford Dick.
'The Pirates' Home.' G. A'Beckett and Vivian Bligh.
'A Christmas Stocking.' H. A'Beckett and King Hall.
'Castle Botherem.' A. Law and Hamilton Clarke.
'The Three Hats.' A. A'Beckett and Edouard Marcis.
'A Flying Visit.' A. Law and Corney Grain.
'The Turquoise Ring.' H. W. Bodirey and Lionel Benson.
'A Merry Christmas.' A. Law and King Hall.
'Sandford and Merton.' Burnand and A. S. Gatty.
'Allat Sea.' A. Law and Corney Grain.
'Many Happy Returns.' H. A'Beckett and Lionel Benson.
'A Bright Idea.' A. Law and Arthur Cecil.
'Cherry Tree Farm.' A. Law and Hamilton Clarke.
'The Head of the Poll.' A. Law and Eaton Faning.
'Nobody's Pank.' A. Law and Hamilton Clarke.
'A Strange Host.' A. Law and King Hall.
'That Dreadful Boy.' H. A'Beckett and Corney Grain.
'A Mountain Heiress.' H. A'Beckett and Lionel Benson.
'Treasure Trove.' A. Law and A. J. Caldicott.
'A Water Cure.' A. Law, Arnold Felix, and George Gear.
'A Moss Rose Rent.' A. Law and A. J. Caldicott.
'A Double Event.' A. Law. Alfred Reed, and Corney Grain.
'Fairly Puzzled.' Oliver Brand and Hamilton Clarke.
'A Terrible Fright.' A. Law and Corney Grain.
'Old Knockles.' A. Law and A. J. Caldicott.
'A Peculiar Case.' A. Law and H. Grossmith.
'Bobbies.' Stephens, Yardley, and C. Gear.
'A Pretty Bequest.' M. Watson and Hamilton Clarke.
'A Night in Wales.' H. Gardner and Corney Grain.
'In Cupid's Court.' M. Watson and A. J. Caldicott.
'A United Pair.' Comyns Carr and A. J. Caldicott.
'The Friar.' Do.
'The Naturalist.' Comyns Carr and King Hall.
'Tally-ho!' M. Watson and A. J. Caldicott.
'Wanted an Heir.' Do.
'The Bo'sun's Mate.' W. Browne and A. J. Caldicott.
'Brittany Folk.' Walter Frith and A. J. Caldicott.

For some years the 'Musical Sketches' of Mr. Corney Grain have been the principal attractions of the entertainment. Upwards of 50 of these have been given, the 50th coinciding with Her Majesty's Jubilee, and treating of topics connected with that event. [M.]

REFORMATION SYMPHONY. It should be added that one of the most prominent themes of the work is the beautiful ascending phrase known as the 'Dresden Amen,' which has been used with marvellous effect in Wagner's 'Parsifal.'

REFRAIN. P. 93 *b*, n*dd* See Schubert's 'Vier Refrainlieder,' op. 95.

REGAL. This name describes a variety of organ (not differentiated by size alone, as is implied in vol. iii. p. 93), which is especially interesting as being in some ways the prototype of the modern harmoninm. It consists of a single row of 'beating' reeds, the pipes of which are in some instances so small as hardly to cover the reeds. A fine specimen is in the possession of the Brussels Conservatoire, and was lent to the Inventions Exhibition in 1885. The name 'bible regal' is not a synonym, but the title of another variety, the peculiarity of which consists in its being arranged to fold in two, on a similar principle to that on which leather backgammon boards are made. The bellows are covered with leather, so that when the instrument is folded, it presents the appearance of a large book. Line 11 of article, *for* Roll *read* Voll. For further particulars the reader is referred to Mr. A. J. Hipkins's 'Musical Instruments' (A. and C. Black, 1887), where both instruments are figured.

REGONDI, GIULIO. Line 8 of article, *for* 1831 or 1832 *read* in June 1831.

REICHARDT, ALEXANDER. Add date of death, May 14, 1885.

REICHARDT, J. F. P. 100*a*, l. 34, *for* 17 *read* 27.

REICHER, HEDWIG, *née* Kindermann, the daughter of the celebrated baritone,[1] was born July 15, 1853, at Munich. She was taught the piano first by her mother, and at the School of Music, but abandoned the same in favour of singing, on the advice of Franz Wüllner. She received her vocal instruction from her father, and made her début at the Munich Opera as one of the boys in the 'Meistersinger,' and next played small parts in the opera, drama, and ballet, besides singing in the chorus, so as to gain experience. She sang the alto part in Franz Lachner's Requiem at Leipzig in 1871 with such success that she became engaged at Carlsruhe. She played 'as guest' at Berlin as Pamina, June 5, and Agatha, June 9, 1874; she then returned to Munich, and sang Daniel in Handel's 'Belshazzar,' April 14, 1875. Soon after she married Emanuel Reicher, an actor at the Gärtnerplatz theatre, and for a time sang there in opera bonffe, but returned to opera and played Grimgerde in the 1st Cycle, and Erda in the 2nd Cycle at Bayreuth in 1876. She next played at Hamburg, Vienna (where she appeared as Leah on the production of Rubinstein's 'Maccabees'), and again at Munich. Having received instruction for the purpose from Faure and Jules Cohen at Paris, she played in French at Monte Carlo in 1880 with such success that she received an offer to sing at La Scala, Milan, but declined it in favour of an engagement at Leipzig under Neumann, where she made her début as Fidelio May 12, 1880. She became a great favourite, and remained there until 1882. She played on tour with Neumann as Brünnhilde in the 'Trilogy' in London, Berlin, and other German towns, and finally at Trieste, where she died June 2, 1883.

She made a great impression at Her Majesty's Theatre as Fricka on the production of 'Rheingold,' May 5, and of 'Walküre,' May 6, 1882, and still more as Brünnhilde in the 2nd Cyclus in the first two parts of the Trilogy; not only was her 'magnificent voice' equal to all the demands upon it, but her presentation of the character was full of force and of pathos. While no less touching than Frau Vogl in the truthfulness of her expression, she was more heroic and dignified; the supernatural element was brought into stronger relief . . . in the grand awakening scene her manner was perhaps too coldly dignified and wanting in the impulsiveness which characterizes the heroine when she has finally abandoned her supernatural attributes and become a true woman.[2] [A. C.]

REID, GENERAL JOHN. P. 101*a*, l. 23, *for* 1842 *read* 1841.

REINECKE, KARL. Line 4 of article, *for* 1827 *read* 1824. To the list of his works add 'Die Flucht nach Aegypten,' cantata for male voices; an opera, 'Auf hohem Befehl' (Schwerin, Mar. 13, 1887); an overture 'Zenobia,' and a funeral march for the late Emperor of Germany (op. 200). Of his settings of fairy tales as cantatas for female voices 'Schneewittchen,' 'Dornröschen' and 'Aschenbrödel,' are very popular.

REINE DE CHYPRE, LA. Last line of article, *for* 1846 *read* 1841.

REINKEN, J. A. P. 103*b*, l. 7, *for* viola *read* viola da gamba, and add that the 'Hortus Musicus' has lately been republished as no. XIII of the publications of the Maatschappij tot bevordering der Toonkunst (Amsterdam, 1887). No. XIV of the same publication consists of Reinken's 'Partite Diverse' (variations). Note 1, add reference to English translation of Spitta's 'Bach,' i. 197–9.

REINTHALER. Add MARTIN as a second Christian name; also that he was a pupil of A. B. Marx, and that his cantata 'In der Wüste' has been very successful.

RENN, organ builder. See JARDINE & Co. vol. iv. p. 685.

REQUIEM. Mention should be made of the Requiem Masses of Gossec. [See vol. i. p. 611.] Berlioz, whose work is in some respects the most extraordinary setting of the words that has ever been produced, and Verdi, whose setting of the words may be regarded as marking the transitional point in his style. A work of Schumann's, op. 148, is of small importance; more beautiful compositions of his, with the same title, though having no connection with the ecclesiastical use of the word, are the Requiem for Mignon, and a song included in op. 90. See vol. iii. p. 420*a*.

REYER, LOUIS ETIENNE ERNEST. Add the following to the article in vol. iii. p. 122:—The revival of 'Maître Wolfram' and 'La Statue' at the Opéra Comique, Dec. 12, 1873, and April 20, 1878, respectively, showed how little the composer had been influenced by injudicious advice given him on the production of the former work, and the transformation of 'La Statue' into a grand opera made evident the fact that his artistic tendencies and convictions had become stronger instead of weaker. After numerous attempts on Reyer's part to secure an unmutilated performance of 'Sigurd' at the Paris Opera, he produced it at the Théâtre de la Monnaie, Brussels, Jan. 7, 1884, with considerable and lasting success. On July 15 of the same year it was produced at Covent Garden. The first per-

[1] KINDERMANN, AUGUST, born Feb. 6, 1816, at Berlin, began his career at the opera as a chorus singer, received instruction from Meyer, and played both bass and baritone parts at Leipzig in 1839–1846, since when he has been engaged at Munich, where he obtained a life engagement, and has always been there a great favourite, being a very versatile artist. He celebrated his 25th anniversary of his engagement there on June 15, 1871, as Figaro in 'Nozze,' the Cherubino being his elder daughter Marie, then engaged at Cassel. He played Titurel (Parsifal) at Bayreuth in 1882, and on Sept. 9, 1886, he celebrated the jubilee of his career, and the 40th year of his engagement at Munich, playing the part of Stadinger in Lortzing's 'Waffenschmied.'

[2] Athenæum, May 20, 1882.

ormance of the work in France was at Lyons, n Jan. 15, 1885, when it was received with narked success. On June 12, 1885, 'Sigurd' vas performed at the Grand Opéra in Paris, hut t the general rehearsal the directors thought fit o make curtailments in the score, and the com-oser retired, protesting against the proceeding, nd yet unwilling to withdraw a work, on which o much trouhle and expense had been bestowed, n the eve of its production. He threatened ever to set foot in the opera-house until his core should have been restored to its original ntegrity, and in this he has kept his word. The ublic, less exacting than the composer, received he opera, which in many passages must have onsiderably surprised them, with increasing ympathy, and its success was all the more re-narkable as it was entirely unassisted either hy he composer, who appeared to take no interest n its fate, or hy the directors, who would not ave been sorry had it failed. The qualities which are most prominent in 'Sigurd' are the ndividual charm of its musical ideas, the exact greement between the words and the music, ain repetitions and conventional formulas being enerally absent; and lastly, the richness and olouring of the instrumentation, the style of which was greatly influenced hy Reyer's favourite nasters, Weber and Berlioz, and in places hy Wagner. No charge of plagiarism from the last-named composer is intended to be suggested, nor ould such a charge be substantiated. It is true hat the subjects of 'Sigurd' and the 'Ring les Nibelungen' are identical, hut this is a mere oincidence. The plot of the libretto, which was written by Du Locle and A. Blau, is taken from he Nibelungen Nôt, the source that inspired Wagner, who, however, went further back and ook his subject direct from the Eddas, moulding t after his own conception. In 1868 the libretto f Wagner's trilogy had been published for 15 ears, but it was completely unknown in France, nd when the trilogy was produced in 1876, Reyer's score was nearly finished and ready or production. Reyer was decorated with he Légion d'Honneur in August 1862, after he successful performance of 'La Statue' at he Lyrique, and was raised to the rank of an fficer in Jan. 1886, after that of 'Sigurd,' the uccess of which has had the important result of leciding him to write a new grand opera on Flaubert's 'Salammbô.' He is now editor of the nusical portion of the 'Journal des Débats.' eyving succeeded d'Ortigue, who followed Ber-ioz. (The sentence in lines 1–5 from bottom of age 122 *a*, is thus to be corrected.) He has ollected his most important articles and pub-ished them under the title of 'Notes de Musique' Paris, Charpentier, 1875). In both literature nd composition he is the disciple and admirer of Berlioz. It is curious that M. Reyer, having ucceeded F. David at the Institut (1876), who imself succeeded Berlioz in 1869, should thus ccupy the positions, both in music and literature, f the master whose legitimate successor he may ell claim to he. [A.J.]

RHAPSODY. The Greek Rhapsodist (Ῥαψῳδός) was a professional reciter or chaunter of epic poetry. Ῥαψῳδία is the Greek title of each book of the Homeric poems, the first book of the Iliad being Ῥαψῳδία Α, and so furth. The Rhapsody was the song of the *Rhapsode*; a sequel of Rhapsodies when sung in successiun or written down so as to form a series constituted an epic poem, and when a long poem was chanted in sections at different times and hy different singers it was said to he *rhapsodized*. The usual derivation of Ῥαψῳδία is ῥάπτω = I sew, and ᾠδή = song, ode.

Musicians might speak, in Hamlet's phrase, of a 'rhapsody of words,' or of tunes—that is to say, of a string of melodies arranged with a view to effective performance in public, hut without regular dependence of one part upon another. Such a description would seem to apply pretty closely to Liszt's fifteen *Rhapsodies Hongroises*, and to his 'Reminiscences d'Espagne' (a fantasia on two Spanish tunes, Les Folies d'Espagne and La Jota Arragonesa, 1844–45) which, in 1863, he republished as a 'Rhapsodie Espagnole.' The history of the latter piece is similar to that of the Hungarian rhapsodies—portions of which were originally published under the title of 'Mélodies Hongroises—Ungarische National-melodien'—short transcriptions of Hungarian tunes as they are played by the wandering bands of Gipsies, the national musicians of Hungary. The prototype of these 'melodies' in all probability was Schubert's 'Divertissement à la Hongroise,' in G minor, op. 54—a piece Liszt has always been fond of, and of which he has produced several versions—as of the whole for pianoforte solo, and of the march in C minor for orchestra.[1] Liszt's ten sets of 'Mélodies Hungroises' date from 1839 to 1847; the 15 so-called *Rhapsodies Hongroises* from 1853 to 1854.

In 1859 Liszt published a book in French, 'Des Bohémiens et de leur Musique en Hongrie'—a late and overgrown preface, as he confesses, to the Rhapsodies. In this brilliant, though at intervals somewhat meretricious work,[2] an effort is made to claim for the set of Rhapsodies the dignity of an Hungarian Epic *sui generis*. P. 344: 'Alors nous acquîmes la conviction que ces morceaux détachés, ces mélodies disjointes et éparses étaient des parties disséminées, émiettées, éparpillées d'un grand tout; . . . et pourrait être considérés comme une sorte d'épopée nationale,—*épopée bohémienne*,—chantée dans une langue et dans une forme inusitées,' etc. P. 346: 'Par le mot de *Rhapsodie*, nous avons voulu désigner l'élément fantastiquement *épique* que nous avons cru y reconnaitre.' 'Les Rhapsodies, nous ont toujours semhlé faire partie d'un cycle poétique,' etc. Be this as it may, the term 'Rhapsodie' remains as one of Liszt's many happy hits in the way of musical nomenclature, witness 'Poèmes Symphoniques' (Sinfonische Dichtungen), 'Partitions de Piano,' 'Paraphrases de Concert,' 'Fantaisies Dramatiques,' etc.

[1] He played his version of the march in London, April, 1886.

[2] Like Liszt's 'Chopin,' this book is on good authority reported to be the joint production of himself and certain lady-friends.

Brahms has adopted the term 'Rhapsodie' both in Liszt's sense and in that of the Greek Rhapsodists; and, as usual with him, he has added weight to its significance. His original 'Rhapsodien,' op. 79 for pianoforte solo—in B minor and G minor—are abrupt impassioned aphoristic pieces of simple and obvious structure, yet solidly put together. The 'Rhapsodie' in C, op. 53, for contralto, male chorus, and orchestra, justifies its title, in the Greek sense, inasmuch as it is a setting—a recitation, a rhapsody—of a portion of Goetho's poem 'Harzreise im Winter'; it, also, is a compact and carefully balanced piece.

Of Rhapsodies recently written, for the most part in the vein of Liszt, the following may be mentioned:—

RAFF, op. 22, two 'Rhapsodies élégiaques,' op. 120, 'Rhapsodie Espagnole,' and the 'Rhapsodie' contained in the Suite, op. 163—all for pianoforte.

DVOŘÁK, op. 45, three 'Slavische Rhapsodien,' for orchestra.

SVENDSEN, two 'Norwegische Rhapsodien,' for orchestra.

A. C. MACKENZIE, op. 21, 'Rhapsodie Écossaise' in B♭ (original), and op. 24, 'Burns, Second Scotch Rhapsody,' also in B♭, for orchestra. The latter, based on national tunes, is an admirable example of its kind.

The last movement of C. HUBERT H. PARRY'S 'Symphonic Suite in A minor for orchestra,' entitled 'Rhapsodie,' consists of a systematized series of melodies on the plan familiar in the Rondo. [E.D.]

RHEINBERGER, JOSEPH. Line 2 of article, *for* 1859 *read* 1839. Among his works are to be mentioned the following, besides those referred to in the article. Two large compositions for solos, chorus and orchestra, 'Christoforus' and 'Montfort'; two elaborate settings of the 'Stabat Mater' and a Requiem for the same, an organ concerto, and 6 sonatas for that instrument, making the number of these compositions eleven in all; two string quartets, three piano trios, a quintet for piano and strings, a duet for two pianos, besides part-songs, and other vocal works. Among his latest works are a nonet for wind instruments (op. 139), a string quartet (op. 147), 6 pieces for P.F. and organ (op. 150), a mass (op. 151) and 12 organ pieces (op. 156). He has the title of Hofkapellmeister and Professor, and is a member of the Academy of Arts in Berlin.

RICHARDS, BRINLEY. Add date of death, May 1, 1885.

RICHARDSON, VAUGHAN. Line 8 of article, *for* about 1695 *read* in June 1693.

RICHTER, HANS. Line 5 of article, *for* Pesth *read* Vienna. P. 129 *a*, l. 9, *for* Capellmeister *read* Hofkapellmeister; l. 10, etc. add that the Richter Concerts have been given every year, since the publication of the article, and are now among the most successful of London concerts.

RICORDI. Line 14 of article, add that Tito Ricordi was born in 1811, and died Sept. 7, 1888.

RIEDEL, CARL. Add date of death, June 4, 1888.

RIES. P. 132 *a*, add day of birth of HUBERT RIES, April 1.

RIETZ, JULIUS. Line 7 from end of article, *for* Oct. 1 *read* Sept. 12.

RIMSKY-KORSAKOW, NIKOLAUS ANDREJEWITCH, born at Tichwin, Russia, in 1844, was at first intended for a military career, and became an officer of marines in the Imperial army. After several years' service, he abandoned his profession in order to devote himself to music. Although principally self-taught, he turned his studies to such good account that in 1871 he was made professor of composition at the Conservatorium at St. Petersburg. Not long afterwards he was appointed director of the free school of music in the same capital. Two operas by him have been represented at the Russian opera-house, 'Pskowitjanka,' Jan. 13, 1873, and 'Die Mainacht' (as the name is given in Riemann's Opernhandbuch), Jan. 20, 1880. The words of the latter are by the composer himself. Some fragments of another opera were published at St. Petersburg, where several symphonies, works for piano, and a collection of 100 Russian popular songs, have appeared. A 'legend' for orchestra, entitled 'Sadko,' was given by the Allgemeine Deutsche Musikverein at Altenburg in 1876, in which year a string quartet by him obtained considerable success. The society just mentioned produced his symphony 'Antar' (op. 15) at Magdeburg in 1881. He lately collaborated with the Russian composers, Liadow, Borodine, and Glazounow, in writing a string quartet on the name Belaieff, i. e. the notes 'B-la-f,' or B. A. F. A 'symphoniette' in A minor has lately been published as op. 31, a 3rd symphony as op. 32, a fantasia for violin and orchestra on Russian themes as op. 33, and a Capriccio Espagnol for orchestra as op. 34. [M.]

RITTER, F. L. Line 2 from end of article *for* Women *read* Woman. Add that Mme. Ritter has recently brought out a second series of the Essays and Criticisms of Schumann, and has written a sketch entitled 'Some Famous Songs.'

RITTER, THEODORE. See vol. ii. p. 735 *a*, and add date of death, April 6, 1886.

ROBARTT, of Crewkerne, was an 'organ maker' who let out organs to churches by the year. The Mayor of Lyme Regis in 1551 paid him ten shillings for his year's rent. [V. de P.]

ROBERTO DEVEREUX. Line 4 of article, *for* 1836 *read* the autumn of 1837, and add that an opera of the same name, composed by Mercadante, was produced at Milan on March 10, 1883.

ROBERTS, J. VARLEY. Add that in 1882 he was elected organist at Magdalen College, Oxford, succeeding Mr. Parratt. In 1884 the University Glee and Madrigal Society was founded under his conductorship; it now numbers about 150 members. In 1885 he accepted the post of organist of St. Giles's, Oxford, and in the same

ear was appointed examiner in music to the xford Local Examinations, and also became conuctor of the Oxford Choral Society. In 1886 e was appointed one of the University examiners r musical degrees. The latest addition to the st of his church music is an anthem, 'I will sing nto the Lord,' written for the Jubilee Service Magdalen College. [W.B.S.]

ROBSON, JOSEPH, organ builder. See FLIGHT, ol. i. p. 532, and FLIGHT, vol. iv. App. p. 636.

ROCHE. Line 1, *for* EDWARD *read* EDMOND. he facts of the case concerning the French anslation of 'Tannhäuser' have only recently een made public, in M. Jullien's 'Richard 'agner' (1887). Roche, not knowing German, ad recourse to the services of a friend named indau, and the translation, when sent to the rector of the Opera, was rejected, as it was in ank verse; the necessary alteration into rhyme as made by Roche, Nuitter, and Wagner in llaboration. On this Lindau brought an action gainst Wagner, to enforce the mention of his ame as one of the translators; the case was ard on March 6, 1861, a week before the first presentation of the opera, and it was decided at no name but that of Wagner should appear the books. [M.]

RODE, PIERRE (properly JACQUES PIERRE OSEPH). Line 2 of article, *for* 26 *read* 16. . 142 *b*, l. 20, add that he was solo violin at e Opéra until Nov. 17, 1799. P. 143 *a*, l. 13 om bottom, add that three more concertos were ublished posthumously. (See Pougin's supplement to Fétis.)

ROGERS, BENJAMIN. Line 5, add that he ceeded Jewitt in the appointment to Christ urch, Dublin, in 1639. Line 4 from bottom same column, refer, as to his degree, to Carle's 'Oliver Cromwell,' v. 243, 4 (People's dition).

ROGERS, ROLAND, Mus. Doc., born at West omwich, Staffordshire, Nov. 17, 1847, where was appointed organist of St. Peter's Church 1858. He studied under Mr. S. Grosvenor, d in 1862 obtained by competition the post organist at St. John's, Wolverhampton. In 67 he similarly obtained the organistship Tettenhall parish church, and in 1871 was pointed organist and choirmaster at Bangor thedral, a post which he still holds. He took e Oxford degree of Mus. B. in 1871, and st of Mus. D. in 1875. Dr. Rogers's published works are 'Prayer and Praise' a cantata, ening Services in Bb and D, Anthems, Partngs, Organ Solos, and Songs; a Symphony in A, Psalm 'De Profundis,' and several Anthems d Services are still in MS. [W.B.S.]

ROMANCE. P. 148 *a*, l. 2, add the three ces by Schumann, op. 28. Line 3, *omit the rds* or some one of his followers.

ROMANTIC. P. 149 *b*, second example, the t three dotted minims should not be tied.

ROME. The early music schools of Rome, om the time of St. Sylvester to that of Palestrina, were so closely connected with the papacy that their history, as far as it is known, may be read in the article SISTINE CHOIR, vol. iii. p. 519.

Whether or not Guido d' Arezzo founded a school of singing at Rome in the first half of the 11th century is only a matter of conjecture; the probabilities are in favour of the theory, as it is known that Guido spent a short time, at least, at the capital about the year 1032, and that the then Pope John XIX. was so delighted with his method of teaching singing that he urged him to take up his residence in Rome, an invitation which only ill-health prevented Guido from accepting. In any case there can be no reasonable doubt that the papal choir received many valuable hints from him.

The Sistine Chapel was not the only one which had a school or college of music attached to it, though it was by far the earliest. In 1480 Sixtus IV. proposed the formation of a 'cappella musicale' in connection with the Vatican, distinct from the Sistine; his idea was not however realized till the time of Julius II., when the 'Cappella Giulia' was founded (in 1513) for 12 singers, 12 scholars, and 2 masters for music and grammar. Arcadelt was the first 'Maestro de' Putti' (in 1539), Palestrina the first 'Maestro della cappella della basilica Vaticana' (1551–4); among celebrated 'maestri' in later days were Tommaso Bai (1713–15), and Domenico Scarlatti (1715–19). The 'Cappella musicale nella protobasilica di S. Giovanni in Laterano' was founded in 1535 by Cardinal de Cupis; one of the earliest 'Maestri de' Putti' was Lasso (1541); Palestrina held the office of 'Maestro di cappella' here after his exclusion from the Vatican chapel (1555–61). The 'Cappella di Musica nella basilica Liberiana' (or Sta. Maria Maggiore) was founded about the same time as the Lateran chapel, and numbers among its 'maestri' Palestrina (1561–71), Giov. Maria Nanini (1571–1575), Alessandro Scarlatti (1703–9).

Besides these exclusively ecclesiastical schools, others were established by private individuals. The first man who is known to have kept a public music school at Rome was a foreigner, Claude Goudimel, of Vaison, near Avignon; his school is supposed to have been founded about the year 1539, and among his earliest pupils were Palestrina, Giovanni Animuccia, and Giovanni Maria Nanini. In 1549 Nicola Vicentino, the would-be restorer of the Ancient Greek Modes, opened a small private school at Rome, into which a few select pupils were admitted, whom he endeavoured to indoctrinate with his musical views. But it was not till a quarter of a century later that a public music school was opened by an Italian. Whether it was that Nanini was inspired by his master's example, or, which is still more likely, was stirred by the musical agitation of the day, is of little importance; but it is certain that the year to which the opening of his school is attributed was the same which saw the foundation of the Order of Oratorians, who in the person of their leader, St. Filippo Neri, were then doing so much for

the promotion of music. Nanini soon induced his former fellow-pupil, Palestrina, to assist him in teaching, and he appears to have given finishing lessons. Among their best pupils were Felice Anerio and Gregorio Allegri. After Palestrina's death Nanini associated his younger brother Bernardino with him in the work of instruction, and it was probably for their scholars that they wrote jointly their treatise on counterpoint. Giovanni Maria dying in 1607 was succeeded by Bernardino, who was in his turn succeeded by his pupil and son-in-law Paolo Agostini. It must have been this school that produced the singers in the earliest operas and oratorios of Peri, Caccini, Monteverde, Cavaliere, Gagliano, etc. In the second quarter of the 17th century a rival school was set up by a pupil of B. Nanini, Domenico Mazzocchi, who, with his younger brother Virgilio, opened a music school, which was soon in a very flourishing condition; this was due in a great measure to the fact that the masters were themselves both singers and composers. Their curriculum differed but slightly from that of the Palestrina-Nanini school. In the morning one hour was given daily to practising difficult passages, a second to the shake, a third to the study of literature, and another hour to singing with the master before a mirror; in the afternoon an hour was occupied in the study of the theory of music, another in writing exercises in counterpoint, and another in literature; the remainder of the day (indoors) was employed in practising the harpsichord and in composition. Outside the school the pupils used sometimes to give their vocal services at neighbouring churches, or else they went to hear some well-known singer; at other times they were taken to a spot beyond the Porta Angelica to practise singing against the echo for which that neighbourhood was famous. In 1662 Pompeo Natale kept a music school, at which Giuseppe Ottavio Pitoni, the reputed master of Durante and Leo, learnt singing and counterpoint. G. A. Angelini-Bontempi, a pupil of the Mazzocchis, writing in 1695, says that Fedi, a celebrated singer, had opened the first school exclusively for singing at Rome. His example was soon followed by Giuseppe Amadori, with equal success; the latter was a pupil of P. Agostini and no doubt had not entirely forgotten the teachings of the old school; but by the end of the 17th century its traditions were gradually dying out, to be replaced by the virtuosity of the 18th century.

We must now retrace our steps and give some account of the most important musical institution at Rome of past or present time—the 'Congregazione dei Musici di Roma sotto l'invocazione di Sta. Cecilia.' It was founded by Pius V. in 1566, but its existence is usually dated from 1584, when its charter was confirmed by Gregory XIII.; almost all the masters and pupils of the Palestrina-Nanini school enrolled their names on its books, and their example has been since followed by over 4000 others, including every Italian of note, and in the present century many illustrious foreigners, such as John Field, Wagner, Liszt, Gounod, etc., etc.

The officers originally appointed were a Cardinal Protector, a 'Primicerio' or president, usually a person of high position, a 'Consiglio dirigente' of four members (representing the four sections—composition, the organ, singing and instrumental music), a Secretary, a Chancellor, twelve Councillors, two Prefects, etc.; there were also professors for almost every branch of music; Corelli was head of the instrumental section in 1700. Those qualified for admission into the Institution were chapel-masters, organists, public singers, and well-known instrumentalists. By a papal decree of 1689 all musicians were bound to observe the statutes of the Academy; and by a later decree (1709) it was ordained that its licence was necessary for exercising the profession. Soon after this the Congregation began to suffer from an opposition which, though covert, was none the less keenly felt; and in 1716 a papal decree unfavourable to the institution was passed. In 1762 it was flourishing again, for in that year we find that a faculty was granted to the cardinal protector to have the general direction of all ecclesiastical music at Rome. By another decree, of 1764, it was enacted that none but those *skilled* in music should be in future admitted as members. The entrance-fee was, as it has continued to be, a very small one. The demands made upon members were also very slight. At first they were only expected to assist, by their compositions or performances, in the grand annual festival in honour of the patron saint. Towards the close of the 17th century were added one or two annual services in memory of benefactors; in 1700 a festival in honour of St. Anna, and in 1771 a '*piccola* festa di Sta. Cecilia.'

The Academy originally took up its quarters at the College of Barnabites (afterwards Palazzo Chigi) in the Piazza Colonna, where they remained for nearly a century; thence they moved to the Convent of Sta. Maria Maddalena, and again to another college of Barnabites dedicated to San Carlo a Catinari. Here they resided for the greater part of two centuries, and, after the temporary occupation of premises in the Via Ripetta, finally, in 1876, settled at their present quarters, formerly a coovent of Ursuline nuns, in the Via dei Greci. Besides the hostility which the Congregation had to undergo, as we have seen, from outsiders, at the beginning of the last century—which was repeated in another form as late as 1836—it has had its financial vicissitudes. Indeed at the end of the last, and beginning of the present century, the funds were at a very low ebb, from which they have been gradually recovering. The institution was dignified with the title of Academy by Gregory XVI. in 1839, and shortly after Queen Victoria consented to become an associate. Two years later Rossini's 'Stabat Mater' was performed for the first time in Italy in its entirety by the members of the Academy. Pius IX., who became Pope in 1846, though he founded several other schools for singing, such as that of 'S. Salvatore in Lauro,' did little more

for the Academy than to bestow upon it the epithet 'Pontificia.' After the consolidation of the kingdom of Italy the Academy began to make great strides; Victor Emmanuel himself gave it his support and erected it into a Royal Institution. In 1870 Signors Sgambati and Pinelli started their pianoforte and violin classes, which are still the most popular, owing to the excellence of the instruction given and the very moderate price of lessons. It was not till 1877 that the long-wished-for 'Liceo musicale' in connection with the Academy became a *fait accompli*. Members were now divided into 'Soci di merito, ordinari, illustri, and onorari'; but the titles of the principal officers were not materially altered. Professors were appointed, twenty-nine in number (since increased to thirty-four) for every quality of voice and for every instrument of importance. Alessandro Orsini had the superintendence of the Singing, and Ferdinando Fnrino of the Violoncello classes. A school was also set up for choral singing; lectures were delivered by the Librarian, Professor Berwin (to whose efforts a great deal of the success of the 'Liceo' may be attributed); prizes were offered; public concerts were given by the members;—in fact it is to the Academy that Rome looks on all public occasions, whether it is for a charity concert or a requiem, as in the cases of Garibaldi and Victor Emmanuel. The Library, which was a very small one when Gregory XVI. bequeathed to it, in 1846, his musical library, has since, in 1875, been enriched by the Orsini collection, and, in 1882, by the musical works which had formerly belonged to the dissolved Monasteries; in the latter year were also added copies of all modern musical publications—since 1500—which were to be found in the various libraries of Rome; so that now the Academy possesses one of the largest and most important musical libraries in Italy. Owing to the large grants made by the government, the municipality, etc., at the time of the creation of the 'Liceo,'—grants which have been for the most part continued annually and in some cases increased—the institution has been enabled to extend its sphere of operations. It still enjoys court patronage, King Humbert being honorary President, and Queen Margherita also an associate. There are now nearly 200 members, and it is proposed to erect new schools to meet the increased demands. Interest in the Academy is not by any means confined to Italy; this is often shown in a substantial way, as in the presentation to it of pianofortes by Messrs. Erard and Brinsmead, etc. etc. At the present moment a large concert hall is in course of construction.[1] The institution has done great service in the past to the Roman musical world, and is still continuing to do so, to such a degree that Rome need longer fear comparison with any other Italian town, Milan perhaps excepted.

Still, notwithstanding the presence of such excellent musicians as Sgambati and Pinelli, whose classical concerts have done much to elevate the taste of the capital, notwithstanding its national Apollo theatre, its well conducted journal the 'Palestra Musicale,' and its numerous musical critics, the Rome of 1889 reflects but little of its former glories. [A.H.-H.]

[1] A considerable part of the information relating to the Academy has been derived from Enrico Tosti's 'Appunti storici sull' Accademia di S. Cecilia.'

ROMEO AND JULIET. Line 8 of article, *for* Carnival *read* Jan. 30. Line 11, *for* the Scala *read* the Teatro della Canobbiana, *and for* spring of 1826 *read* Oct. 31, 1825. Line 15, *for* 12 *read* 11. Add date of first performance of Berlioz's symphony, Nov. 24, 1839.

RONCONI. P. 154 *b*, l. 14 from bottom, *for* Giovannina *read* Elguerra. Line 13 from bottom, *for* the previous year *read* early in the same year. Line 12 from bottom, *for* St. James' Theatre *read* Lyceum and King's Theatres. Add date of death of GIORGIO, Feb. 1883. P. 155 *a*, l. 3 from bottom, add that his first appearance in England was at the Lyceum as Cardenio in Donizetti's 'Furioso,' Dec. 17, 1836. It is presumed to have been Sebastiano who sang at the Philharmonic Feb. 27, 1837, since Giorgio first appeared in London in 1842.

ROOSE, JOHN, a Brother of the Order of Preaching Friars, repaired one of the organs in York Minster in 1457. This is the first English organ builder of which we have any authentic mention. [V. de P.]

RORE, CIPRIANO DI. Line 14 of article, *for* almost immediately *read* after about eighteen months.

ROSA, CARL. Add that in 1882 a season was given at Her Majesty's Theatre, from Jan. 14 to March 11. 'Tannhäuser' and Balfe's 'Painter of Antwerp' ('Moro') were produced, and Mme. Valleria joined the company. For the season of 1883 (March 26–April 21) the company moved to Drury Lane, which was its London centre until 1887. Thomas's 'Esmeralda' and Mackenzie's 'Colomba' were produced, and Mme. Marie Roze appeared as Carmen, etc. In 1884 (April 14–May 10) Stanford's 'Canterbury Pilgrims' was the only new work produced. In 1885 (April 6–May 30) Thomas's 'Nadeschda' and Massenet's 'Manon' were given. In 1886 (May 23–June 26) Mackenzie's 'Troubadour,' and in 1887 (April 7–June 11) Corder's 'Nordisa' were the novelties. In 1889, a 'Light Opera Company' opened with Planquette's 'Paul Jones' at the Prince of Wales's Theatre.

ROSALIA. P. 160 *b*, 2nd paragraph, *add* For a fivefold repetition see the BRANLE given under FORM, vol. i. p. 542 *b*.

ROSENHAIN, JACOB. Line 5, *for* Stuttgart in 1825, *read* Frankfort in 1823. Line 11, *for* not so fortunate *read* never performed. Line 12 from end, *for* minor *read* major. Line 11 from bottom, *for* but not played *read* played at a Concert Populaire. To list of works add a PF. concerto, op. 73; Sonata, op. 74; do. PF. and cello, op. 98; 'Am Abend' for quartet, op. 99.

ROSSI, LAURO. P. 163 *b*, l. 12, *for* one of the Milanese theatres *read* the Teatro della

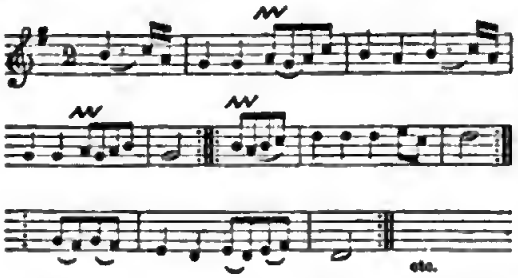
Canobbiana, in September 1849. Line 2 from end of article, *for* version *read* libretto. Add date of death, May 5, 1885.

ROSSINI. P. 166 *a*, l. 5 from bottom, *for* 1814 *read* 1813–14. Line 4 from bottom, *for* in the Carnival *read* in Dec. 1813. P. 174 *a*, l. 30–34, add that the three choruses for female voices here referred to are stated by Mr. Louis Engel to be spurious. In his 'From Mozart to Mario' he says that the composer denied their authenticity. P. 177 *a*, l. 13 from bottom, *for* Countess *read* Baroness. P. 177 *b*, in the list of operas, after 'Ermione,' insert 'Figlio per Azzardo, Il,' produced at Venice, Carnival, 1813. For date of production of 'Moïse' in Paris, read March 26. For date of production of 'Mosè' at Naples, read March 5. For the first performance of 'Otello' at Naples, read Dec. 4, and for production of the same in London, read May 16. For date of production of 'Tancredi' in Venice read Feb. 6. After 'Turco in Italia' insert 'Viaggio a Reims,' produced in Paris, June 19, 1825. P. 178 *a*, omit from the list of Sacred Music 'La Foi, l'Esperance, et la Charité.'

ROTA. Line 4 of article, *omit the words* or dulcimer or primitive zither. The instrument is partly analogous to the Welsh Crwth, and would appear to be derived from the ancient lyre. The word Rota is also employed to denote a round or canon, as in the well-known instance of SUMER IS ICUMEN IN.

ROUGET DE LISLE. Line 12 from end of article, omit the reference to Varney.

ROUSSEAU'S DREAM. For the last two sentences of the article read as follows:—The melody occurs in the 'Pantomime' in Scene 8 of the 'Devin du Village,' where its form is as follows:—



The origin of the title 'Dream' is not forthcoming. [M.]

ROW OF KEYS. Line 4 from end of article, *for* one sounding less noisy wires than the other *read* one fitted with jacks more finely quilled, and therefore less powerful, than those connected with the other manual.

ROYAL ACADEMY OF MUSIC. P. 186 *b*, l. 25, add that the room was not available as a public concert room for a few years, the license being withdrawn for some time. Line 28, add that Mr. Shakespeare was succeeded in this capacity by Mr. Barnby in 1886. Line 34, add date of death of Sir G. A. Macfarren, 1887, and that of the appointment of his successor, Dr. A. C. Mackenzie, 1888.

ROYAL COLLEGE OF MUSIC, THE. For information as to the commencement of the institution, see TRAINING SCHOOL, vol. iv. p. 159. Line 15 from end of that article, add that in 1886, Mme. Lind-Goldschmidt was succeeded by Mr. Henschel, and he by Mr. A. Blume. Add that the number of scholarships is now (Feb. 1889) 58, of which 15 include maintenance; the number of paying students is 188. In 1887 the Alexandra House was opened, containing a beautiful concert hall, where the students' concerts are regularly held, as well as accommodation for 100 ladies, some of whom are pupils of the College.

ROZE, MARIE. Add that after singing at the Birmingham Festival of 1882 with great success, she joined the Carl Rosa company from 1883 to 1887; in that time she added to her repertory Fidelio, and Elsa, and was the first representative in England of Manon Lescaut in Massenet's opera of that name. Margaret and Helen in Boito's 'Mefistofele,' Carmen, Fadette in Maillart's 'Dragons de Villars,' Donna Maria in Marchetti's 'Ruy Blas,' are among the parts which she has sung on the first production of these works in English.

RUBINI. Line 20 from end of article, add that the date of death is variously given as March 1 (Paloschi), and 2 (Mendel and Riemann).

RUBINSTEIN, ANTON. Line 3, correct date of birth to 1830. To the list of his operas given on p. 192 *a*, add 'Die sibirische Jäger,' 'Toms, der Narr,' 'Die Rache,' and 'Kalaschnikoff,' (1880), all to Russian words; 'Sulamith,' in 5 acts, Hamburg, Nov. 8, 1883, 'Unter Räubern,' comic opera in one act (produced, according to Riemann's 'Opernhandbuch,' on the same evening with 'Sulamith'), and 'Der Papagei,' comic opera in one act, Hamburg, Nov. 11, 1884. (The last three with German words.) Add to list of works the following:—

Op. 106. Trio for PF. and Strings in C minor.
109. Soirées Musicales. 8 PF. pieces.
110. Eroica. Fantasia for PF. and Orchestra.
Op. 111. 6th Symphony (A minor).
112. 'Moses,' a Biblical opera in 3 tableaux. Part I. containing four tableaux (Bilder), was published by Senff, 1888.

P. 192 *b*, l. 8 from bottom, *omit the sentence beginning* No doubt he played in public, etc., *and add that* an account of his performance will be found in the 'Musical and Dramatic Review' for 1842. P. 193 *a*, l. 10, *for* 'Ocean' *read* 'Dramatic.' Line 17, add that he gave a set of seven historical recitals in S. James's Hall, in May and June 1887.

RUBINSTEIN, JOSEF. Add that he died by his own hand in September 1884.

RUCKERS. P. 194 *a*, l. 3. This Hans Ruckers harpsichord transformed into a grand pianoforte appeared again at the sale of Lord Lonsdale's furniture in June 1887, when it realised £700. Burney's description of Rameau's portrait inside the lid should be amended. The composer does not hold a lyre, and is being

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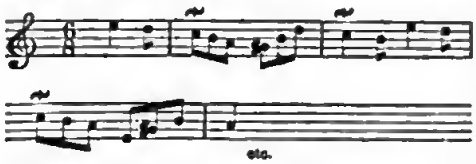
crowned with a wreath. The expressive character shown in the portrait should vouch for the resemblance to the composer even if Burney had not said that it was very like. On the front board above the keys is inscribed a complete piece of clavecin music, 'Pastorale par Mr. Balbastre, le 6 Aoust, 1767,' beginning—



The stand for this instrument is rococo, and gilt. In the same house (Carlton House Terrace), and sold by auction at the same time for £290, was an Andries Ruckers harpsichord that had also been made into a pianoforte by Zeitter. In this instrument the original belly, dated 1628, was preserved. The soundhole contained the rose (No. 6) of this maker. The present compass of the piano is five octaves F—F. Inside the top is a landscape with figures, and outside, figures with musical instruments on a gold ground. Round the case on gold are dogs and birds, a serpent and birds, etc. All this decoration is 18th century work. The instrument is on a Louis Quinze gilt stand. It will be seen that these two harpsichords have undergone remarkable changes at intervals of more than one hundred years. They will be numbered 67 and 68 in the list of extant Ruckers clavecins, which completes all that is at present known to the writer concerning the existing instruments of that family.

HANS RUCKERS (the Elder or the Younger) and ANDRIES RUCKERS (the Elder).

No.	*Form.*	*Date.*	*Dimensions.*	*General Description.*	*Present Owners.*	*Source of information.*
67	Bent side.		Not original.	To be found in pp. 193 *b*, 194 *a*.	Fanmure Gordon, Esq.	A. J. Hipkins.
68	Bent side.	1628	7ft. 7¼ by 3ft. 6½	Rose No. 6 in soundboard, which is painted with the usual decoration. The width has been increased to admit of a greater compass.	Walter H. Burns, Esq. and Captain Hall.	A. J. Hipkins.
69	Four cornered.		22 in. long, 12½ in. wide, 6 in. deep: keyboard projects 4 in.	White natural keys, E to D, nearly 4 octaves. Inscribed Andreas Ruckers me fecit Antverpiae (Rose No. 67). Inside surfaces painted in black curved design on a white ground. Red line round the inside. Georgian mahogany case.	W. H. Hammond Jones, Esq., Witley, Godalming.	W. H. H. Jones, Esq.

ANDRIES RUCKERS (the Elder).

No.	*Form.*	*Date.*	*Dimensions.*	*General Description.*	*Present Owner.*	*Source of information.*
70	Bent side.	1630	6 ft. 4 in., 2 ft. 9 at keyboard.	Two keyboards, compass 4½ octaves G—D, white naturals. Two unisons and octave. Soundboard painted, and usual A. Ruckers rose.	Mr. C. Cramp, Byfield, Northamptonshire.	Mr. C. Cramp.

Nos. 1 to 58 are tabulated in vol. iii. pp. 197–9. Nos. 59 to 62, vol. iii. p. 652. Nos. 63 to 66, vol. iv. p. 305.

P. 194 *a*, l. 21, *for* always long *read* long, or it may have been trapeze-shaped. It must be remembered that the names Clavicordio in Spain, Clavicordo in Italy, and Clavicorde in France, have been always applied to the quilled instruments. We are not therefore sure whether old references to the clavichord are to be taken as describing a plectrum or a tangent keyboard instrument.

P. 194 *b*, It is doubtful what changes of construction Hans Ruckers made in the harpsichord—perhaps the octave strings only. Yet a clavicembalo by Domenico di Pesaro, dated 1590, lately acquired by South Kensington Museum, has the octave strings with two stops. His great service may after all have only been to improve what others had previously introduced. It is nearly certain that harpsichords with double keyboards and stops for different registers existed before Hans Ruckers' time, and their introduction may be attributed to the great favour the Claviorganum, or combined spinet and organ, was held in during the 16th century. The researches of Mr. Edmond Vander Straeten ('La Musique aux Pays Bas,' vol. viii. Brussels 1885), have done much to bring into prominence the great use of the Claviorganum at an early time; see Rabelais, who, before 1552, described Carêmeprenant as having toes like an 'epinette organisée.'

P. 194 *b*, footnote 2. The latest harpsichord in date known to have been made in London is the fine Joseph Kirkman, dated 1798, belonging to Mr. J. A. Fuller Maitland.

P. 195 *b*, l. 37, see Ruckers No. 59, by Hans the elder, now in the Kunst und Gewerbe Museum, Berlin, as being similarly constructed.

P. 196 *a*, footnote, The Hitchcocks were active in the second half of the 17th century and in the first years of the 18th. [A.J.H.]

RUDDYGORE: OR, THE WITCH'S CURSE (Title afterwards spelt RUDDIGORE.) Comic opera in two acts; the words by W. S. Gilbert, music by Sir Arthur Sullivan. Produced at the Savoy Theatre, Jan. 22, 1887.

RUDERSDORFF, HERMINE. Line 11 of article, *for* June 5 *read* June 25. Add date of death, Feb. 26, 1882.

RUDOLPH, ARCHDUKE. P. 201 *b*, to list of works *add* Variations by him on a theme of Rossini's, corrected by Beethoven, exist in MS. (Thayer).

RUDORFF, E. To list of works add Symphonic variations and a Scherzo capriccioso for orchestra.

RUE, Pierre de la, also known as Pierchon, Pierson, Pierzon, Pierozon, and Petrus Platensis, born in Picardy about the middle of the 15th century and fellow-pupil of Josquin des Prés in the school of Okeghem. State records prove that he was in the service of the court of Burgundy in the years 1477, 92, 96, 99, 1500 and 1502. In 1501 he was a prebend of Courtrai, and later held a similar benefice at Namur, which he resigned in 1510. Most writers on music accord him a position as a contrapuntal composer scarcely second to that of Josquin, and the magnificent copies of his masses made by order of the Princess Margaret of Austria, and now in the libraries of Vienna and Brussels, testify to the value set upon his works by those he served. Indeed, considering his great reputation, it is somewhat surprising that so little is known of the events of his life, and that so little of his music has been printed. Of the 36 masses now existing Petrucci printed five in the composer's life-time (Misse Petri de la Rue; Venetiis, 1503), and a few more in later collections. Of motets only 25, and of secular pieces no more than 10, are to be found in the publications of the 16th century—a small result compared to the long catalogue of Josquin's printed works. Burney, Forkel and Kiesewetter give short examples from Pierre de la Rue's compositions. [J.R.S.B.]

RULE BRITANNIA. Add that Wagner wrote an overture in which it is introduced. See vol. iv. p. 373 *a*.

RUSSELL, Henry, was born at Sheerness on Dec. 24, 1813; went to Bologna, in 1825, to study music, to New York in 1833, returning to England in 1840, when he commenced travelling as a vocalist and composer. In his particular styles he has had no rival. His songs 'I'm afloat,' 'A life on the ocean wave,' 'Cheer, boys, cheer' (the only air played by the regimental drum and fife band when a regiment goes abroad), 'Woodman, spare that tree,' etc., are still familiar, and some of his dramatic songs, as 'The Dream of the Reveller,' 'The Maniac,' 'The Gambler's Wife,' etc., were immensely popular in their day. It may certainly be said that over 800 songs have either been written or composed by him. Fifty years ago (when Australia, Tasmania and New Zealand were almost unknown), Henry Russell was instrumental, through the Canadian government, in sending over thousands of poor people who are now wealthy. A memoir was published in 1846, and two volumes of copyright songs in 1860; 'L'amico dei cantanti,' a treatise on the art of singing. His last composition is a song 'Our Empress Queen,' written in honour of Her Majesty's Jubilee. [J.H.D.]

S.

SACCHINI, A. M. G. P. 208 *b*, add that the opera of 'Oedipe' was performed at Versailles, Jan. 2, 1786.

SACRED HARMONIC SOCIETY. P. 210 *b*, l. 4 from bottom, *for* only *read* first. Add that the original society was dissolved in 1882, its last concert being a performance of 'Solomon' on April 28 of that year. At the sale of its property its valuable library was acquired for the Royal College of Music. Some members of the committee determined to resuscitate the society, and the new institution was incorporated in 1882. Mr. Charles Hallé was appointed conductor, and in 1885 was succeeded by Mr. W. H. Cummings, who had, up to that time, acted as assistant conductor. In the autumn of 1888 the new society ceased to exist.

SAINT-GEORGES, J. H. V., Marquis de. Add day of death, Dec. 23.

SAINT-SAËNS, Charles Camille. Add the following to the article in vol. iii.:—Since the article was written, the composer has produced two important dramatic works, 'Henri VIII' (Opéra, March 5, 1883) and 'Proserpine' (Opéra Comique, March 16, 1887), neither of which has kept the stage in spite of their real musical interest. The former, after a successful series of representations, was twice revived without success and almost immediately given up; 'Proserpine' was received with marked disapprobation, and only played ten times. Saint-Saëns is a consummate master of composition, and no one possesses a more profound knowledge than he does of the secrets and resources of the art; but the creative faculty does not keep pace with the technical skill of the workman. His incomparable talent for orchestration enables him to give relief to ideas which would otherwise be crude and mediocre in themselves; and it is this talent which makes him the one French musician most fitted to compete with the classic masters of the Symphony. His weakness consists not only in the inequality of his inspiration, but also in the indecision of his artistic principles; this is shown in all his compositions, and it is this which leads him to place excellent and objectionable passages in juxtaposition. For the same reason his works are on the one hand not frivolous enough to become popular in the widest sense, nor on the other do they take hold of the public by that sincerity and warmth of feeling which is so convincing. Saint-Saëns, who was made a knight of the Légion d'honneur in 1867, and an officer of the same in July 1884, is always the same incomparable pianist. It would even seem that

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during the last few years his talent in this direction had increased, and such receptions as he has received at the Conservatoire, where he played Beethoven's Choral Fantasia, in Russia, on the occasion of his tour in 1887 with Taffanel, Turban, and Gillet, and in London, prove him to be one of the most remarkable and earnest pianoforte players of the day. Under the title of 'Harmonie et Mélodie' (Paris, Calmann Lévy, 1885), he has published a collection of his principal contributions to periodical literature, with an introduction and appendix explaining the change which his views have undergone in relation to Richard Wagner. This volume, proving as it does the author's nobility of character and changeableness as regards ideals and tendencies, will not add materially to his fame.

To the list of works on p. 216 *a*, add the following:—

Dramatic and Lyric:—'Henry VIII' and 'Proserpine,' mentioned above; 'Hymne à Victor Hugo' (Trocadéro, March 15, 1884); Psalm xix. for solo, chorus, and orchestra (Sacred Harmonic Society, Nov. 20, 1885).

Orchestral:—A third Symphony in C minor, for orchestra, organ, P., 4 hands (played at a Philharmonic Concert in May 1885). (op. 78); 'Le Carnaval des Animaux,' orchestral suite.

Concerted music with orchestra: 'Rhapsodie d'Auvergne,' for PF. and orchestra (Concerts du Châtelet, March 13, 1885).

Chamber music:—Sonata for PF. and violin in D minor; Caprice (quartet) on Danish and Russian airs for PF. and wind instruments (op. 79); Havanaise for violin and PF. (op. 83).

Pianoforte:—'Souvenir d'Italie' (op. 80), and 'Feuillet d'Album' (op. 81).

Vocal:—'La Fiancée du Timbalier,' ballade (V. Hugo), (op. 82).

[A.J.]

SAINTON-DOLBY, Charlotte Helen. Add that she died at the age of 64 at her residence, 71 Gloucester Place, Hyde Park, Feb. 18, 1885, and was buried at Highgate Cemetery, the great concourse of persons assembled testifying to the estimation in which this singer was held. M. Sainton's farewell concert, June 1883, at the Albert Hall, was the occasion of his wife's last appearance in public. 'Florimel,' a fairy cantata for female voices, written during the last few months of Madame Sainton-Dolby's life, has since been published by Novello. The Royal Academy of Music founded, shortly after her death, a scholarship in memory of the eminent singer, once a student within its walls. [L.M.M.]

SALE, John. Line 10 of article, *for* 1783 *read* 1788.

SALIERI, Antonio. Line 3 of article, *for* Legnano in the Venetian territory, *read* Legnago in the Veronese territory.

SALMON, Thomas. See vol. iii. p. 655, note 2.

SALVAYRE, Gervais Bernard, called Gaston, born at Toulouse, Haute-Garonne, June 24, 1847, began his musical education at the maîtrise of the cathedral, and afterwards studied at the conservatoire of the town, before he was brought by Ambroise Thomas to the Paris Conservatoire, where he studied the organ with Benoist, and composition and fugue with Thomas and Bazin. He gained the first prize for organ in 1868, and competed for the Prix de Rome every year from 1867 to 1872, gaining it at last by sheer force of perseverance. During his stay at Rome, Salvayre worked very hard, and many of his compositions date from this time, notably his opera of 'Le Bravo,' and his sacred symphony in four movements, 'Le Jugement dernier,' of which the first two movements were performed at the Concerts du Châtelet, March 19, 1876. It was given in its entirety at the same concerts on Dec. 3, 1876, under the title of 'La Résurrection,' and again, under a third title, 'La Vallée de Josaphat,' at Lamoureux's concert on April 7, 1882. The remaining works written by Salvayre for the concert-room are an 'Ouverture Symphonique,' performed on his return from Rome at the Concerts Populaires, March 22, 1874; a Stabat Mater, given under the care of the Administration des Beaux-Arts; a setting of Ps. cxiii for soli, chorus, and orchestra; and an air and variations for strings, performed in 1877, all the last given as the fruits of his residence in Italy. On his return to Paris, he was appointed chorus master at the Opéra Populaire which it had been attempted to establish at the Théâtre du Châtelet, and he then wrote ballet music for Grisar's 'Amours du Diable,' revived at this theatre Nov. 18, 1874. Three years later he made his real début with his grand opera, 'Le Bravo' (Théâtre Lyrique, April 18, 1877), a noisy and empty composition revealing the true nature of the composer, who loves effect, but is wanting in inspiration, style, and form, and is wholly destitute of any fixed ideal. His little ballet, 'Fandango' (Opéra, Nov. 26, 1877), in which he made use of some highly characteristic Spanish melodies, was a decided advance in point of instrumentation, but his grand opera, 'Richard III,' performed at St. Petersburg, Dec. 21, 1883, was a dead failure, and in 'Egmont,' produced at the Opéra Comique, Dec. 6, 1886, his chief faults, noisiness, and an amalgamation of different styles, from that of Meyerbeer to that of Verdi, were so predominant that the work was only performed a few times. Salvayre, who is a great friend of the present director of the Opera, M. Gailhard, having been his companion at the maîtrise of Toulouse, was commissioned to set to music Dumas' drama 'La Dame de Monsoreau,' a subject little fitted for musical treatment. It was produced at the Opéra, Jan. 30, 1888, and was wholly unsuccessful. Salvayre, who has the qualities of a good musician, in spite of his repeated failures, was decorated with the Légion d'honneur in July 1880. [A.J.]

SAMARA, Spiro, is a Greek, son of the Consul-general of Greece in Corfu, by an English mother. He was born Nov. 29, 1861. He got his first musical education in Athens, under the tuition of Enrico Stancampiano, a pupil of Mercadante, himself an opera conductor and music master, living in the Greek capital. While studying piano and harmony, literature had a great attraction for young Samara, and he dedicated to it all the time he did not employ with music. Thanks to his perseverance and to his natural facility, Samara

acquired both ancient and modern Greek, and became a good English, French and Italian scholar. He was already a pianist of uncommon talent when he left Athens for the Paris Conservatoire. There he finished his musical education as a pupil of Delibes. It was in Paris that Samara's first compositions for orchestra were executed; there also some of his drawing-room songs were received with success. But that was not sufficient for the new composer; his ambition wanted a larger field, and he went to Milan, where the publisher E. Sonzogno, who had already heard of him in Paris, gave him 'Flora mirabilis,' a three-act libretto by the renowned poet, Ferdinando Fontana, to set to music. The first performance of his opera took place on May 16, 1886, at the Theatre Carcano of Milan. In a few days the name of the Greek *maestro* became popular in Italy, so successful was the appearance of his work. While the public applauded with enthusiasm, the critics were unanimous in proclaiming that this opera, without approaching perfection, still showed that its author had studied the great masters with care, that he possessed a certain originality of ideas, and above all, dramatic power.

Many important European towns have confirmed the verdict of Milan, and Samara has triumphed everywhere. Before writing 'Flora mirabilis' he had already composed an opera entitled 'Medjé.' This he has lately revised and completed, and it was brought out at the Costanzi Theatre in Rome, Dec. 12, 1888. 'Lionella' is the title of another three-act libretto by Fontana, on which Samara is now at work.

After the splendid dawn of 'Flora mirabilis,' it is not surprising that the musical world should expect great things from its author. [F.Rz.]

SAN CARLO. P. 223 *b*, l. 9, *for* first *read* second.

SANDONI. See CUZZONI in Appendix.

SANTINI, FORTUNATO. Line 2, *for* July *read* Jan. (on the authority of Riemann and Paloschi).

SANTLEY, CHARLES. Add that he joined Mr. Carl Rosa's company for the season of 1876, when he sang the 'Flying Dutchman' with the greatest success. On April 5, 1889, he left London for an artistic tour in Australia. His daughter, Miss Edith Santley, before her marriage with the Hon. R. H. Lyttelton in 1884, had a short but exceedingly brilliant career as a concert singer.

SAPHO. Add that the opera was recently remodelled by its composer, extended to four acts, and produced at the Grand Opéra April 2, 1884, with moderate success.

SARABANDE. P. 227 *b*, in the example at top *add* a dot to each quaver rest; and make the last G♯ quaver in line 1, and the E quaver in line 3, semiquavers.

SARASATE. Add that his full name is Pablo Martin Meliton Sarasate y Navascues. The right date of birth is that given in the Dictionary.) In 1885 and 1886 he gave sets of orchestral concerts, conducted by Mr. Cusins, in St. James's Hall, and at the Birmingham Festival of 1885 played a violin concerto written for him by Mr. Mackenzie.

SARTORIS, MRS. Line 2, *for* 6 *read* 4.

SATZ. The German term for MOVEMENT, which see.

SAVONAROLA. Grand opera in a prologue and three acts; words by Gilbert à Beckett, music by C. Villiers Stanford. Produced at the Stadt-Theater, Hamburg (words translated by Ernst Frank), April 18, 1884, and at Covent Garden (German Opera, under Richter), July 9 of the same year. [M.]

SAXOPHONE. Add that R. Wagner gave to instruments of this class the formidable-looking name of 'Raçenkreuzungsklangwerkzeuge,' which may be translated by 'tonal hybrids.'

For the second paragraph of the article, substitute the following:—

It is manufactured in different sizes, comprising a complete choir of its class. A. Sax says he made *eight* varieties; namely, 1. Sopranino in E♭; 2. Soprano in B♭; 3. Alto in E♭; 4. Tenor in B♭; 5. Baritone in E♭; 6. Bass in B♭; 7. Bass in E♭ (an octave lower than the baritone); 8. Contrabass in B♭ (an octave lower than the bass). Of these the first and the two last-named kinds have, however, never come into general use.

It is rather singular that an instrument of considerable artistic capacity, and very effective when manipulated by an artist, should never have been accepted as a means of enlarging the tonal resources of our modern orchestras. Georg Kastner introduced it into the score of his biblical opera, 'Le dernier roi de Juda,' which was performed at the Conservatoire in Paris in Dec. 1844; A. Adam gives an effective solo to the E♭ Alto Saxophone in his opera 'Hamlet,' and we are told that it is also employed by Berlioz in his opera 'Les Troyens.' This last work remaining in MS. it is not easy to get precise information on the point; in none of the published works of Berlioz is the Saxophone to be found. Wagner, the greatest tone-painter of our time, has never given it a place in his scores, and the instrument remains outside the recognized orchestral resources.

The reason for this neglect lies probably in its unsympathetic tone, combining two characteristic tone colours, 'reed' and 'brass,' which are preferable when rendered separately and pure by either the clarinet or a brass instrument.

It has, however, been accepted as a valuable addition to WIND-BANDS, where its hybrid tone forms a most effective link between reed and brass instruments. When represented by a full choir it materially improves the tone quality, while its capacity for distinct rendering of very rapid passages, combined with its powerful tone, make it a valuable adjunct for obtaining a good balance of instrumentation of wind-bands.

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23 b, l. 9, *for* first read

...ZONI in Appendix.

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... Add that he joined ... for the season of 1876, ...g Dutchman' with the ... April 5, 1889, he left ...our in Australia. His ...ntley, before her mar... H. Lyttelton in 1884, ...ly brilliant career as a

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which was ... Paris in Dec. 1844; A. Adam ... solo to the E♭ Alto Saxophone ... 'Hamlet,' and we are told that ... by Berlioz in his opera 'Les Troyens' ... last work remaining in MS. ... precise information on the point; ... published works of Berlioz ... be found. Wagner, the greatest ... of our time, has never given it a ... scores, and the instrument remains ... recognized orchestral resources.

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SCHARWENKA, XAVIER. Line 2 of article, *for* 1840 *read* 1850. To list of important works add a Symphony in C minor, op. 60.

SCHAUROTH, DELPHINE. Add date of birth, 1814. She appeared in England when only nine years old, and gave a concert on July 2, 1823, playing Beethoven's E♭ quartet for PF. and strings, and an air and variations by Kalkbrenner.

SCHEIDEMANN. The name of a family of organists in Hamburg in the 16th and 17th centuries. Gerber, in his Lexicon, mentions Heinrich Scheidemann, born about 1600, died 1654, but appears to confuse him with an older and more important member of the family, David Scheidemann, probably an uncle of Heinrich. The date of David Scheidemann's birth is not ascertained, but in 1585 he was organist of St. Michael's Church, Hamburg. He is chiefly noteworthy as associated with three other Hamburg organists of repute, Jacob and Hieronymus Praetorius, and Joachim Decker, in the compilation of what we should now call a Choralbuch, though this name was not in general use

into a higher style of organ-playing, under the tuition of the then most famous organ-player of Europe, Peter Sweelinck. In 1625 Heinrich succeeded his father as organist of St. Catherine's. Matheson says of Scheidemann that his organ playing and compositions were like himself, popular and agreeable, easy and cheerful, with no pretence or desire for mere show. None of his organ pieces have survived, though Fétis speaks of having obtained some. As a composer, Heinrich Scheidemann was again associated with Jacob Praetorius in contributing melodies to

[1] It is worth while noting that the word Choral (in English usually spelt Chorale), as now restricted to the melodies of German metrical hymns, really originated in a misunderstanding of what Walther meant when he spoke of Luther as having called the 'deutscher Choralgesang' into life. What both Luther and Walther meant by 'Choralgesang' was the old Cantus Choralis or Plain-song of the Latin Church, which Luther himself wished to retain; and his merit consisted in the adaptation of the chief parts of the Latin Choral to German words, his work in this respect corresponding to Marbeck's 'Book of Common Prayer Noted' with us in England. All the older Lutheran Church-musicians, such as Lucas Lossius and Michael Praetorius, used the words Choral and Choralgesänge in this sense of the old Plain-song melodies to the graduals, sequences, and antiphons, whether sung to Latin or adapted to German words. It was only when German metrical hymns gradually superseded in common use the other choral parts of the service, that the name Choral in course of time became restricted to the melodies of these hymns. See Winterfeld, Ev. Kirch. i. pp. 151, 152.

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Rist's 'Himmlische Lieder,' which were published in 1641, 42. Praetorius composed ten to the 4th part of Rist's Book, Scheidemann ten to the 5th part, entitled 'Höllenlieder.' One of Scheidemann's melodies in this collection, 'Frisch auf und lasst uns singen,' continued for a while in church use, as it appears again in Vopelius Leipziger Gesangbuch of 1682. On Scheidemann's death in 1654, Joh. Adam Reinke or Reinken became his successor as organist of St. Catherine's, Hamburg. [J.R.M.]

SCHEIDT, SAMUEL, one of the celebrated three S.'s (the other two being Heinrich Schütz and Hermann Schein, his contemporaries), the best German organist of his time, was born at Halle in 1587. His father, Conrad Scheidt, was master or overseer of salt-works at Halle. The family must have been musical, as some works are still preserved of Gottfried, Samuel's brother, which A. G. Ritter ('Geschichte der Orgelmusik') says show considerable musical ability. Samuel owed his training as an organist to the then famous 'Organisten-macher' Peter Sweelinck of Amsterdam. At what date he betook himself to Amsterdam, and how long he remained a pupil of Sweelinck, is not precisely ascertained. In 1620 at least, if not earlier, he was back in his native town, and had received the appointment of organist and capellmeister to Christian Wilhelm, Markgraf of Brandenburg, and then Protestant Administrator of the Archbishoprie of Magdeburg. In this capacity Scheidt officiated as organist not at Magdeburg, but in the Hof-kirche at Halle. The troubles of the Thirty Years War and the misfortunes of his patron, the siege and sack of Magdeburg in 1631, and the abdication of Christian Wilhelm in 1638, seem to have made no difference to Scheidt's official position at Halle, though his income and means of living may have suffered. We have no record as to his personal relations with Christian's successors in the administration of the Magdeburg archbishoprio, but Chrysander in the 'Jahrbücher für musikalische Wissenschaft,' i. p. 158, prints a letter from Scheidt to Duke Augustus of Brunswick in 1642, which seems to imply that he was then looking for some patronage or assistance from that art-loving prince. Scheidt never left Halle however, and his circumstances may have improved, as in his will he bequeathed some money for the sake of the organ in the St. Moritz-kirche at Halle. He died at the age of 67 on March 14, 1654.

Scheidt's first published work appeared at Hamburg in 1620 ('Cantiones Sacrae octo vocum'), and consists of 39 vocal compositions, 15 of which are settings of Lutheran chorales. His fame however rests not on his vocal compositions, but on his works for the organ. His next work, also published at Hamburg in 1624, is considered epoch-making in the history of organ music. It consists of three parts, but the whole work bears the general title 'Tabulatura Nova'; the same title, indeed, as many earlier works of the same kind in Germany (*e.g.* Ammerbach, 1571; B. Schmid, 1577; Paix, 1583; Woltz, 1617), from all of which, however, it differs widely both in aim and style, and indeed marks the beginning of a new and better treatment of the organ both with regard to playing and to composition. From 1570 to about 1620, organ playing in Germany almost entirely consisted in what was known as the art of 'koloriren,' the art of 'colouring' melodies sacred or secular by the inserting of meaningless passages, all framed on one and the same pattern, between each note or chord of the melody. These earlier Tablature-books were all compiled simply to teach this purely mechanical art of 'colouring' melodies for the organ. The music was written in the so-called German Tablature, *i.e.* with letters instead of notes.[1] (For a full account of these German 'Coloristen'[2] of the 16th and 17th centuries, see A. G. Ritter's 'Geschichte der Orgelmusik,' pp. 111–139.) Scheidt's 'Tabulatura Nova' put an end to this miserable style of playing and composing for the organ, as well as to the old German Tablature. The music in his book is noted in score of four staves, with five lines to the stave, so far differing from the notation both of Frescobaldi and Sweelinck, the former using two staves of six and eight lines respectively, the latter two staves both of six lines. To give an idea of the contents of Scheidt's work, we transcribe in full the separate titles of the three parts:—

I. Tabulatura Nova, continens variationes aliquot Psalmorum, Fantasiarum, Cantilenarum, Passamezzo et Canones aliquot: in gratiam Organistorum adornata a Samuele Scheidt Hallense, Reverendiss. Illustrissimique Principes ac Domini Christiani Guilielmi Archiepiscopi Magdeburgensis, Primatis Germaniae Organista et Capellae Magistro. Hamburgi ... MDCXXIV.

II. Pars Secunda ... continens Fugarum, Psalmorum, Cantionum et Echos Tocatae variationes varias ac omnimodas. Pro quorumvis Organistarum captu et modulo. ...

III. Tertia et ultima pars, continens Kyrie Dominicale, Credo in unum Deum, Psalmum de Coena Domini sub Communione, Hymnos praecipuorum Festorum totius anni, Magnificat I–9 toni, modum ludendi pleno Organo et Benedicamus ... In gratiam Organistarum, praecipue eorum qui musice pure et absque colorrimis coloraturis Organo ludere gaudent ...

The last words mark an important difference between the third part and the two preceding. In the first two parts the composer appears to wish to show how he could beat the 'Colourists' on their own ground, his figures and passages however not being like theirs, absolutely meaningless and void of invention, but new and varied, and having an organic connection with the whole composition to which they belong. He shows himself still as virtuoso, desirous to extend the technique of organ-playing, while at the same time displaying his contrapuntal mastery. So far as technique is concerned, there is to be noticed in Scheidt the extended use of the pedal, so different from Frescobaldi's occasional use of it for single notes merely, also the imitation of orchestral effects, such as what he himself terms 'imitatio violistica,' the imitation of the

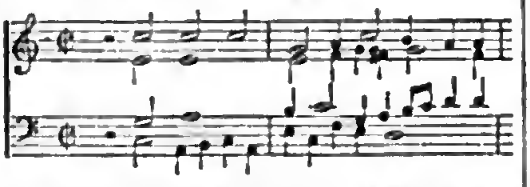
1 For an example of German Organ Tablature, see Schlecht, 'Geschichte der Kirchenmusik,' p. 377 ff.

2 'Geschmacklose Barbaren' (tasteless barbarians), as Ambros calls them.

effects of the different ways of bowing on the violin, and the imitation of an organ tremulant itself by the rapid interchange of the fingers of the two hands on one and the same key ('Bicinium imitatione tremnla organi dnobus digitis in una tantum clave manu tum dextra, tum dinistra'). The first two parts contain a mixture of sacred and secular pieces, the secular pieces however being marked off as for domestic rather than for church use by the absence of a pedal part. The sacred pieces consist of ten fantasias or sets of variations on chorale melodies, with a few fugues or fantasias on another motive, among which is a 'fantasia fuga qnadruplici,' on a madrigal of Palestrina's, which Ritter describes as a masterpiece of contrapnntal art, four subjects from the madrigal heing treated first singly and then together, and with contrary motion and other devices. The secular pieces consist chiefly of variations on secular melodies, among which appears one entitled an English song 'de fortuna.' The third part of the 'Tabulatura Nova' stands however on a higher level than the first two. The composer expressly renounces the virtuoso; he writes, as the title-page says, for those who delight to play the organ purely mnsically, and without mere ornamental and passage work. In this third part he gives very full directions with regard to registering both for manuals and pedal. It is intended entirely for church use, and both hy the choice of pieces, and the manner in which they are arranged, it gives us an insight into the way in which the organ was very freqnently employed in the church services of those days. It was not then generally used to accompany or sustain the voices of the choir or congregation, hut rather to alternate with them. Thus, for instance, between each verse of the 'Magnificat' sung hy the choir without accompaniment, the organ would come in independently with some variation or changing harmonies on the plain-song melody. A further use of the organ was even to take the place of the choir in making the responses to the ecclesiastical intonations of the officiating olergy when there was no proper choir to do this. Frescobaldi's works (especially 'Fiori Musicali,' 1635) furnish instances of this use of the organ in the Roman Church. Thus when the priest had intoned the Kyrie of the Mass, in the absence of a proper choir, the organist wonld answer, as Ambros expresses it, when speaking of Frescobaldi's works of the kind, 'with a kind of artistically-ennobling and enriching echo' ('mit einer Art von künstlerisch-veredelnden und bereichernden Echo'), that is to say, the organist, taking np the plain-song theme, would not just harmonize it note hy note, ont treat it in the form of a short polyphonic composition for the organ. (See the quotations from Frescobaldi in Ambros's 'Geschichte der Musik,' iv. pp. 444–450.) The third part of Scheidt's 'Tabulatura' shows that this usage was not confined to the Roman Church, hut was also retained for a considerable time in the Lutheran. It opens with twelve short movements based on the plain-song of the different sections of the Kyrie and Gloria of the Mass, and the remark, or ruhric, as we might call it, 'Gloria canit Pastor,' shows that they were expressly intended as responses made hy the organ to the intonation of officiating clergy. The Magnificat follows, in all the church tones, one verse sung hy the ecclesiastic and every alternate verse arranged to be played by the organ in lieu of a choir. This way of treating the Magnificat prevailed in Lutheran Churches even up to Pachelbel's time (1706), though the plain-song was more and more put into the background, and the practice became simply an excuse for interludes on any motive. After the Magnificat came a series of hymns common to both Roman and Lntheran Churches, with their plain-song melodies treated in a similar fashion. The book further contains Luther's version of the Creed ('Wir glauben All, an einen Gott') with its Doric melody, John Huss's Communion Hymn, arranged to be played instead of being sung during Communion. The two last pieces in the book are 6-part movements for the full organ, meant to be played at the end of Vespers. Interwoven with the last is the liturgical melody of the Benedicamus. In all these compositions Scheidt has faithfully adhered to the original plain-song melodies when they appear as Cantus Firmus, hut in the further working out has not been content simply to harmonize them according to the laws of the Church modes, hut has so far altered them in accordance with the new ideas of harmony then beginning to make way. But there is still wanting in him a consistent system of modulation. The chromatic semitones are still employed hy him rather in a hap-hazard sort of way.

Twenty-six years later, viz. in 1650, Scheidt pnblished another work for the organ, his second and last, which shows a different conception as to the nse of the organ in the services of the Church, and probahly marks a change which was then going on gradually in the practice of the Lutheran Church. The congregational singing of metrical hymns was gradually snperseding the older liturgical music, and the organ had more and more to surrender its independence to accommodate itself to the simple accompaniment in 4-part harmony of the melodies of these hymns, which now began to assume exclusively the name of Choral-musik. This, which was at first a loss, became in time a gain, as it deepened the sense of the value of harmony for its own sake; and hesides, out of this originated the new art-form of the Choral-Vorspiel of later days. Scheidt's last organ work was intended to meet the new requirements. Its title sufficiently explains its object: 'Tahulatnr-buch 100 geistlicher Lieder u. Psalmen D. Martini Lutheri und anderer gottseliger Männer für die Herren Organisten mit der Christlichen Kirchen u. Gemeine auf der Orgel, desgleichen auch zu Hause zn spielen u. zu singen, auf alle Fest-u. Sonn-tage durchs ganze Jahr mit 4 Stimmen componirt ... Gedruckt zu Görlita ... im. 1650 Jahr.'

This work is dedicated to the Magistrates and Town Council of Görlitz, and the composer seems to imply that it had been undertaken at their special desire. In this, as in his previous work, there is noticeable, as Ritter points out, the same undecided struggle in the composer's mind between attachment to the old and inclination to the new. Thus, while he strictly adheres to the original rhythms of the old melodies, he harmonizes according to the rules of modern musical accent, and thus the rhythm of the melody is not in agreement with the rhythm implied by the harmony. See for illustration his setting of 'Ein' feste Burg' in Ritter, 'Geschichte der Orgel-Musik,' p. 19, the first two bars of which may here be given:—



One chorale appears in this book for the first time, viz. 'O Jesulein süss, O Jesulein mild,' which has been adapted in later chorale books to the words 'O heiliger Geist, O heiliger Gott.' As harmonized by Scheidt it is given in Winterfeld 'Ev. K. G.,' ii. No. 218, and Schöberlein, 'Schatz des Chorgesangs,' ii. No. 457.

If it is his organ works that now entitle Scheidt to honourable remembrance and give him a distinct position of his own amongst composers, it was not his organ works, but his vocal compositions, that procured him the esteem of his contemporaries, and caused him to be ranked as one of the celebrated three S.'s. Of his vocal works, besides the 'Sacrae Cantiones' of 1620, mentioned above, there are mentioned 'Liebliche Kraft-Blümlein conzertweise mit 2 Stimmen und General-Basse,' Halle 1625; 'Geistliche Concerten mit 2 und 3 Stimmen, etc., 4 parts,' Leipzig, 1631. Another instrumental work should also be recorded, more for the clavier than the organ, 'Ludorum musicorum prima et secunda pars, 1623.'

It is natural to draw comparisons, as Ritter does in his 'History of Organ Music,' between Scheidt and Frescobaldi, whose lives covered nearly the same period of time, and who may both be regarded as the true founders of modern organ music, or rather, the Italian of clavier music generally, the German of specifically organ music. Of the two, Frescobaldi is the greater genius, showing greater force of imagination in the invention of new forms and the solution of difficult problems; Scheidt is more laborious and painstaking, showing greater study of the capabilities of his instrument, as, for instance, in the use of the pedal, and in registering generally, with neither of which did Frescobaldi concern himself. As Ritter points out, while Scheidt has thus greater command of all the resources of expression, Frescobaldi has more of real poetic expression in his music itself. For more detailed comparison of the two masters it will be sufficient to refer to Ritter's work. [J.R.M.]

SCHEIN, Johann Hermann, was born Jan. 29, 1586, at Grünhain in Meissen, where his father was the Lutheran pastor. Having lost his father at an early age, he was taken to Dresden and became a chorister in the Court Chapel there. His further education was received at the Gymnasium of Schulpforta and the University of Leipzig. Of his musical training further than what he received in the Court Chapel at Dresden we have no details. In 1613 he was invited to be Capellmeister at Weimar, but held this post for only two years. On the death of Seth Calvisius in 1615 he obtained the appointment of Cantor to the Thomas-Schule in Leipzig, which post he held till his death in 1630.

Schein is chiefly known to later times by his 'Cantional,' first published in 1627. Its original title is 'Cantional oder Gesangbuch Augspurgischer Confession, in welchem des Herrn D. Martini Lutheri und anderer frommen Christen, auch des Autoris eigne Lieder und Psalmen . . . So im Chur und Fürstenthümern Sachsen, insonderheit aber in beiden Kirchen und Gemeinen allhier zu Leipzig gebräuchlich, verfertiget und mit 4, 5, 6 Stimmen componirt . . .' A second enlarged edition appeared in 1645 after Schein's death. As the title shows, it consists of Choral-melodies, both old and new, harmonized for ordinary church use, mostly note against note. Schein himself appears in this book in three capacities, viz. as poet, melodist, and harmonist. Of the 200 and odd Choral-melodies in the book about 80 are Schein's own, a few of which have still held their ground in modern chorale books, though some appear to be attributed to him by mistake. Schein's book differs from Crüger's similar book of later date (1648) in retaining the old irregular rhythm of Choral-melodies, while Crüger has transformed their rhythms according to more modern ideas. But if Schein still retains the old rhythm in the melodies, in his harmonies he has almost entirely lost, as Winterfeld points out, the feeling for the peculiarities of the old church modes in which those melodies are written, though otherwise his harmonies are serious and dignified. With Michael Praetorius and Heinrich Schütz, and probably through their influence, Schein was one of the pioneers in Germany of the new movement in music proceeding from Italy at the beginning of the 17th century. Naturally his other works show this more plainly than the 'Cantional,' as many of them are avowedly written in imitation of Italian models. These other works are as follows:—

1. 'Venus-Kränzlein' ('Garland of Venus'), a set of 'weltliche Lieder' or secular songs, for 5 voices. Leipzig, 1609.

2. 'Geistliche Concerte' (Sacred Concertos) for 4 voices. 1612.

3. 'Cymbalum Sioninm,' containing 31 settings of German and Latin sacred texts for 5, 6, 8, 10, and 12 voices. 1613.

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1. 'Venus-Kränzlein' (Garland of ... a set of 'weltliche Lieder' ... voices. Leipzig, 1609.

2. 'Geistliche Concerte' (Sacred ... for 4 voices. 1611.

3. 'Cymbalum Sionium,' ... tings of German and Latin sacred ... 8, 10, and 12 voices. 1613.

1709 *read* 1796. Line 3, *for* Modl *read* Medl.

SCHIRA, Francesco. Add date of death, Oct. 16, 1883.

SCHLESINGER. P. 254 *a*, l. 4, *for* in *read* Dec. 14.

SCHMIDT. See Smith, Father.

SCHMITT. P. 254 *b*, l. 7 from bottom, *for* 1803 *read* 1796.

SCHNEIDER, F. J. C. A fuller list of his oratorios will be found in vol. ii. p. 555 *a*.

SCHNETZLER. See Snetzler, and vol. ii. p. 597.

SCHOELCHER, Victor. P. 257 *b*, l. 13 from bottom, the sentence beginning 'Up to 1850' requires correction, as in 1827 'The Messiah' (with Latin words), the 'Ode on St. Cecilia's Day,' and 'Alexander's Feast,' had been given in Paris. P. 258 *a*, l. 4 from end of article, *read* the highly elaborated narrative.

SCHÖNE MINKA. The name by which a certain very popular Ruthenian or Little Rus-

the Slavonic source. J. N. Hummel has made this air (rather in its original than in the German form) the subject of 'Adagio, Variazionen und Rondo über ein russisches Thema' for PF., violin, and violoncello, op. 78, and Weber wrote a set of brilliant variations for pianoforte on the same theme. [R.M.]

SCHOOLS OF COMPOSITION. P. 280 *a*, l. 12 from bottom, *for* 1612–1618 *read* 1615–18. P. 285 *b*, as to the date of Purcell's 'Dido and Æneas,' see Purcell in Appendix. P. 287 *a*, l. 7, *for* 1694 *read* 1695.

SCHOTT (B. Schott's Söhne). P. 315 *a*, l. 15 of article, *after* Adam *add* (living afterwards as bandmaster in Canada and India, where he died). At end of first paragraph *add* Schott's sons have been music publishers to the Court since 1824. *After* Rink's organ-music *add* 'der Choralfreund,' in 9 volumes; 'École pratique de la modulation,' op. 99; 'Gesangstudien' (vocalises, méthode de chant, etc.) by Bordèse, Bordogni, Concone, Fétis, Gavaudé, Garcia, Lablache, Abbé Mainzer, Rossini, Rubini, Vaccai, etc.

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SCHOTTISCHE. The last bar of lines 2 and 4 of the musical example should be identical. The right notes are F, G (appoggiatura), F, E, F.

SCHRIDER or SCHREIDER (possibly SCHRÖDER), organ builder. See vol. iii. p. 539 *b*, article FATHER SMITH.

SCHRÖDER-DEVRIENT, WILHELMINE. Line 3 of article, *for* December *read* Dec. 6.

SCHRÖTER, CORONA ELISABETH WILHELMINE, a celebrated singer of the Weimar court in its most brilliant days, was the daughter of a musician, Johann Friedrich Schröter. According to her latest biographer, Keil (Vor hundert Jahren, Leipzig, 1875), Corona was born Jan. 14, 1751, at Guben, whence the family shortly afterwards migrated to Warsaw and finally to Leipzig. Corona's voice was trained by her father, and she sang when she was but 14 at a Leipzig Grosses Concert (1765). From the following year until 1771 she was engaged at these concerts, Schmehling (La Mara) being retained as principal vocalist. Goethe had become acquainted with Schröter in 1766; ten years later he conveyed to her the offer of the post of Kammersängerin to the Dowager Duchess of Weimar. Here she made her first appearance Nov. 23, 1776, and soon became the idol of the place. Associated with Goethe himself in the production of his dramas, she created amongst others the part of Iphigenia, completely realizing the poet's ideal (see Anf Mieding's Tod). Her cooperation in 'Die Fischerin' included the compositinn of all the music. It was on July 22, 1782, that she was heard as Dortchen, and that 'Der Erlkönig,' with which the play opens, was sung for the first time. After 1786 Schröter sang little in public, but devoted herself to composition, painting, and a few dramatic pupils. Schiller heard her read Goethe's Iphigenia in 1787, and Charlotte von Schiller, a year or two later, found much to praise in the musical settings of 'Der Taucher' and 'Würde der Frauen,' and their expressive rendering by the famous artist. In the meantime Schröter's health had broken down, and her death, when aged 51, at Ilmenau, Aug. 23, 1802, was not unexpected.

Her songs were published in two books. They are melodious and simple settings of poems by Herder, Matthison, Klopstock, etc. Book I. (25 Lieder, Weimar, 1786) contains Goethe's 'Der neue Amadis' and 'Der Erlkönig.' The list of subscribers furnishes the names of many notabilities of the day connected with Weimar and other German Courts. The second collection of songs was published at Weimar, 1794.

Corona's brothers, Johann Samuel (vocalist) and Johann Heinrich Schröter (violinist) visited England; the former died here in 1788. Besides the life by Keil, Düntzer's 'Charlotte von Stein and Corona Schröter' may be consulted for details of her social and artistic successes. In 1778 Schröter handed to Goethe her MS. autobiography, which has never been made public, perhaps has not yet been discovered among his papers, although Goethe noted the receipt of it in his diary. [L.M.M.]

SCHROETER, LEONARD, born at Torgau towards the middle of the 16th century, became Cantor of the Cathedral of Magdeburg about 1564, in succession to Gallus Dressler, also a composer of some importance. Schroeter's chief work is 'Hymni Sacri,' Erfurt, 1587, and consists of 4- and 5-part settings of those Latin Church Hymns which had also been received into the worship of the Lutheran Church. Winterfeld says of these hymns, that they belong to the best musical works of the time; the harmony is rich, clear, and dignified, and shows an unmistakeable advance on the path of the older masters. They are in the same style as the Hymns of Palestrina and Vittoria, only the choral melody is mostly given to the upper voice. Some of these hymns, as well as some of the German psalms of Gallus Dressler, Schroeter's predecessor, are re-published in Schöberlein and Riegel's 'Schatz des liturgischen Chorgesangs,' Göttingen, 1868–72. Four Weihnachts-Liedlein of Schroeter's are received into the repertoire of the Berlin Dom-Chor, and are published in Schlesinger's 'Musica Sacra,' No. 11. A German Te Deum for double choir by Schroeter, previously existing only in manuscript, has been printed by Otto Kade in the Noten-beilagen to Ambros's 'Gesch. der Musik,' No. 28. [J.R.M.]

SCHUBERT, FRANZ PETER. P. 324 *a*, l. 15 from bottom of text, *omit the word* Schiller's. P. 331 *b*, add to first paragraph, also a fine overture in E minor published in Series II. of the complete edition. P. 333 *b* and elsewhere, *for* Gundelberg *read* Gundelhof. P. 334 *a*, l. 8, the hexameters are Kanne's. P. 339 *b*, l. 14 from bottom, *read* Count F. von Troyer. P. 341 *b*, l. 26, *after* fond *add* so fond as to have encored it on first hearing, and himself sung in the encore (Spaun). P. 343 *b*, l. 9 from bottom of text, *add* See an interesting letter from Ernst Perabo, the present owner of the MS., with extract from the Andante, in the 'M. Musical Record,' April, 1888. P. 346 *a*, l. 16 from bottom, *for* Diabelli *read* Haslinger. P. 351 *a*, l. 32, *for* alone *read* in themselves. P. 355 *a*, l. 34, *for* still fairer *read* much fairer. *Add* that Schubert was reburied on Sept. 23, 1888, in the central cemetery of Vienna. P. 359 *a*, note 2, *add* It was taken, or begun, while Schubert took refuge in the artist's house from a thunderstorm (Pohl). P. 359 *b*, l. 25, *add* He had a beautiful set of teeth (Benedict). P. 362 *b*, at bottom, the sentence beginning 'They shun no æsthetic artifices,' etc., is not correct. See the 'Rondo brillante,' op. 70, where part of the introduction is quoted in the Rondo: also in op. 100 the subject of the slow movement is introduced into the Finale, and others. P. 367 *a*, add to note, His poems were collected:—'Poetische Betrachtungen in freyen Stunden, von Nicolaus: mit einer Vorrede . . . von Friedrich von Schlegel.' Wien, Gerold, 1828. P. 369 *b*, add to list of authors of poems, W. Müller 44

', 370 *b. add* The articles on Schubert's masses by Mr. E. Prout in the 'M. Musical Record' for 871, and the 'Concordia' for 1875, are too important and interesting to be omitted. *Ibid.* dd to the letters, 1828. Ap. 10 | Vienna | 'robst | MS. copy in the writer's possession. P. 71 *b*, *for* Auf der Brücke *read* Auf der Bruck.[1] '. 374 *a*, *to* Tod und das Mädchen, Der, *add* 817. P. 375 *b*, in No. 7 of the Symphonies *read* ntry *in last column as* MS. (See pp. 334, 35.) Lower down, No. 16 of the Sonatas, *or* Op. 40 *read* Op. 140. P. 378 *b*, *after* 471 *dd* Der Tod und das Mädchen | . | Op. 7, no. 3 | 'ebruary. P. 379 *a*, No. 496, the date of Furcht er Geliebten should be Sept. 12, 1815 (Autog. at othehy's). P. 380 *a*, 1822, Eitner ('Monatshefte,' tc., 1888, p. 33) mentions an autograph of 'Du ebst mich nicht' (op. 59, no. 1) in G♯ minor, and ated July 1822, but whether this is the original utograph or a duplicate hy Schubert is not certain. '. 382 *a*, l. 1, *for* Köpfermann *read* Kopfermann.

A complete edition of Schubert's works in 22 lasses was announced hy Breitkopf & Härtel on Schubert's death-day, 1884.' Up to Feb. 1889, ne following have been puhlished:—Series I. Symphonies in 2 vols. II. 10 Overtures, etc. III. 5tets, 4tets, and Trios, 2 vols. VIII. 8 londos, Sonatas, etc., for PF. and one instrument. X. PF. 4-hand compositions, 32 in all, in 3 vols. 2. 15 Sonatas for PF. solo. XI. Miscellaneous 'F. works. XIII. Masses, 7, in 2 vols. XIV. 1 small church works. XV. Dramatic music: 1) 'Teufels Lustschloss'; (2) 'Der vierjährige 'osten'; 'Fernando'; 'Die Freunde von Salamanka'; (6) 'Fierrahras.'

The history of Schubert's music owes very nuch to MAX FRIEDLÄNDER, Dr. in Phllosophy, 'ho was born at Brieg in Silesia Oct. 12, 1852, nd studied singing under Manuel Garcia in ondon and Julius Stockhausen in Frankfort. 'riedländer has travelled mueh and is widely nown as a baritone singer. He sang at the 'rystal Palace on April 19, 1884, and elsewhere 1 London. He has taken up musical investigaon, especially in connection with Schubert; id has edited the new edition of Peters' collecon of Schubert's songs; with a snpplement of uriations; Schubert's duets; Schnbert's quintet, 'Nur wer die Sehnsucht'; Gluck's Odes; Reised edition of the text to Schumann's songs; 50 Deutsche Volkslieder (not before puhlished); tockhausen's Gesangstechnik (with the author). le is understood to be devoting himself to the llection of materials for an exhaustive biography 'Schubert, for which he is well qualified.

SCHÜTZ, HEINRICH. See vol. iv. p. 45, and ld as follows:—His father and grandfather ccupied a good social position at Weissenfels, hither his father removed with his family on 1e death of the grandfather in 1591. In his ırteenth year (1598) Heinrich was taken into 1e service of Landgraf Moritz of Hesse-Cassel, 1 narrated in the former article.

[1] 'Auf der Bruck. Der Wirten Julius. 1814.' See 'Poetisches Tagebuch,' p. 79; in Sämmtl. poet. Werke von Ernst Schulze. 8vo. Lpzig. 1832.

Add to vol. iv. p. 45 *a*, l. 9 from bottom:—The Landgraf, as a man of culture, interested in all new movements in literature and art, wished himself to gain a closer acquaintance with the new Italian style of music, and hoped through Heinrich Schütz to be able to transplant it to Germany and into his own Court chapel, and thus vivify German art hy a new alliance with Italian. In Schütz he found the man for his purpose. Schütz accepted the Landgraf's offer and proceeded to Venice, where he remained under Gabrieli's tuition from 1609 until his master's death in 1612. Gabrieli showed his esteem for his pupil hy sending to him from his death-bed a ring to wear to his memory, and Schütz on his part ever professed the highest veneration for his master. In 1612 he returned to Cassel, and was appointed organist to the Landgraf, hut either uncertain himself as to his real vocation for music or induced by his friends, he had still some thoughts of taking up again the profession of law. Perhaps the Landgraf's chapel was too narrow a sphere for him to work in; it was fortunate therefore that in 1614 he received the invitation to undertake the entire direction of the capelle of the Elector Johann Georg of Saxony at Dresden, at a salary of 400 gulden. The Landgraf was unwilling to part with him, and would at first only allow him to accept this position temporarily. He recalled Schütz in 1616, hut on the earnest petition of the Elector finally consented to his remaining permanently at Dresden. Schütz's first endeavour at Dresden was to reorganize the electoral music, and indeed, as he had been engaged to do, on the Italian model, for the purpose of introdocing the new concerted style of music vocal and instrumental. He procured good Italian instruments and players, and sent qualified members of the capelle to Italy for a time, to perfect themselves in the new style of singing and playing.

To p. 45 *b*, l. 7 from bottom, add:—For his purpose Schütz uses the means of expression afforded hy contrast of different choirs, or contrast of solo voices with full choir, or contrast of voices with instruments, either the simple Basso Continuo, *i.e.* for organ, lute, or theorbo, or strings with occasional trumpets, etc. The work on the suhject of the Resurrection is entitled 'Historia der fröhlichen und Siegreichen Anferstehung unsers einigen Erlösers und Seligmachers Jesu Christi.' The occasion for the composition of this work would seem to have been the practice, still kept up at Dresden, Leipzig and other churches in Saxony, of singing the story of the Resurrection at Easter as that of the Passion in Holy Week. A 'Geistliches Gesanghuch' of 1612 informs us that 'Every year on Easter-day at Vespers, before the sermon, there is sung in our Christian congregations the Resurrection, so splendidly set hy Antonius Scandellns.' This Antonius Scandellns, or Scandelli, had been one of Schütz's own predecessors at Dresden from 1568–80, and had written both a Passion and a Resurrection. His 'Resurrection' must have continued in use even

beyond Schütz's time, since it even appears in Vopelius' 'Leipziger Gesanghuch' of 1682. It may be seen in Schöberlein and Riegel's 'Schatz des liturgischen Chorgesangs' vol. ii. 619–647. (With regard to the authorship, compare O. Kade's remarks in the Vorwort to the Notenbeilagen to Ambros's Geschichte xlvi.). Schütz's Resurrection follows the line of Scandelli's, only whereas Scandelli's composition is purely vocal, that of Schütz is adapted to instrumental accompaniment. Both works begin with a setting (in Scandelli 5-part, in Schütz 6-part) of the words 'Die Anferstehung unsers Herrn Jesu Christi, wie uns die von den Evangelisten beschrieben wird,' and conclnde with a setting (Scandelli 5-part, Schütz 8-part) of the words 'Gott sei Dank, der nns den Sieg gegeben hat,' etc. In Scandelli, the part of the Evangelist is altogether liturgical, hnt in Schütz, while it is mostly based on the liturgical melody, the more important passages have given to them a more characteristic and expressive form of declamation, which sometimes rises np to actual melody in the more modern sense of the term, and the Evangelist's part is accompanied throughout either hy the organ or preferahly by four Viole da Gamha, which are called upon at certain pauses in the narrative to execnte appropriate runs or passages ('Zierliche nnd appropriirte Länfe oder passaggi machen'). The words of other personages are set for two or more voices, according to their number, as for instance, the words of the three Maries as a trio, of the two angels as a dnet, of the eleven disciples as a 6-part chorus, only that usnally for single personages two parts are employed (as in Scandelli), though Schütz permits one of these parts to be taken, as he expresses it, *instrumentaliter*. This work of Schütz's is altogether remarkahle, as being a highly snccessful endeavour to nnite dramatic expressiveness with reverence for ecclesiastical tradition. The same spirit is shown in another form in his next work of importance, Cantiones Sacrae, for four voices with bass accompaniment for organ. The endeavonr here is to unite the older form of the Motet with the newer form of the Concerto, and the Diatonic Church Modes with the use of Chromatic harmonies. In 1627 Johann Georg I. of Saxony wished to signalize the occasion of the marriage of his daughter to the Landgraf of Hesse-Darmstadt hy giving the first performance of opera in Germany. The opera had just sprung into life in connexion with the new musical movement in Italy, as a supposed revival of the antiqne music-drama. Schütz was commissioned to procure from Italy Peri's opera 'Dafne.' The poet Opitz was set to the task of translating the Italian text hy Rinuccini into German, and as it was fonnd that Peri's music would not quite fit the new German words, Schütz had to adapt them to new mnsic of his own. The opera 'Dafne,' as thns set hy Schütz, was performed at Torgau on the 13th of April, 1627. Unfortunately the music of this first German opera has not been preserved, and, no further account of it has been given. It is probable however that Schütz did little else on this occasion than re-arrange Peri's music and add something in exactly the same style. In any case the result was not such as to indnce Schütz to make any further attempts in music for the theatre, if we except another occasional piece, a Ballet written in 1638, the music of which appears also to be lost. In 1628, Schütz having lost his wife, found some comfort in his sorrow, as he tells us, by occnpying himself with the task of composing melodies with simple 4-part harmony to a rhymed version of the Psalms by Dr. Cornelius Becker. This version by Becker was meant to be a Lntheran rival to an earlier Calvinistic version hy Lohwasser based on the French Psalter of Marot and Beza, and adapted to the same melodies. Later on, Johann Georg II., with a view to the introduction of the Becker Psalter in place of Lohwasser's in the schools and churches of Saxony, urged Schütz to complete his composition of melodies for the work. The task was hardly congenial to our composer, as he himself confesses in the preface to the complete work when it appeared in 1661. Two further editions however of this Psalter, with Schütz's melodies, appeared in 1676 and 1712. Some of these melodies passed into later Cantionals, though none have ever taken the same place in general use or esteem that similar work by less eminent composers has done.

Correct p. 46 *a*, l. 4, etc. by the following:—Partly to distract himself from his great sorrow, partly to familiarize himself with the still newer development of mnsic in Italy, with which the name of Claudio Monteverde is chiefly associated, Schütz set ont on a second visit to Italy in 1629. He found musical taste in Venice greatly changed since the time of his first visit (1612), 'modern ears were being regaled with a new kind of sensation' ('recenti titillatione'). The new style consisted in the greater prominence given to solo singing, and to intensity of expression in solo singing, the freer use of dissonances, and greater richness and variety in instrumental accompaniment. In a series of works entitled Symphoniae Sacrae, Schütz endeavoured to turn to account the new experiences he had gained, without however, like his new Italian models, turning his back npon his earlier polyphonic training. He never altogether forgot to unite the solidity of the old school with the piqnancy of expression of the new. The first part of 'Symphoniae Sacrae' appeared at Venice in 1629, and consists of twenty settings of Latin texts, chiefly from the Psalms and the Song of Songs. A second part of Symphoniae Sacrae, with the sub-title 'Dentsche Concerten,' appeared at Dresden in 1657; a third part also at Dresden in 1650. The two later parts are settings of German Bible texts. They may be described as brief dramatic cantatas for various combinations of voices and instruments, and in virtue of them Schütz may be considered joint-founder with Carissimi of the Dramatic Oratorio. Winterfeld (Gabrieli, vol. iii. pp. 82, etc., also Evang. Kir. Gesang. ii. p. 315) singles ont for special notice

n the first part, 'Fili, fili mi, Absalom' vid's lament over Absalom), written for bass with accompaniment of four trombones, and n the third part, 'Saul, Saul, was verfolgst dn h' (a cantata for the festival of the Conversion t. Paul), and 'Mein Sohn warum hast dn uns gethan' (for the first Sunday after Epiphany). n 1631 and following years Saxony became scene of war, and one result was the com- e disorganization of the Elector's capelle, ns failing for the payment of musicians, and attention of the Elector and his court being pied with more serious matters than music. ütz obtained leave in 1633 to accept an in- tion to Copenhagen from King Christian IV. Denmark. The years 1635–41 were spent in derings to and fro between different courts occasional returns to Dresden, Schütz g still nominally in the service of the Elector. chief works worthy of notice published ng these years are two sets of Geistliche certe for 1 to 5 voices, with Basso Continno 36, 39), the second set being especially re- kable by the composer's frequent directions the securing of proper expression in his ic. (It is to be remembered that marks terms of expression were not then in vogue.) 641 Schütz returned to Dresden to make an rt to reorganize the music, but from want of ns his efforts were not crowned with any- g like success till 1645 or 47. A work of ortance was written and produced about , though strangely enough it was never ted or published in Schütz's life-time, and appeared in print for the first time in 1873, ed by Carl Riedel of Leipzig. It is a small dion Oratorio on the Seven Words from the s. This work is of importance as con- ting some new elements to the development he later Passion Music. First, the part of Evangelist is no longer based on the liturgical nation, as in the 'Resurrection' oratorio of , but takes the form of the new Arioso tative. For the sake of variety Schütz les this part among different solo voices, and it twice in the form of a quartet. Next, work is opened and concluded with a chorus art with basso continuo) expressive of the ngs of Christians at the contemplation of our l upon the Cross. After the opening, and n before the concluding chorus, there occurs ort 5-part instrumental symphony, which has aptly described as an ideal raising and ping of the curtain before and after the n. The instruments to be used are not fied, but strings are probably more intended anything else. The part of our Lord differs the other parts in having a 3-part instru- tal accompaniment. This probably origi- d out of the custom in previous 'Passions' followed in Scandelli's 'Resurrection' for nce), of setting the words of our Lord in al parts. Schütz here improved upon the first timidly suggested by himself in his urrection,' of giving the words of a single acter to a single voice, for the sake of dramatic consistency, and assigning the ac- companying parts to the instruments. The way in which this accompaniment is carried out deserves to be noticed. It is neither in the old style nor in the new, but a curious combination of both; the lower part is identical with the basso continno for sustaining the harmony throughout: the other two parts are written in the polyphonic style with the voice, consisting of imitations either preceding or following the vocal phrase. It is well known how Bach in his 'Matthäus-Passion' developed this idea of a special accompaniment to the words of our Lord, surrounding Him as it were with a halo. Naturally there are no arias in the modern sense in Schütz's work, all is in the form of expressive recitative. A touching simplicity and tender- ness distinguish the whole work. In 1648 appeared his 'Musicalia ad Chorum Sacrum,' a work in quite a different style from those last mentioned, and showing a reaction in Schütz's mind against the exclusive claims of the modern 'Manier.' It consists of 29 pieces to German words, for 5, 6, and 7 voices, in the old motet or strictly polyphonic style, in which the bassus generalis or continuus may be dispensed with (as the title says, 'Wobei der Bassus Generalis auf Gutachten und Begehren, nicht aber aus Noth- wendigkeit zugleich auch zu befinden ist'). In the preface he expresses the opinion that no one will become a capable musician who has not first acquired skill in strict contrapuntal work with- out the use of the basso continuo. Personal reasons to some extent combined with artistic reasons to produce the reaction in favour of the older school of music as against the new, to which we have referred. From 1647 onwards, in spite of the many personal sacrifices he had made on behalf of the Elector's capelle, as for instance by paying or increasing out of his own salary the salaries of others of the musicians, he ap- pears to have suffered so many annoyances in connection with it as caused him to have almost a disgust for the further cultivation of music at Dresden, and induced him to solicit over and over again in 1651–55 dismissal from the Elector's service. The new Italian element in the chapel was very different from the old, Schütz was getting involved in continual differ- ences and squabbles with a new Italian colleague Bontempi. Italian art was losing its earlier seriousness of purpose, turning its back upon its older traditions, and aiming simply at the amusement of princes and their courts, and thus acquiring a popularity dangerous to higher ventures of art. The Elector however refused to accept the resignation of his Capellmeister, and after 1655 affairs improved somewhat, so far as Schütz was personally concerned, so that he continued quietly at his post for the remain- ing sixteen years of his life.

In 1657 he published 'Zwölf geistliche Gesänge' *a* 4 for small choirs, a work which we might call a German Communion and Evening Service, consisting, as it does, mainly of settings of the chief portions of the Liturgy in order, viz.

the Kyrie, Gloria, Nicene Creed, Words of Institution (usually appointed to be sung in early Lutheran liturgies), a Communion Psalm, Post Communion Thanksgiving, then a Magnificat and Litany, etc. From 1657–61 our composer would seem to have been occupied with the task enjoined on him by the new elector, that of composing additional melodies for Becker's Psalter, already mentioned; work which apparently gave him more trouble than it was worth, and hindered him from devoting himself to other more congenial work. In the preface to this Psalter, 1661, he says that 'to confess the truth, he would rather have spent the few remaining years of his life in revising and completing other works which he had begun, requiring more skill and invention' ('mehr sinnreichen Inventionen'). It is greatly to be regretted that the next work with which Schütz occupied himself has been preserved to us in so incomplete a form. It was a setting of the story of the Birth of our Lord, and as a Christmas oratorio would have been a fitting companion-work to his earlier 'Easter' oratorio and his later 'Passions-Musik.' Only the part of the Evangelist, in recitative with bass accompaniment, has been preserved to us; but the preface to this (1664) contains a specification of 10 so-called 'Concerte' for various voices and instruments which were to come in at different points of the narrative. The Introduction, for instance, consisted of the title ('Die Geburt, etc.') set for 4 vocal and 5 instrumental parts; the message of the Angel was set for soprano solo with accompaniment of 2 violettas and 1 violone; the Chorus of Angels for 6 voices with violins and violas; the words of the Shepherds for 3 alto voices with 2 flutes and bassoon; of the Wise Men for 3 tenor voices with 2 violins and bassoon; of the High Priests for 4 bass voices and 2 trombones; and so on with the rest of the work. The loss of these concerted movements is the more to be regretted, as they would doubtless have shown Schütz's maturer views on instrumentation and the combination of voices and instruments. The last work of Schütz preserved to us, and perhaps his most famous work, is his setting of the story of the Passions, four settings in all, after the four Evangelists. This work was never published in his own life-time, and the only original copy extant is that of the St. John Passion, presented by the composer himself to the Duke of Wolfenbüttel, and now in the library at Wolfenbüttel. The only copy of the other settings is that made by a later hand in 1690, regarding which see below in list of Schütz's works. As we now have the work, it is for voices alone without instruments. It is, therefore, as if the composer here wished to denounce the mere external advantages of the newer concerted and dramatic style for the sake of showing how the spirit of it could be retained and applied to the purely vocal and older polyphonic style. For what specially distinguishes this Passions-Musik, is the series of brief choruses of surprising dramatic energy and truth of expression, yet never overstepping the bounds of devout reverence inspired by the subject. Otherwise the work is more purely liturgical than later Passions, not having arias and chorales to interrupt the narrative and give that variety of interest so needed for modern concert performance. Each Passion is opened according to old custom with a setting of the title ('the Passion etc') and closed with a devotional chorus in motet style, the text taken from some familiar Church hymn. The rest of the work is written in unaccompanied recitative, though parts of it may have been meant to be accompanied in the manner suggested by Schütz himself in his 'Resurrection.' In the 'St. Matthew' the recitative has more of melodic expressiveness than in the other Passions. The 'St. Mark' is peculiar in combining the greatest monotony of recitative with the richest dramatic character in the choruses. Dr. Spitta, the editor of the new complete edition of Schütz's works, is inclined, on this and other grounds, to have some doubts as to the authenticity of the 'St. Mark Passion' (see his preface pp. xx, xxi.) But the fact of its being joined with the other undoubtedly authentic Passions without anything to indicate its being by a different author, is sufficient to outweigh mere suspicions. These 'Passions,' compressed, and so far adapted to the requirements of modern performance, have been repeatedly produced with considerable success by the Riedelsche Verein of Leipzig.

To p. 46*b*, l. 6 from end, *add* In his later years Schütz's powers began to fail, especially his sense of hearing; and we are told, when he could no longer go out, he spent the most of his time in the reading of Holy Scripture and spiritual books. His last attempts at composition were settings of portions of the 119th Psalm; and no verse indeed of that psalm could have been more fittingly chosen as the motto of both his personal life and his art-work than that on which he was last engaged, but left unfinished: 'Thy statutes have been my songs in the house of my pilgrimage.' He is the true predecessor of Handel and Bach, not so much in the mere form of his work, as the spirit. If in the dramatized Biblical scenes of his 'Symphoniae Sacrae,' he is more especially Handel's predecessor, in his Passion Music he is Bach's. Both Handel and Bach simply brought to perfection what lay in germ in Heinrich Schütz. His great merit consists in this, that at a time when the new dramatic style was threatening the complete overthrow of the older polyphonic style, he saw how to retain the advantages of both, and laboured to engraft the one upon the other. It was thus he prepared the way for the greater work of Handel and Bach after him. The rather singular coincidence of Schütz's birth-year being exactly a hundred years earlier than the birth-year of Handel and Bach, brought about on the occasion of the keeping of the bicentenary of the two latter, in 1885, a great revival of interest in the work of their forerunner, which has had this practical result at least, the beginning of the publication of a monumental edition of

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16. Symphoniarum Sacrarum Secunda Pars . . . Deutsche Concerte mit 3, 4, 5 nämlich einer, zwo, dreien Vocal- und zweien Instrumental-Stimmen . . . Opus Decimum. Dresden, 1647. Dedicated to Christian V. of Denmark. Contains 27 pieces. German words.

17. Musicalia ad Chorum sacrum. Geistliche Chor Musik mit 5, 6, 7 Stimmen, beides Vocaliter und Instrumentaliter zu gebrauchen . . . Opus Undecimum. Dresden, 1648. Dedicated to the Bürgermeister etc. of Leipzig out of respect for the Choir of the Thomas-Schule. Contains 29 Motets to German words.

18. Symphoniarum Sacrarum Tertia Pars. Deutsche Concerte mit 3, 4, 5, 6, 7, 8, nämlich 3, 4, 5, 6 Vocal und zweien Instrumental-Stimmen . . . Opus Duodecimum. Dresden, 1650.

19. Canticum B. Simeonis. German text of Nunc Dimittis, 2 settings for 6 voices. (Not perfectly preserved.)

20. Zwölff Geistliche Gesänge a 4. Für Kleine Canoreien. Opus Decimum Tertium. Dresden, 1657.

21. Historia der Freuden- und Gnaden-reichen Geburt Gottes und Marien Sohnes, Jesu Christi . . . Vocaliter und Instrumentaliter in die Musik versetzt. Dresden, 1664. A Christmas Oratorio, but only imperfectly preserved.

II. WORKS UNPUBLISHED IN LIFETIME.

1. Die Sieben Worte unsers lieben Erlösers und Seligmachers Jesu Christi, so Er am Stamm des heiligen Kreuzes gesprochen, ganz beweglich gesetzt . . . Parts in manuscript preserved in the Library at Cassel, discovered in 1856 by O. Kade, and first published in Score and adapted for modern performance by Carl Riedel. Leipzig, 1873.

2. Historia des Leidens und Sterbens unsers Herrens Jesu Christi. a. Nach dem Evangelisten St. Matthaeus. b. Nach St. Marcus. c. Nach St. Lucas. d. Nach St. Johannes. An older form of the Johannes Passion exists in MS. 1665. Of the four Passions together there exists only a copy made by J. Z. Grundig in 1690, now in the Leipzig Stadt Bibliothek.

3. Various single motets and concerted pieces, enumerated by Eitner, M.f.M.G., xviii. pp. 62, 67–70.

SCHUPPANZIGH, IGNAZ. In the musical example on p. 424 *b*, the time-signature should be 6-8, not 6-4. In the first bar of the fourth stave of the same, the treble clef should be restored before the word 'Wir.'

SCHWARBROOK, THOMAS, a German, was in the employ of Renatus Harris, the organ builder. Early in the 18th century he left London to live at Warwick, and built many noble instruments. His masterpiece was the organ of St. Michael's, Coventry, built in 1733, which cost £1400. The latest mention of him is in 1752, when he improved the organ of Worcester Cathedral. See vol. ii. p. 596*a*. [V. de P.]

SCORDATURA. In the second musical example it should be mentioned that the player reads the music as if the scordatura had not been introduced, so that the first phrase sounds in the key of A. Line 4 below the example, *for* (*a*) *read* (*c*).

SCOTISH MUSIC. P. 451 *b*, at the bottom of the column should be added a notice of the excellent set of twelve Scotish songs arranged by Max Bruch, and published by Leuckart of Breslau.

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SCRIBE, EUGÈNE. In the list of librettos, correct date of 'La Fiancée' to 1829.

SECHTER. P. 455 *b*, l. 13 from bottom, *add* [See vol. iii. p. 353 *a*.].

SEE, THE CONQUERING HERO COMES. P. 457 *a*, l. 2, *for* 1747 *read* 1748.

SEGUIN. Add that Mrs. Seguin died in New York, in August 1888.

SEIDL, ANTON, born May 7, 1850, at Pesth, was entered as a pupil at the Leipzig Conservatorium in Oct. 1870. Early in 1872 he went to Bayreuth, and was there employed by Wagner to make the first copy of the score of the Nibelungen tetralogy. He also assisted at the festival in Aug. 1876. In 1879, through Wagner's recommendation, he obtained the post of conductor at the Leipzig Opera House, and retained it until 1882, when he went upon a long tour through Germany, Holland, England, Italy, etc. in the capacity of conductor of Angelo Neumann's 'Nibelungen' opera troupe. The performances were not altogether faultless: it is true that the vocalists were good, but the great music drama was reproduced in a sadly mutilated condition. Yet Seidl proved himself to be an energetic conductor, and was personally successful. In 1883 he became conductor at the Bremen Opera House. Early in 1885 he married the well-known soprano singer, Frl. Kraus, and in September of that year accepted the post of conductor at the New York German Opera House, which post he has now satisfactorily filled for three successive seasons. [C.A.]

SENNET. It should be added that the name is probably derived from Seven, and may indicate a flourish of seven notes, as suggested in Stainer and Barrett's 'Dictionary of Musical Terms.'

SENZA. Add that in the 'Sanctus' of Verdi's Requiem both the terms *senza misura* and *senza tempo* occur.

SERENADE. The Italian word Serenata is almost undoubtedly allied to *Sera*, evening, which gives a more satisfactory definition than that given in the Dictionary. P. 467 *a*, l. 19, *for* fenestra *read* finestra.

SEROFF, A. N. Line 9 from end of article, add day of death, Feb. 1.

SERVAIS. Add date of death of JOSEPH, Aug. 29, 1885.

SFORZANDO. Last line of article, *for* Variations, etc., *read* Variation 3.

SGAMBATI, G. Add that in May 1884 he was invited as representative of Italy to the international concerts at the Trocadéro in Paris, where he conducted his first symphony. In 1886 he was named one of the five corresponding members of the French Institut to fill the place vacated by the death of Liszt.

In 1887 he was invited to conduct his second symphony and to execute his first quintet at the great musical festival of the Tonkünstler-Versammlung, in Cologne.

To the list of works add the following:—

Op. 17. Quartet for strings in Db. Prélude, Valse, Air, Intermezzo.
18. Four pieces for PF.: Preludio, Vecchio minuetto, Nenia, Toccata.
19. Four Italian Songs.
20. Three Nocturnes for PF.
Four songs without opus number.
The following are to be published shortly: Suite for PF. (op. 21), Etude mélodique; a Cantata for one voice, with orchestral accompaniment; a Symphony for full orchestra, already performed in Rome, and at the festival of the Tonkünstler-Versammlung in Cologne.

[F.Rz.]

SHAKE. P. 480 *b*, last stave but one of music type, the first note should be a semiquaver. P. 483 *b*, second stave of music type, the last three notes should be E, not G. P. 484 *a*, example 43, it should be mentioned that Von Bülow, in his edition of Cramer's studies, interprets this passage in a precisely opposite sense to that given in the Dictionary, directing the shake to be performed as in example 44 of the article.

SHIELD, WILLIAM. P. 487 *a*, l. 19 from bottom, *for* 'Friar Bacon' *read* 'Harlequin Friar Bacon.' In the same list of works, under date 1793, add 'Sprigs of Laurel.' Under 1794 add 'Netley Abbey.' Under 1797, 'Wicklow Gold Mines,' and for 1798, 'The Farmer.' Add that he was appointed Master of the King's Music in 1817.

SHINNER, EMILY, born at Cheltenham, July 7, 1862, began the study of the violin at the age of seven. In 1874 she went to Berlin, and for two years studied under H. Jacobsen, a pupil of Joachim's, female violinists not being at that time admissible to the Hochschule. In 1876 this restriction was taken away, and Miss Shinner was among the first admitted. In October 1877 she became a pupil of Joachim's, and remained with him for three years. In Feb. 1881 she came to London, and after being heard at several private concerts (among others at one given by the Bach Choir), made her début at a concert given by Mr. H. R. Bird in the Kensington Town Hall, in Brahms's Sonata in G, etc. At the London Musical Society's concert of June 29, 1882, she played David's concerto in E minor with great success, and since that time has held a high position among English artists, her style being pure and refined, and her power of interpreting works of a high intellectual order being very remarkable. Early in 1889 she married Capt. A. F. Liddell. [M.]

SHIRREFF, JANE. Add date of death, Dec. 23, 1883.

SHORE. Line 3 from end of article, *for* 1750 *read* 1752.

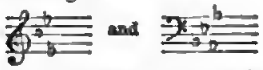
SHUDI, JOSHUA, harpsichord maker and pupil of Burkat Shudi (vol. iii. p. 488), appears from his advertisement in the Gazetteer of Jan. 12, 1767, to have set up for himself about that time at the Golden Guitar, Silver Street, Golden Square, London. An advertisement of his widow, Mary Shudi, then of Berwick Street, St. James's, in the 'Public Advertiser' of Jan. 16, 1775, announces his death and her continuance of the business, and as there is a fine harpsichord still existing, said to have a

romantic history, and bearing the name and date of Joshua Shudi, 1779, it is evident that she continued to use her late husband's name, or dated instruments of his make when she sold them. [A.J.H.]

SIEGE OF ROCHELLE, THE. Omit the last sentence of the article, as the subject has nothing to do with that of 'Linda di Chamouni.'

SIEGFRIED. See under WALKÜRE, vol. iv. p. 376*b*.

SIGNATURE. P. 493, *add* in the original edition of Bach's Art of Fugue, as well as in many old publications and MSS., the signatures of B♭ and E♭ are thus given—



The true explanation of the omission of the last flat or sharp from the signature referred to on p. 493*b*, is probably to be found in the influence of the ancient modes.

SILAS, EDOUARD. Add that three Mythological Pieces for orchestra were played at the Philharmonic Concert of May 17, 1888.

SILVANA. See vol. iii. p. 533*b*.

SIMONE BOCCANEGRA. See vol. iii. p. 533*b*.

SINICO. See vol. iii. p. 534*a*.

SINGING. P. 510*b*, last line but one, *omit* Nicolino and. (Nicolini was a sopranist.)

SIREN. Last line but one of article, *for* TONOMETER *read* SCHEIBLER.

SIROE. See vol. iii. p. 534*a*.

SISTINE CHAPEL, ARCHIVES OF THE. For centuries past the jealousy with which these archives have been guarded by the Capellani Cantori Pontificii, their official custodians, has led to the circulation of many mysterious reports concerning them. All the trustworthy information we formerly possessed on the subject is contained in a few scattered notices in the works of Adami[1] and Baini;[2] and this amounted to little more than the certainty that they contained a priceless collection of works by the Ecclesiastical Composers of the 15th and 16th centuries. A large proportion of these treasures was, however, destroyed by fire, during the sack of Rome in 1527.[3] Again, between the years 1678 and 1688, further havoc was made, through the carelessness of the then 'protettore,' Cardinal Rospigliosi, after whose death, in 1688, it was found that numberless title-pages, and other portions of the finest MSS., had been stolen, for the sake of the miniatures and illuminations with which they were adorned.[4] Between the years 1721 and 1724, the greater number of volumes in the collection were rebound, and 'restored' by order of Pope Innocent XIII. Some volumes may possibly have been preserved by this process; but the operation was performed with such carelessness, that works, and parts of works, were bound together at random, only because they happened to correspond in size, while the edges were so ruthlessly cut down, that, in many cases, clefs, initial letters, and composers' names were completely cut away. Finally, during the occupation of Rome by the French revolutionary soldiers, in 1798, a certain 'citoyen' Mesplet, who was nominated 'Commissaire des Beaux Arts,' took possession of the keys, but was recalled before much harm had been done; and, though the volumes were soon afterwards removed to a room used for the breeding of poultry, and placed in the custody of the hen-wife, Baini found them, after the departure of the French, much less injured than could have been reasonably expected.[5]

Until within the last few years, this was all that we knew, in connection with the archives. But all doubts are now removed. By permission of Pope Leo XIII, Dom. Fr. Xav. Haberl, Director of the School of Church Music at Regensburg, began, in the year 1883, an exhaustive critical examination of the Archives, and, after continuous study, has published a complete bibliographical and thematic catalogue of the Collection,[6] containing a mine of information entirely new to the public.

From this most valuable work we learn that the collection contains 269 numbered volumes, and many others not numbered, mostly in large folio, written on vellum, or thick hand-made paper, bound in white or brown leather, with heavy clasps of steel or brass, and adorned with magnificent illustrations by the great masters of the 15th and 16th centuries. The MSS. date from the year 1458, to the end of the Polyphonic period; and the voice-parts are generally arranged on opposite pages, in the form called *Cantus lateralis*.[7] Of the numbered volumes, 224 are in MS. and 45 printed. In 26 volumes the music is Gregorian. Among the printed works, are six volumes published by Petrucci[8] (Nos. 235—238), the twelve volumes of Masses, and nearly a complete set of the other works, by Palestrina, published during his life-time and that of his son Igino. Compositions by Palestrina are also continued in 61 of the MS. volumes, which include 44 Masses, 104 Motets, Improperia, Lamentationes, Miserere, and Magnificat.

A few volumes in the collection are of special interest.

No. 22 contains the earliest copy of the Missa Papæ Marcelli in existence. When the three Masses written by Palestrina in 1565 were submitted for approval to the Commission of Cardinals, it was ordered that copies should be made of them, for preservation in the archives, and, that the Missa Papæ Marcelli should be

1 'Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia,' per Ant. de' Rossi (Roma, 1711).

2 'Memorie storico-critiche della vita e delle opere di G. P. da Palestrina', da Giuseppe Baini (Rome, 1828).

3 Baini, in op. cit. Tom. ii. p. 210, Note 634. 4 Ib. ii. 210, note.

5 Baini, i. 278, *note* 379.

6 'Bibliographischer und thematischer Musik-katalog des Päpstlichen Kapellarchives im Vatican zu Rom. von Fr. Xav. Haberl (Leipzig, bei Breitkopf & Härtel, 1888).

7 See PART-BOOKS, vol. ii. p. 739 *a*.

8 See PART-BOOKS, vol. iv. p. 739 *b*.

transcribed in letters of extraordinary size.[1] The three masses are now bound together, in the volumes in question; hut, when this was 'restored,' in 1724, some other works were bonnd up with them. The present contents of the volume are—

No 22. (a) Missa, En douleur et tristesse. Noel Bandouyn.
(b) Missa (dated 1568), Robledo.
(c) Missa, in Modes III and IV (now known as 'Illumina oculos meos'). Palestrina.
(d) Missa PAPAE MARCELLI. Palestriua.
(e) Missa, in Mode VII. Palestriua.
(f) Missa, Ultimi miei sospiri. Il Rosso.

Vols. 205–206[2] contain Palestrina's 'Improperia,' and 12 settings of the 'Miserere'; one, by an anonymous author, and the remainder hy Dentice, Fr. Guerrero, Palestrina, Teofilo Gargaro, Fr. Anerio, Fel. Anerio, Giov. M. Naulni, Rugg. Giovanelli, and Gregorio Allegri — the last-named work being the famous composition sung, with so much effect, at Rome, during Holy Week.[3] The Miserere of Bai, sung, for many years, in alternation with that of Allegri, is continued in Nos. 203–204.[4]

The following is the list of Composers—many of them otherwise altogether unknown—whose works are contained in the MS. volnmes.

N.B. Names without any distinguishing mark are attached to MSS. only; names marked †, to printed works only; names marked *, to both.

Agost. Agazzari; Alex. Agricola*; Greg. Allegri; Christ. Ameyden; Fel. Anerio; Fr. Anerio; Jo. Animuccia †; Arcadelt; Ch. d'Argentil; Tomm. Bai; Gius. Baini; Noel Baudouyn; Hotinet Barra; Ph. Basiron Jo. Boausseron; Ant. Bencini; Jo de Billhon; Jo. Biordi; Ant. Brumel*; Jo. Brumen; Jo. Brunet; Ant. Busnoys; Ginus Angelus Capponius; Firmin Caron; Carpentrasso* (= El. Genet); Ott. Catalani; Pet. Certon †; Jo. Certori †; Ant. Cifra †; Claudin* (= Cl. de Sermisy); Clemens non papa; Clihano; Loyset Compere; Jo. Consilium; Barth. del. Cort; J. P. Coloona †; Pet. Cotin †; Giov. Costanzi; Arc. Crivelli* Fabr. Dentice; Josquin Despres*; Ant. Divitis; De Domarto; Josquinus Dor; G. Dufay; Fr. Durante; Eloy; Eustachius de monte regali; La Fage; Vinc. Faugues; Giov. Batt. Fazzini; Ferabosco; C. Festa*; Ant. de Fevin*; Robinet de Fevin; Fr. Foggia; Foliot; Mathurin Forestyn; Fornarino; Fremin; Fresnean; Fr. Guerrero; Jo. Gallus; Theo. Gargari; Ant. Gardane †; Gascongne; Gaspar (*Qy.* Werbecke); Jo. Ghiselliu †; Rug. Giovanelli; Vinc. de Graudis; Fr. Guerrero; Geo. de la Hele †; Heedin; C. Heyna; J. de Hillanae; Jachet* (Qy. = Jachetto, Jaquet); Maitre Jehan (Qy. de Ferrara); N. Jomelli; Isaac; Jac. de Kerle †; Stef. Lando †; L'heritier; Orl. de Lassus †; Fr. de Layolle †; Alfons. Lobo †; Alex. Lonk; Jo. Lupi*; Lupus; † Tih. Massaino †; Maylard; Curtius Mancini; Tiburtius Mancini; Luca Marenzio; Agost. Martini; Jo. Martini; A. Michot; Vinc. Misonne; Rinaldo da Montagnana †; Cl. Monteverde; Christoph. Morales*; Pet. Moulu*; Jo. Monton*; Romulo Naldi; Giov. Mar. Nanini; Jos. de Nebra; Jac. Obrecht; Flam. Oddus; Jo. Okeghem; Ortiz; M. de Orto; Pet. Parl. Paciotti †; Jo. Petr. Al. Palestrina*; Dom. Pane*; Fr. Parisius; Jo. Parvi; Pasquin; Vinc. Pellegrini †; Penet; Jo. le Petit; Philippon; Loyset Pieton; Pintelli; M. Pipelare*; Pasquale Pisari; Guil. Prevost †; Prioris; Lorenzo Ratti; (Jean) Regis; Jean (Richafort*); Melchior Robledo; Roselli †; Il. Rosso; Petrus, (Person or Perisson) de le Rue*; Jusquinus de Sala; Jo. Sarton †; Balth. Sartori; A. Scarlatti; Barth. Scobedo; Scribano; Sermisy (*vide* Clandin); Ph. Siciliani; Andr. de Silva; Matt. Simonelli; Fr. Suriano †; Pet. Ant. Tamburini; Jo. Tinctoris; Bern. Vacqueras; Jo. ella Venture; Ph. Verdelot; Jo. Viardot; Vincent. Phil. Vitali; T. L. Vittoria*; P. de Villiers †; Isaac de Vorda; Adr. Willaert*; Jn. Wreede, Brugensis; Jul. Zacchini; Annib. Zoilo.

(Some few modern Composers have also presented their works to the Library; among others, Adrien de la Fage, and Gaetano Donizetti.)

Besides the volumes of music, the archives contain a vast mass of documents relating to the history and management of the Papal Choir, which are not noticed in Haberl's otherwise exhaustive catalogue. [W.S.R.]

SIVORI, CAMILLE C. See vol. iii. p. 534 *a*, where (line 2 of article), *for* June 6, 1817 *read* Oct. 25, 1815.

SLOPER, E. H. LINDSAY. Add date of death, July 3, 1887.

SMART. P. 538 *a*, l. 2, *for* Nov. 23 *read* Nov. 27.

SMETANA, F. Among his works mention should be made of the symphonic poems 'Wallensteins Lager,' 'Richard III,' and 'Hakon Jarl,' as well as of his successful 'Lustspielouverture' brought out shortly before his death, which took place May 12, 1884.

SMITH, ALICE MARY. See WHITE, MRS. MEADOWS.

SMITH, JOHN.* See VOWLES, in Appendix.

SMITH, JOHN. P. 540 *a*, l. 1 of article, *for* commonly styled Dr. Smith *read* Mus.D. Lines 8–11, *for sentence beginning* About 1826 *read* On July 7, 1827, the degree of Mus.D. was conferred upon him hy the University of Dublin. (See vol. iv. p. 170 *b*, note 9.) Line 16, *for* about 1845 *read* in 1847.

SMITH, JOHN CHRISTOPHER. Line 5 from end of article, *for* Two *read* Three, as another collection of Handel's works in Smith's writing belonging to the Granville family, is now in the possession of Bevil Granville, Esq. of Wellesbourne Hall, Warwickshire. Omit the reference to HANDEL in Appendix.

SMITH, SYDNEY. Add date of death, March 3, 1889.

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE. For corrections and additions see ALTÈS and GARCIN in Appendix.

SOGGETTO (Ital. for a Subject or Theme). The true subject of an orthodox Fugue: as opposed to the Andamento, which is a Subject of abnormal length; and the Attacco, which is a mere Point of Imitation.

In its most regular form, the Soggetto consists of a single homogeneous section; as in No. 1 of 'Das wohltemperirte Clavier.'

Occasionally, however, its division into two sections is very clearly marked; as in No. 7 of the same.

Subjects of this last-named class frequently make a very near approach to the Andamento, from which they sometimes differ only in their less extended dimensions. [See ANDAMENTO and ATTACCO in Appendix.] [W.S.R.]

SONG. P. 604 *a*, in the song 'When I am laid,' the trehle clef should be added to the voice part, and the treble and bass clef to the accom-

[1] Baini, Tom. i. p. 220. See also, vol. ii. p. 637 *a*.

[2] Baini's description of these two famous volumes differs materially from that given by Haberl. He describes them as Nos. 150–151: and, among other differences, mentions a 'Miserere' by O. Festa, and another, by Sante Naldini. There can, however, be no doubt that the volumes are the same. (See Baini's 'Memorie,' Tom. ii. pp. 194–197, *note* 577.)

[3] See also vol. ii. p. 336.

[4] Ib.

every house and street. Numerous collections of them exist.)

'Polish National Melodies,' by Jules Fontana.

'Chants du peuple de Gallicie,' by C. Lipiński.

'Chants polonais nationaux et populaires,' by S. Sowiński.

'Pieśni ludu polskiego,' by O. Kolberg. (This is a very valuable collection.)

'Dainos oder Lithauische Volkslieder mit Musik,' by L. J. Rhèsa.

'Polnische Liedergeschichte'; Eph. Oloff.

'Histoire de la musique en Pologne'; A. Jarzemski.

'Cent illustres Polonais'; S. Starowolski.

'Janociana'; D. Janocki (treating of old Polish composers).

'La littérature musicale polonaise'; Ig. Potocki.

'Les Musiciens polonais et slaves'; A. Sowiński.

See also the writings of Sikorski, Chodzko, Golembiowski, Grabowski, Woronicz and Elsner, for further information on Polish music.

P. 618 *a*, l. 11, before second musical example, *for* lesser *read* looser. P. 620 *a*, note 3, *for* Olt *read* Ott. [A.H.W.]

SONTAG, HENRIETTE. Line 2 of article, correct date of birth to Jan. 3, 1806.

SOUNDS AND SIGNALS. P. 647 *b*, l. 7, *for* such *read* much; and add at end of article, that Messrs. Potter & Co. have recently published a 'Drum, Flute, and Bugle Duty Tutor.'

SPINET. *After title add* Fr. *Epinette, Clavicorde*; Ital. *Spinetta, Clavicordo*; Spanish 15th century poem, in which the poet asks to be sounded

Orgius, harpes, naquaires, challemelles,
Bons echiquiers, guisternes, doucemelles.

The enquirer is referred to the continuance of Mr. Vander Straeten's notes on this interesting question, in the work above mentioned. It is here sufficient to be enabled to prove that a kind of organ sounding with strings was existing in 1387—and that clavecins were catalogued in 1503, that could be regarded as old; also that these dates synchronize with Ambros's earliest mention of the clavicymbalum, in a MS. of 1404. P. 652 *a*, l. 8, *add*:—In the Bologna Exhibition, 1888, Historical Section, was shown a spinet bearing the inscription 'Alessandro Pasi Modenese,' and a date, 1490. It was exhibited by Count L. Manzoni. It is a true Italian spinet in a bad state of repair. The date, which has been verified, does not invalidate the evidence adduced from Scaliger and Banchieri concerning the introduction of the spinet, but it places it farther back and before Scaliger, who was born in 1484, could have observed it. This Bologna Loan Collection contained, as well as the earliest dated spinet, the latest dated harpsichord (1802, Clementi)

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known to the writer. Line 11, Miss Marie Decca owns a Rosso spinet dated 1550, and there is another by the same maker (signed Annibalis Mediolanesis) dated 1569, recently in the possession of Herr H. Kohl, Hamburg, who obtained it from the palace of the San Severino family, at Crema, in Lombardy. These spinets are usually made entirely of one wood, the soundboard as well as the case. The wood appears to be a kind of cedar, from its odour when planed or cut, at least in some instances that have come under the writer's notice. P. 654 *a*, l. 7, The spinet by Antonio of Padua of 1550 has $\frac{DO}{C}$ distinctly written on the lowest E key, the next being F, etc., but although the writing is very old, it does not follow that it was written when the instrument was made. P. 654 *b*, l. 13, Handel's clavichord from Maidstone, with cut sharps, showed by the tuning when examined in 1885, that the first diagram is to be accepted as right, namely, that the nearer divisions of the cut keys are the dominants, and the back divisions, the chromatics. L. 24 from bottom of text, *for* Mr. Amps *read* Dr. A. H. Mann. P. 654 *b* footnote: 1630, on Mr. W. Dale's spinet, is not a date; it is the maker's number. P. 655 *b* l. 5, *for* dated *read* numbered. The Haward spinet belonging to the Rev. L. K. Hilton, of Semley, Shaftesbury, is nearly like a Hitchcock, which proves that Howard did not remain with the model figured 655 A. Mr. Kendrick Pyne acquired a Howard spinet (now in Mr. Boddington's collection) dated or numbered 1687, that has sharps like the Hitchcocks, with a strip of the colour of the naturals let in, in this instance black. [A.J.H.]

SPITTA, J. A. P. P. 656 *b*, note 1, add that the translation of his 'J. S. Bach,' by Clara Bell and J. A. Fuller Maitland, was published in three volumes, by Novello & Co. in 1884–5. Add that the new edition of Schütz's works, published by Breitkopf & Hartel, is edited by Dr. Spitta.

SPOFFORTH, Reginald. Line 2, *for* 1768 *read* 1770. Line 4 from bottom, *for* Kensington *read* Brompton.

SPOHR, Louis. Line 2, *for* April 25 *read* April 5. P. 661 *a*, l. 28 from bottom, *for* Oct. 16 *read* Oct. 22. P. 664 *a*, in the second column of the list of works, add that op. 97 *a*, 'Psalm 24,' has been published by Messrs. Novello & Co., in 'The Bach Choir Magazine.'

SPONTINI. P. 677 *a*, note 1, *for* 'Vénus n'avait pas tort' *read* 'Au bruit des lourds marteaux.'

STAINER, John, Mus. D. Add that in 1888 he was obliged to resign his post at St. Paul's owing to his failing sight. In the same year he received the honour of knighthood. Among his more important works should be added a sacred cantata, 'St. Mary Magdalen,' written for the Gloucester Festival of 1883, and an oratorio, 'The Crucifixion' (1887).

STANFORD, C. V. Line 10 of article, *for* was appointed *read* had been appointed two years previously. Add that he received the honorary degree of Mus. D. at Oxford in 1883; in 1885 he succeeded Mr. Goldschmidt as conductor of the Bach Choir, and in Dec. 1887 he was elected Professor of Music in the University of Cambridge, on the death of Sir G. A. Macfarren. P. 689 *b*, bottom line, *for* String Quartet *read* Quartet for PF. and Strings. To list of works add the following:—

Op.
18. Three 'Cavalier Songs' (Browning), for baritone and chorus.
19. Six Songs.
20. PF. Sonata, in D♭ (MS.).
21. Elegiac Ode (Walt Whitman), for soli and chorus. Norwich, 1884.
22. Oratorio, 'The Three Holy Children.' Birmingham Festival, 1885.
23. Incidental Music to the 'Eumenides.' Cambridge, 1885.
24. 'The Revenge' (Tennyson), choral ballad. Leeds Festival, 1886.
25. Quintet for PF. and Strings, in D minor.
26. Carmen Saeculare (Tennyson), for soprano solo, and chorus. Composed for Her Majesty's Jubilee, 1887.
27. Psalm cl. for soprano and chorus. Opening of Manchester Exhibition, 1887.
28. 'Irish' Symphony in F minor. Richter, 1887.
29. Incidental music to the 'Oedipus Tyrannus.' Cambridge, 1887.
30. Songs (unpublished, 1888).
31. Symphony in F (Berlin, Jan. 14, and Crystal Palace, Feb. 25, 1889).
32. Suite for violin and orchestra (Berlin, Jan. 14, 1889, and Philharmonic, March 28).
33. Overture, 'Queen of the Seas' (Armada Tercentenary).

Add that the opera 'Savonarola,' in three acts and a prologue, was produced at Hamburg, April 18, 1884, and at Covent Garden, July 9 of the same year. On April 28 of that year, his 'Canterbury Pilgrims,' in three acts (words by Gilbert A'Beckett), was produced by the Carl Rosa company at Drury Lane. Other works without opus-numbers are a Festival Overture, Gloucester, 1877; Elegiac Symphony, in D minor, Cambridge, and Gloucester Festival, 1883; Concertos for PF. and for violoncello, with orchestra. A collection of 'Fifty Irish Melodies' (Boosey), with accompaniments, etc., edited by him, and a 'Song Book for Schools' (National Society), may also be mentioned. (M.)

STARK, Ludwig. Add date of death, March 22, 1884. Add that Dr. S. Lebert died in Dec. 1884.

STEIN. P. 708 *b*, line 12 from bottom of text, add dates of J. A. Streicher, 1761–1833. P. 709 *a*, l. 11, *for* 1795 *read* 1796. Line 25, *for* Jan. 16, 1835, *read* Jan. 10, 1833. For correction of the next sentence (lines 26, 27) see Streicher in vol. iii. p. 739 *b*.

STEPHENS, John, Mus. D. Line 2 from end of article *for* Dec. 15 *read* Dec. 1.

STEVENS, R. J. S. Line 2 of article, *for* in *read* March 27.

STIEHL, H. Add that he died in May 1886.

STIGELLI, G. Add that he died at Monza, July 3, 1868.

STOCKFLÖTE. See Czakan.

STOCKHAUSEN, Julius. Add that his Method of Singing has lately been translated into English by Mme. Sophie Löwe (Novello & Co.).

STOKES, Charles. Line 8 from end of article, *for* now *read* then, and add date of death, April 14, 1839.

STONARD, WILLIAM, Mus. D. Add that an Evening Service by him is printed in the Motet Society's publications, vol. ii. p. 78.

STOPPING is the term used for the action of the fingers of the left hand in playing instruments with strings stretched over a fingerboard, in order to produce the intermediate sounds lying between the notes sounded by the 'open' strings. When a higher note than the fundamental sound of the string is required, the vibrating part of the string must be shortened by stopping the vibration at a certain point between nut and bridge, *i.e.* by using one of the fingers of the left hand as an artificial nut or stopping-point. The nearer this point is to the bridge, the shorter the vibrating part of the strings, and the higher in pitch therefore the sound produced. A correct intonation or playing in perfect tune obviously depends entirely on exactness of stopping. See also under DOUBLE STOPS and HARMONICS. [P.D.]

STRADELLA, ALESSANDRO. P. 723 *b*, l. 17 from bottom, add that internal evidence makes it very probable that Francesco Rossi was the composer of 'Pietà, Signore!' although the authorship is still doubtful. Line 5 from bottom of same column, *add* to references, vol. i. p. 654 *b*. P. 724 *a*, l. 6, *for* 1578 *read* 1678.

STRAKOSCH. Add date of death of MAURICE, Oct. 9, 1887.

STRAUS, LUDWIG. Line 12 of article, *for* Prince Czartoryski *read* Ober-Finanzrath Baron von Heintl. Line 9 from end of article, *for* settling after a time at Manchester, *read* dividing his time between London and Manchester. Line 7 from end *add* He now lives in London. Add that in the spring of 1888 he resigned his post as leader of Mr. Hallé's orchestra.

STRAUSS, JOHANN. Add to list of operas, 'Blindekuh' (1878), 'Das Spitzentuch der Königin' (1880), 'Eine Nacht in Venedig' (1883), 'Der Zigeunerbaron' (1885), 'Simplicius' (1887). Add that EDUARD STRAUSS brought his orchestra to the Inventions Exhibition in 1885, when the daily concerts created a furore in London.

STREICHER, J. A. Line 7 of article, *for* in *read* Dec. 13. Line 11 of article *for* in 1794 *read* Jan. 3, 1796. Line 12, *for* in 1832 *read* May 25, 1833. Line 15 *for* in *read* March 28.

STRING. Line 1 of article *for* Fr. Chord, *read* Fr. Corde.

STROHFIEDEL. Add that the instrument is more usually called by its other names, Xylophone or Gigelira. A fourth name for the instrument is Ligneum Psalterium.

STROHMEYER, CARL. Line 4 from end of article, *for* 1870 *read* 1780.

SUCHER. Add that Frau Sucher gained great renown by her singing of Isolde at Bayreuth in 1886. In 1887 her husband was appointed to the post of conductor at the Hofoper at Berlin, she remaining at Hamburg to fulfil her engagement.

SÜSSMAYER. See also MOZART in Appendix.

SULLIVAN. P. 762 *a*, l. 24, add that he conducted the Leeds Festivals of 1883 and 1886, composing for the latter 'The Golden Legend,' to words selected from Longfellow's poem. P. 764 in list of works, add among the dramatic works, 'Princess Ida,' 1884; 'The Mikado,' 1885; Rudigore,' 1887; 'The Yeomen of the Guard,' 1888; all published by Chappell. Among the vocal works add the cantata 'The Golden Legend,' produced at the Leeds Festival of 1886, and published by Novello; and the trio 'Morn, happy morn,' for soprano, alto and tenor, with flute obbligato, written for the play of 'Olivia,' by W. G. Wills. Among the incidental music to plays *add* Overture and incidental music to Macbeth, produced Dec. 29, 1888.

SUNDERLAND, MRS., whose maiden name was SYKES, was born at Brigbouse, Yorkshire, in 1819. It was as a member of the Halifax Choral Society that her voice first attracted attention, and she was taken in hand first by Luke Settle, a blacksmith of Brighouse, and then by Dan Sugden of Halifax, both renowned local musicians. Under their training she became a very prominent member of the old-fashioned quartet choirs, which then existed in Yorkshire churches. Her first appearance as a solo singer was on Feb. 19, 1838, at a concert given in the Exchange Rooms, Bradford. She at once became a local celebrity, was styled the 'Yorkshire Queen of Song,' and for more than a quarter of a century was the leading vocalist in the North of England. She was physically robust, and her voice was a high soprano of great force and volume, which she managed with much expression. Her repertoire was chiefly composed of the principal songs in the Messiah, Judas, and the Creation; but she had also some secular songs, mostly of a popular kind. Her first appearance in London was in the Messiah at Exeter Hall, Nov. 2, 1849, and she continued to sing first soprano for the Sacred Harmonic Society and other bodies in the Messiah, Creation, Elijah, etc., until 1856. The directors of the Antient Concerts esteemed her voice and expression so much that they offered to send her abroad for further tuition. Indeed had her early training equalled the quality of her voice and her natural feeling, there can be little doubt that she would have risen to very great general eminence. Her last appearance in public was in the Messiah, at Huddersfield, June 3, 1864. Mrs. Sunderland married at the age of 19, and now lives at Calder View, Brighouse. [G.]

SVENDSEN, J. S. Add that in 1888 he visited England, conducting his Symphony in D at the Philharmonic Concert of May 31, as well as the last concert of the season on June 16.

SVENDSEN, OLUF. Add date of death, May 15, 1888.

SWELL-ORGAN. The sentence in lines 5–8 of article is to be corrected, as the Venetian Swell was not named from the Venetian blind, but

the Venetian blind so called because it was worked on the same principle as the harpsichord swell.

SWEETLAND, W., established an organ factory at Bath, in 1847. The Church of St. Cuthbert (Wells, Somerset) and the Wesleyan Chapel in Cardiff contain instruments of his making. He also built a chamber organ in his own house, for which he has invented a mechanism whereby the Voix celeste, or tremulant, can be applied to, or withdrawn at pleasure from, a solo stop. [V. de P.]

SWINNERTON HEAP, C. Add to list of works a sonata for violin and pianoforte, and a cantata 'The Maid of Astolat.'

SYMPHONY. P. 29 *a*, l. 9 from bottom, *for* an Ambrosianischer Lobgesang *read* the Te Deum. P. 42 *b*, l. 17 from bottom, *for* Norwegian *read* Scandinavian.

SYMPHONY CONCERTS. For continuation see BOSTON in Appendix, and add that in the winter seasons from 1886 to 1889, Mr. Henschel organized a series of orchestral Symphony Concerts in St. James's Hall, on much the same footing as that of the concerts described in the Dictionary.

SYNCOPATION. The first note of the musical example should be E, not C (*i. e.* on the highest space of the treble stave).

T.

TACCHINARDI, N. Line 2, *for* Florence in September 1776, *read* Leghorn, Sept. 3, 1772. Last line of article, *for* in 1860 *read* at Florence, March 14, 1859.

TALLYS, T. P. 54 *a*, l. 25, *omit the words* sung upside down. P. 54 *c*, *under* 'Let the wicked' *add that* 'Calvert's list' refers to his anthem book, published 1844. P. 54 *d*, l. 4 omit the anthem 'O thou God Almighty' as it occurs again in its right place in the list. For further information see BYRD in Appendix.

TAMBERLIK. Add date of death, Mar. 13, 1889.

TANNHÄUSER. Line 4 of article, *for* Oct. 20 *read* Oct 19.

TANS'UR, W. Add that he was the son of Edward and Joan Tanzer of Dunchurch, and was baptized Nov. 6, 1706.

TARANTELLA. To the list of works on the bite of the tarantula given in vol. iv. p. 59 *b*, add J. Müller, De Tarentulâ et vi musicae in ejus coratione. Hafniae, 1679.

TAUSIG, CARL. P. 64 *b*, last line but one, add that his father, Aloys Tausig, died March 24, 1885.

TEDESCA, ALLA. P. 67 *a*, after the musical example, add that in one of the sketches for this movement (in B♭) it is inscribed 'Allemande Allegro.'

TE DEUM. P. 68 *b*, l. 21 from bottom, add that Berlioz's work was performed at the Crystal Palace, April 18, 1885, and by the Bach Choir, May 17, 1887. The latter body sang the work again, with several anthems, etc., in Westminster Abbey June 28, 1888, the Jubilee of Her Majesty's coronation.

TELFORD & TELFORD'S organ factory in Dublin was established in 1830 by William Telford. His first work was to add German pedals (till then unknown in Ireland) to the organ of Christ Church Cathedral, Dublin. Since then they have built organs for Limerick and Lismore Cathedrals, and many others in England, Ireland, and the colonies. [V. de P.]

TEMPERAMENT. P. 70 *b*, l. 7, *omit the words* see Appendix.

TEMPUS PERFECTUM, TEMPUS IMPERFECTUM. See articles MODE, NOTATION, PROLATION, TIME.

TENOR. Line 10 from end of article, *for* soprano clef *read* treble, or G clef.

TENOR VIOLIN. P. 91 *a*, l. 12 from bottom, *for* quintet *read* sextet.

TESTORE, a family of violin-makers at Milan in the first half of the 18th century, consisting of a father, CARLO GIUSEPPE (1690–1715), and two sons, CARLO ANTONIO and PAOLO ANTONIO (1715–1745). Carlo Giuseppe was the best of the three. His instruments have often passed for the work of his master, Giovanni Grancino. In 1884 the well-known violoncello called the 'Lindley Grancino' being under repair, the removal of its spurious Cremona label revealed the fact that it is the work of the old Testore, the original label, which was found well preserved, running thus: 'Carlo Giuseppe Testore allievo di Gio. Granzino in Contrada Larga di Milano, 1690.'[1] Sig. Bottesini's famous double-bass is another well-known specimen of the old Testore's work. His instruments are strongly made, and often irregular in design. The model is generally of medium height, and the finish varies considerably, many being left very rough, and extremely plain in appearance. The tone, however, is usually good, and in exceptional cases very powerful and telling. The varnish, a brownish-yellow, sparingly applied, adds little to the attractions of these instruments, and vigorous hands are necessary to develop their tone. The instruments of the sons are less esteemed: they are lighter in colour, and a tendency to imitate Joseph Gnarnerius is observable. The Testores worked at the sign of the Eagle in the same narrow street where the Grancinos worked at the sign of the Crown. Alberti, Landolfi, Tanegia, Mantegazza, Giuseppe

[1] Communicated by Messrs. W. E. Hill and Sons.

Guadagnini, Mezzadri, Lavazza, and others, complete the group of Milanese makers who followed the Testores in general plainness of style, aiming at producing instruments rather useful and lasting than ornamental. [E.J.P.]

THALBERG, S. P. 96 *b*, at the top of the column, the story concerning Schumann and his wife occurs in Schumann's 'Gesammelte Schriften,' i. 199, where it is told, not as an actual occurrence, but as having happened to the imaginary characters Florestan and Zilia. It may or may not have had its foundation in fact.

THEATRES IN LONDON. See VAUDEVILLE THEATRE, vol. iv. p. 232 and the same heading in Appendix..

THESPIS. Line 4 of article, *for* Dec. 23 *read* Dec. 26.

THOMAS, ARTHUR GORING. Add that his four-act opera 'Nadeschda,' set to a libretto by Julian Sturgis, was produced by the Carl Rosa Company at Drury Lane, April 16, 1885. An orchestral 'Suite de ballet' was performed by the Cambridge University Musical Society on June 9, 1887.

THOMAS, CHARLES AMBROISE. Correct the statement in l. 5-6 from end of article, by a reference to GOUNOD in Appendix.

THOMAS, HAROLD. Add date of death, July 29, 1885.

THOMAS, THEODORE. Add that the famous orchestra formed by him was disbanded in 1888.

THOMASSCHULE. See vol. ii. p. 114 *b*, and vol. iv. p. 198 *a*.

THOMSON, GEORGE. Line 2 of article, *for* Edinburgh *read* Duufermline, and *omit the words* 1759.

THORNDIKE, HERBERT ELLIOT. Was born April 7, 1851, at Liverpool, and educated at Woolwich Academy and Cambridge. As an undergraduate of the University he competed successfully at the Crystal Palace National Music meetings, and gained the first prize. He then went to Milan, to Francesco Lamperti, under whom he studied for four years. Since his return to England he has studied oratorio and English singing with Signor Randegger and Mr. Deacon. He made his first appearance in public March 26, 1878, at the Cambridge University Musical Society, and has since then been steadily rising in favour. His voice is a good full bass of unusual compass, and he sings with taste and intelligence. Mr. Thornike has frequently sung at the concerts of the Bach Choir, the Popular Concerts, the Norwich Festival, etc. At these he has introduced for the first time in England Schubert's noble songs, 'Waldesnacht' and 'Wehmuth.' He appeared on the boards of Drury Lane in July 1887. [G.]

THOROUGHBASS. P. 108 *b*, add that the first use of a thoroughbass appears to be in a work by an English composer, Richard Dering, who published a set of 'Cantiones Sacrae' at Antwerp in 1597, in which a figured bass is employed. See DERING in Appendix, vol. iv. p. 612 *b*.

THREE CHOIRS. The following is a list of the new works produced at these festivals since the article was written:—

Worcester, 1884, Dr. J. F. Bridge's 'Hymn of St. Francis,' and Mr. C. H. Lloyd's 'Hero and Leander.'
Hereford, 1885, Dr. Joseph Smith's 'St. Kevin,' and Mr. Lloyd's 'Song of Balder.'
Gloucester, 1886, Mr. W. S. Rockstro's 'Good Shepherd,' and Mr. Lloyd's 'Andromeda.'
Worcester 1887, Mr. Cowen's 'Ruth.'
Hereford. 1888. No new work of importance.

THREE-QUARTER FIDDLE. See VIOLINO PICCOLO.

TICHATSCHEK, J. A. Line 15 from end of article, *for* Hernando *read* Fernando. Add date of death, Jan. 18, 1886.

TOEPFER, GOTTLOB, was born in 1792 near Weimar, received a good education, and became organist of that city. He wrote two works on organ-building in 1833 and 1843 respectively. [V. do P.]

TONAL FUGUE. From a passage in Arthur Bedford's 'Great Abuse of Musick' (1711) it may be inferred that the invention of tonal fugue was commonly ascribed, though of course wrongly, to Purcell. He gives an example in his appendix of a 'Canon of four parts in one, according to Mr. Purcell's rule of Fuging, viz. that where the Treble and Tenor leaps a fourth, there the Counter and Bass leaps a fifth.' [M.]

TONIC. The name given in modern music to the KEY-NOTE, *i. e.* the note from which the key is named. The functions of the tonic are in all respects identical with those of the final of the ancient modes. The tonic harmony is the common chord or triad, major or minor as the case may be, which is built upon the key-note as its bass. The rule that every composition must end with this harmony in some shape or other is probably the only law of music which has remained in full force through all the changes from the ancient to the modern styles. Its application is so universal that only one exception occurs readily to the mind, that of a song by Liszt, in which the effect of the innovation is so unsatisfactory that it is extremely improbable that it will often be repeated. [M.]

TORRIAN, JEHAN, of Venice, lived at the end of the 15th century, and built in 1504 the organ of Notre Dame des Tables, Montpellier. A copy of the curious contract may be seen in Roret's 'Manuel des Facteurs d'Orgues' (Paris, 1849). [V. da P.]

TOSTI, F. P. Line 2 of article, *for* April 7, 1827, *read* April 9, 1846. P. 152 *a*, l. 11, *for* sine *read* sene.

TOWERS, JOHN. Line 8 from end of article, for Conell, read Charlton on Medlock.

TOY SYMPHONY (Ger. *Kindersinfonie*; Fr. *La Foire des Enfants*, or *Symphonie Burlesque*). The English name by which a certain work of Haydn's is known. A tradition which there is no reasonable cause for doubting says that the composer got seven toy instruments at

a fair at Berchtesgaden, and taking them to Esterhás, summoned some of his orchestra to an important rehearsal. When they found that they were expected to play a new symphony upon these toys (the only real instruments in the score are two violins and a double bass) the most experienced musicians in the band failed to keep their time for laughing. The original parts are entitled 'Sinfonia Berchtolsgadensis'; the toy instruments employed are a 'cuckoo' playing E and G, a trumpet and drum in G, a whistle, a triangle, and a 'quail' in F. There are three movements, the last of which is played three times over, faster and faster each time. The symphony is in C major, and was written in 1788. [See Pohl's 'Haydn,' vol. ii. p. 226, etc.] Andreas Romberg wrote a symphony for much the same instruments, with the addition of a pianoforte duet, a rattle, and a bell. He attempts more elaborate modulations than Haydn ventures to use, but his symphony lacks the fun and freshness of the older master's work, although his slow movement, an Adagio lamentabile, is very humorous. Mendelssohn wrote two—the first for Christmas 1827, for the same orchestra as Haydn's, the second for Christmas 1828. Both seem to have vanished. [See vol. ii. p. 261.] Mr. Franklin Taylor has written one for piano and toys which is not infrequently played. [M.]

TRACTULUS. I. A kind of Neuma, used before the completion of the Stave. [See NEUMA].

II. The *Guidon*, or Sign, used at the end of a Stave, to indicate the note with which the next Stave begins. (In English it is called a Direct.) [W.S.R.]

TRACTUS (Deriv. *traho*, *tract*, to bear; Eng. Tract). A form of Versicle sung, in the Roman Church, after the Gradual, between the Epistle and Gospel. The Graduale and Tractus owe their names to the primitive custom of singing the Epistle and Gospel from two Pulpits, or *Ambones*, placed on opposite sides of the Choir; the Epistle being sung on the south, and the Gospel on the north side—when the orientation of the Church was correct. The Graduale was so called, because it was sung while the Deacon was ascending the steps, on the Gospel-side. The Tractus owed its name to the ceremony of carrying the book from one side to the other. The Plain-Chaunt Melodies to both are of the highest antiquity. [W.S.R.]

TRANSCRIPTION. A term which in its strict meaning should be the exact equivalent of ARRANGEMENT, but which in practice implies a different, and in most cases a far less worthy production, since the transcriber rarely if ever fails to add something of his own to the work he selects for treatment. Among the earliest examples of the transcription in this sense are the versions of tunes, sacred and secular, contained in the VIRGINAL BOOKS, which no doubt were executed to order, or to show off the skill of some illustrious performer. It is curious to notice how constant fashion has been in its adherence to this form of music. William Babell's harpsichord lessons upon the favourite opera airs of Handel's time are of the same order, artistically speaking, as Thalberg's 'Home, sweet home,' or any other piece of the class in modern days. Earnest musicians seem always to have viewed these productions with the same disapproval. Burney's opinion of Babell is followed by a passage which may most profitably be studied in this connection (Hist. vol. iv. p. 648). Here and there, of course, are to be found transcriptions which consist of something besides unmeaning runs and brilliant passages, and which even help to elucidate the intention of the original composition. Among Liszt's versions of Schubert's songs, there are a few, such as the 'Erlkönig,' of which this may be said, but in spite of such brilliant exceptions as this the form cannot be regarded with unmixed satisfaction. [M.]

TRANSFORMATION OF THEMES. See METAMORPHOSIS in Appendix, vol. iv. p. 717.

TREE, ANNA MARIA, the elder sister of Mrs. Charles Kean (Ellen Tree), born 1802 in London, was taught singing by Lanza and Tom Cooke. She was first engaged at Bath, where she appeared as Polly in 'The Beggar's Opera,' Nov. 13, 1818. She made her début at Covent Garden as Rosina in 'The Barber of Seville,' Sept. 10, 1819; became a popular actress and ballad singer, and remained at that theatre, with the exception of her provincial engagements, until her retirement, June 15, 1825. She made a great success as Luciana, Dec. 11, 1819; Viola, Nov. 8, 1820; Julia, Nov. 29, 1821; Imogen, June 19, 1822; Rosalind, Dec. 10, 1824; in Reynolds and Bishop's musical adaptations of Shakespeare. Her principal new parts were Louison in 'Henri Quatre,' April 22, 1820; Zaide in the younger Colman's 'Law of Java,' May 11, 1822; Lady Matilda in Planché's 'Maid Marian,' adapted from Peacock's novel, Dec. 3, 1822; Clari the Maid of Milan, in Payne's operatic play, wherein she originally sang 'Home, sweet Home,' May 8, 1823; Mary Copp in Payne's 'Charles II.' May 27, 1824 (these last two she performed at her farewell benefit); the Baroness Matilda in 'The Frozen Lake,' a mutilated version of Auber's 'Neige,' Nov. 26, 1824, etc. She married Mr. James Bradshaw, afterwards member for Canterbury, Aug. 15, 1825, and died at her residence, Queen's Gate Terrace, Feb. 17, 1862. Chorley described her as a singer with a cordial, expressive mezzo-soprano voice, and much real feeling. [A.C.]

TRÉSOR MUSICAL. A collection of music edited by the learned M. Robert van Maldeghem, whose researches in the monasteries and libraries of the continent, including the Vatican, have yielded splendid results, and, with the encouragement of the Belgian Government have rescued from obscurity many works of the old Flemish and Belgian composers, under whom the golden age of counterpoint was reached. The biographical notices, sometimes accompanied with portraits, are of interest, but would gain in

value were more frequent reference made in them to the authorities consulted. Every year since 1865 has seen the publication, in a magnificent edition, by Musquardt, Brussels, of two books ('Musiqne religieuse, mnsique profane') of the series, which is not yet complete.[1] In the following index the more usual forms of certain composers' names are preferred to those given in Maldeghem's list.

ANONYMOUS OR DOUBTFUL.

Sacred.

a 4:—

Ave Regina Cœlorum . 1880 23
Pange lingua . . . „ 32
O Dulcis . . . . „ 44
Laus Deo . . . . „ 45
Beata immaculata . . 1881 35
Felix Anna (2 parts) . 1884 10

a 3:—

Ave Maris stella . . 1880 30

Secular.

Song. La Buissonnette . 1883 9
Duet (for 2 basses) . . 1882 21

a 2. Partsongs:—

Toutes les nuits . . 1877 38
On ne peut . . . „ 20
Pour ung jamais . . 1887 7
Tous nobles cueurs . „ 11
A vous non autre . . „ 24
J'ai-t-ens regret . . „ 19
Je fn souspers . . „ 31
Le povre mendiant . „ 28
O dévots . . . . „ 26
L'heure est venue . . „ 27
Despitant fortune . „ 29
Je ne sçay plus . . „ 8
Ay mis mon cueur . 1886 5
Triste suis . . . „ 6
Je vous chaille . . „ 14
L'hirondelle . . . 1877 40
Chequetst ben le . . 1876 10

a 4:—

Aju herticen . . . 1875 41
I me suffit . . . 1878 14
Ion homme vieil . . 1879 23
Tais qui est celui . „ 24
Vous son château . . „ 25
O mois de Mai . . „ 28
Je la nuit le doux flambeau . . . . „ 20
Ue serviront grands-thrésors . . . „ 38
Soupirs ardents . . „ 40
Ar in moyen . . . 1880 12
Ns forts . . . . „ 14
Femme de sens . . „ 15
Noirs des flatteurs . „ 16
Quel n'est rien . . „ 18
L'ame est le feu . . „ 19
E médiocrité . . „ 20
Qui vers le ciel . . „ 21
Sur les sentiers . . „ 22
Chacun court . . . „ 23
Age du roi . . . „ 30
E grand Dieu . . . „ 32
T tout plaisir . . . „ 34
E vertu précieuse . „ 35
E volupté . . . „ 36
Aux uns il fait . . „ 38
T. quand la mort . . „ 40
Tout sceptre . . . „ 41
Aussi n'est (l blason . „ 42
A corps malsein . . „ 43
Au fond des bois . . „ 45
A planterai-je . . „ 46
Celui us s'aime en rien . „ 48
Infame . . . . „ 50
Quand plus un homme . 1881 4
Six jours . . . „ 5
A peut de bien . . „ 9
Sens successifs . . „ 10
Ar à in vérité . . „ 12
Le bien heureux . . „ 13
Matre mille vertus . „ 14
L'honneur . . . 1881 15
Bien heureux . . . „ 15
Le corps malsein . . „ 18
Si je me plains . . „ 20
Heil sen den Mensch . 1882 5
O qu'à bon droit . . „ 8
O bien heureux . . „ 10
Ib. (transposed) . . „ 11
Celui mi fol . . . „ 12
L'ame s'endors . . „ 13
Tout ce qui est . . „ 15
Soit que le ciel, . . „ 16
Il est donc vrai . . 1883 3
O trop ingrat! . . „ 4
O doux printemps . . „ 7
De sin verblijd . . „ 11
Sainte Barbe . . . „ 14
Un visage . . . „ 18
Mon cœur couvert. . „ 18
Réjouissez-vous . . „ 20
Vous marchez . . 1884 3
Ah mon Dieu . . . „ 3
Vignons, vignerons. . „ 16
Amor che deggia . . „ 14
Entrée suis . . . 1886 2
Changier ne veulx . . „ 21
Pleine de deuil . . 1887 3
Hélas seray-je . . 1888 11

a 3:—

Je ne dis mot . . . „ 1

AGRICOLA, ALEXANDER.

Sacred.

a 4:—

Nobis sancte Spiritus . 1867 19
Sancte Philippe . . „ 21

a 5:—

Hæc dies . . . . „ 25

Secular.

a 3:—

Sur tous regrets . . 1875 46

a 4:—

Si vous m'aimez . . „ 43
Misérable . . . „ 47
Il m'est bien . . . 1885 13
Belle, pour l'amour . 1886 15

ARCADELT, JACOB.

Sacred.

a 4:—

Ave Maria . . . 1868 23

a 5:—

O sacrum 1884 3

Secular.

a 3:—

Quand je compasse . 1874 46
Sincérité . . . . „ 47
Si j'ai deux serviteurs . „ 48
Si l'on pouvait . . „ 49
Tout le désir . . „ 50
Soupirs ardans . . „ 51

BASTON, JOSQUIN.

Secular.

a 3:—

Déploration de Lupus . 1876 3

BASSA. [See HOTIN.]

BENEDICTUS. [See HERTOGHS.]

BERCHEM, JACOB VAN.

Sacred.

a 4:—

O Jesu Christe . . 1865 12
Noë (2 parts) . . . 1881 26
Ecclesiam tuam . . „ 40
Sabbato Sancto . . „ 42
Veni Sancte Spiritus . „ 47

Secular.

a 3:—

Dat ick moght . . 1875 25
Oy nachtegael . . „ 23

a 4:—

L'autre jour . . . 1888 20

BERGEN, VAN DEN. [See MONTE.]

BISSCHOP. [See EPISCOPIUS.]

BRUMEL, ANTON.

Sacred.

a 4:—

O Domine Jesu Christe . 1866 43
Laudate Dominum . 1875 4
Mass (Kyrie, Gloria, Credo, Sanctus) . . 1874 35
Agnus Dei of the same 1875 3

Secular.

a 4:—

Ach, gheldeloos . . 1876 45

CABILLIAU.

Secular.

a 4:—

L'an et le mois . . 1882 16

CLAUDE. [See LE JEUNE.]

CLEMENS, NON PAPA.

Sacred.

a 3:—

Ave Verum . . . 1884 3

Secular.

a 4:—

Doux Rossignol . . 1865 14
Je prends en gré . . 1878 20
Ib. (transposed) . . „ 32

CLEVE, JOANNES DE.

Sacred.

a 3:—

Mass, Tribulatio . . 1879 3

a 8:—

Mass, Dum transisset Sabbatum . . . 1878 10

a 4:—

Doctor bonus (2 parts) 1877 8
Ego sum via (2 parts) „ 12
Filiæ Jerusalem „ „ 16
In nomine Jesu „ 1878 3
Miserere mei „ „ 46
Adjuva nos . . . „ 50
Convertimini . . . 1879 29
Gregem tuum . . . „ 32
Impia . . . . „ 35
Deus quis similis (2 parts) „ 38

a 5:—

Regina cœli . . . 1877 3
Tribulatio . . . . „ 21
Gaudeamus . . . „ 25
Doctor bonus (2 parts) „ 29
Domine Jesu . . „ 35
Domine clamavi . . „ 39
Internatos mulierum (2 parts) 1879 47
Timete (2 parts) . . 1880 2
Inclina (2 parts) . . „ 3

a 8:—

Alma (2 parts) . . 1876 47
Dum transisset (2 parts) 1878 8
Mirabile 1885 38
Spes mea 1880 15
Respexit Elias . . „ 20

Secular.

a 4:—

Cæsaris hæc anima (2 parts) 1873 16
In Deo spem . . . 1878 34

a 5:—

Forti qui celebres . . 1885 29
Carole, sceptrigeri patris . . . . „ 28
Si data conveniunt . . 1873 7
Principis Ausoniæ (2 parts) . . . 1873 10
Cæsaris hæc animo (2 parts) . . . . „ 20

COMPERE, LOYSET.

Secular.

a 3:—

Venez, ami . . . 1877 30
Va-t-en, regret . . „ 32
Recueillez-vous . . „ 34
Sourdre Regretz . . 1857 17

CORNETS, PIERRE DES.

Secular.

a 4:—

Reveille-toi . . . 1881 8

CRECQUILLON, THOMAS.

Sacred.

a 4:—

Super montem (2 parts) 1876 32

a 5:—

Ave virgo (2 parts) . „ 27
Dum aurore . . . „ 28
Nigra sum (2 parts) . „ 37

Secular.

a 4:—

C'est un grand tort . 1865 17
Je suis contraint . . 1872 42
En espérant . . . 1873 16
Ib. (transposed) . . „ 18
Qui la dire . . . „ 17
Si j'ay l'amour . . 1888 28

a 3:—

Caroli magnus erat . 1875 15
Quis te victorem dicat . „ 22

DESPRÈS. [See PRÉS.]

DUCIS. [See HERTOGHS.]

EPISCOPIUS (or EPISCOPUS), LUDOVICUS.

a 4:—

Antiphon, Salve Regina 1875 3

FAIGNIENT, NOË.

Secular.

a 4:—

Basciami 1877 15
Questi ch'inditio . . „ 18

FOSSA, JOANNES DE.

Sacred.

a 4:—

Litaniæ de B. Mariâ . 1866 3

GHEERBRIN.

Secular.

a 4:—

Mon pauvre cœur . . 1873 42
Si je n'aimais . . . „ 43
Ton amitié . . . „ 45
Le mois de Mai . . „ 47
Nature a pris . . . „ 49
Het was mij . . . „ 51

GOMBERT, NICOLAS.

Sacred.

a 4:—

Salve Regina . . . 1866 3
Ave Sanctissima . . 1884 3

a 5:—

Pater noster . . . 1876 16
Ave Maria . . . 1884 15

a 8:—

Ave Maria . . . 1880 49

Secular.

a 4:—

Genuecklycke dingen . 1875 23
Si je me plains . . 1878 19
Force sera . . . „ 21
En espoir . . . „ 23
Page du Roi . . . „ 25
Je n'en puis plus . . „ 27
Hurs, envieux . . 1881 3

a 8:—

Qui me donnerait . . 1875 16

a 8:—

Sous l'ombre . . . „ 30

GOSSE. [See JUNCKERS.]

[1] The Volumes are numbered merely by the date of publication, as the following list, where the last column of figures indicates the page of the volume. The division into Sacred and Secular is not strictly observed: the words in this list are used for convenience of reference simply.

TRÉSOR MUSICAL.

GOUDIMEL, CLAUDE.

Sacred.

a 4:—

Domine quid multipli-cati 1867 15
A la voix . . . . . „ 18
8 choirs, Salve Regina . „ 3

Secular.

a 3:—

Il faut aimer . . . 1875 3
Oh planterai-je . . „ 4
Si c'est un grand tourment . . . . . „ 5

HELLINCK. [See LUPUS.]

HERTOGHS, BENEDICTUS.

Secular.

a 4:—

Musæ, Jovis (2 parts) . 1878 34
Mijn hertken . . . „ 38
Quand de Noël . . . „ 40
Au fond des bois . . „ 42
De la nature . . . „ 43
Considérent . . . „ 44
Ib. (transposed) . . „ 46
N'allez-vous pas, troubadour . . . . „ 48
Ib. (transposed) . . „ 49
On dit bien vrai . . 1879 6
A bien dire . . . „ 11
D'être palen . . . „ 12
Mon cher troupeau . . „ 14
Heil hem . . . . „ 17
En espérant . . . „ 18
Grootmachtig God! . . „ 19
Petite fleur . . . „ 22
Il n'y a qu'un seul Dieu 1882 6

a 4:—

Danse, Pavane, La Rote 1879 5
„ „ La Pasame „ 4
„ „ „ „ 5
„ „ „ „ 6
„ „ „ „ 7
Basse danse . . . . „ 7
„ „ . . . „ 8

HOLLANDE, JOANNES DE.

Secular.

a 4:—

Le rossignol . . . 1880 22
Du vrai fumeur . . „ 23
O malheureux . . „ 25
Qui veut nombrer . . „ 27

HORDT. [See GUERRERO.]

HOTIN, or HUTIN.

Sacred.

a 4:—

Peccantem me . . 1884 13

JOSQUIN. [See PRES.]

JUNCKERS, GOSSEE.

Sacred.

a 4:—

Misit me 1885 25

KERLE, JACOB DE.

Sacred.

a 4:—

Mass, Pro defunctis . 1866 3
„ Regina Coli . . 1867 3
„ Ut, re, mi, fa, sol, la 1868 1

a 5:—

Te Deum 1868 1
Domine quid multiplicati (5 parts) . . „ 7
Venite ad me (3 parts) . 1881 3
Exressus Jesus . . „ 7
Similitudo (2 parts) . „ 12
Cum autem esset (2 pts.) „ 14
Super omnia ligna . „ 20

LAMBERTO. [See MONTE.]

LAPPERDOY, PHILIPS.

Secular.

a 4:—

Tant plue un bien . . 1882 19

LASUE. [See NUE.]

LASSO, ORLANDO DI.

Sacred.

a 4:—

Ave Jesu 1867 34
Tribulationem (2 parts) 1867 36
Cognovi, Domine „ . „ 40
Ave Regina Cœlorum . 1876 45
Laudent Deum . . 1880 52
Regina Cœli . . . 1886 27

Secular.

a 4:—

Lorsque je chante . . 1865 1
Vous qui brillez . . „ 3
Alma Nemesis . . . 1867 5
Fertur in convivio . „ 8
A ce matin ce seroit bonne 1873 25
Soyons joyeus . . . „ 27
Si près de moi . . . „ 29
Maître Robin . . . „ 31
Quand mon mari revient „ 33
Ardant amour . . . „ 35
S'achemineant, le lion . „ 37
O vins en vigne . . „ 39
Helas! quel jour . . „ 40
Un doux nenny . . „ 41
Le temps passé . . „ 44
Avecque vous mon amour . . . . „ 45
Je l'aime bien . . . „ 47
Fleur de quinze ans . „ 49
Or, sus, filles . . . „ 51
Si je suis brun . . 1874 3
Ne vous soit étrange . „ 4
Si vous n'êtes embonpoint . . . . „ 5
Madonna mia pieta . „ 6
Tu sai Madonna . . „ 8
Ne giorno . . . . „ 8
La cortesia . . . „ 10
Tu traditore . . . „ 11
Sito core mio . . . „ 12
Fuyons tous . . . „ 13
Hâtez-vous . . . „ 14
Le boa vivant . . . „ 16
Petite folle . . . „ 18
Mon Dieu, disait . . „ 20
Aspiration . . . „ 23
Le temps peut bien . „ 25
En un lieu . . . „ 27
Mes pas comptés . . „ 29
Méchant désir . . „ 30
Beau le cristal . . „ 32
Si pour moi . . . „ 34
Je ne veux rien . . „ 36
Ton froid regard . . „ 38
Bon jour . . . . „ 40
Margot . . . . „ 41
De faux Satan . . . „ 42
Lorsque ma plainte . „ 44
Per aspro 1877 3
Non hanno . . . „ 4
Errai scorrendo . . „ 5
Ma quel gran Re . . „ 6
Così quel che . . . „ 7
O voi già stanchi . „ 8

a 5:—

Delitiæ Phœbi . . 1867 2
Ut radios edit . . „ 18
Hoc tenui (2nd part). „ 16
Quis valet eloquium . „ 15
Forte soporifera . . „ 22
Super flumina . . „ 25
Illic sedimus (2nd part) „ 28
Te spectant . . . „ 32
Cernere virtutis . . „ 34
Ave color vini . . „ 37
O quam fragrans (2nd part) . . . . „ 39
Animam meam . . „ 42
Congregamini . . „ 44
Quid potest stulto . . 1868 3
Stet quicunque volet . „ 5
Sic cum transierunt . „ 8
Si bene perpendi . . „ 10
Quis mihi quis te to . „ 15

a 4:—

Me miserum (2nd part) „ 17

a 8:—

Nunc juvat (3rd part) „ 13

a 5:—

Ove sei vita mia . . 1877 11
Come sei (2nd part) . „ 13

a 8:—

Anni nostri 1868 21
O Mors, quam amara . „ 24
O Mors, bocum (2nd part) . . . . „ 26
Audi tellus 1868 28

a 4:—

Ubi Plato (2nd part) . „ 31

a 8:—

Ubi David (3rd part) . „ 33
Heroum soboles . . „ 35
Tityre, tu patulæ . . „ 38
O Mellbone Deus (2nd part . . . . . „ 40
Nunc gaudere licet. . „ 42

a 8:—

Jam lucis. . . . . „ 44
Qui ponet aquam (2nd part) . . . . . „ 48
Edite Cæsareo . . 1869 5
Obscure sub nocte (2nd part) . . . . „ 7

a 10:—

Quò properas . . . „ 11

LE JEUNE, CLAUDIN.

Secular.

a 4:—

Venez, douleurs . . 1884 8
Le corps malsain . . „ 10
Ces roses . . . . „ 12

LENAITRE. [See MAISTRE.]

LOYSET. [See COMPERE.]

LUDOVICUS. [See EPISCOPIUS.]

LUPUS, JEAN.

Sacred.

a 3:—

Egregie Dei martyr . 1884 22
Miserere mei . . . „ 25

Secular.

a 4:—

Diligence 1880 5
La douceur . . . „ 6
Comme douleurs . . „ 8
O quelle misère . . „ 8
De s'attendre . . . „ 9
Mon pauvre cœur . . „ 11
Malgré moi . . . 1886 24

MACQUE, JOANNES DE.

Sacred.

a 3 (2 choirs):—

De B. Maria V. . . 1865 26

Secular.

a 4:—

O que la vie . . . 1871 46
Non ai suo amante . „ 48
Amor . . . . . „ 51

a 5:—

Io vidi amor . . . 1873 3

MAISTRE, MATTHEUS LE.

Sacred.

a 4:—

Pater noster . . . 1865 29

Secular.

Roof my toch . . . 1863 32
Le Soir 1865 21
Kein lieb on leid . . 1870 40
Brich nicht . . . „ 42
Der Fuchs darff glück . „ 43

a 5:—

Venite ir lieben Gesellin „ 45

a 7:—

Ob ich schon arm . . „ 46

MARTELAERE, JOANNES DE.

Sacred.

a 8:—

In nomine Jesu . . 1865 20

MELDERT, LEONARD VAN.

Secular.

a 5:—

Cresci bel' verd' alloro . 1875 33

MEL, RINALDO DEL.

Sacred.

a 4:—

O Jesu Christe . . 1865 25
Hæc dies 1875 43
Magnificat 4 toni . . „ 44
Magnificat 6 toni . . „ 49
O Domine . . . 1878 1
Ave Sanctissima . . „ 4

a 5:—

Regina cœli . . . 1870 6
Litaniæ Lauretanæ . 1886 1

Secular.

a 4:—

Ick seg vaerwel . . 1870 6

MONTE, LAMBERTUS DE.

Sacred.

a 4:—

Magnificat . . . 1850 2
Ib. . . . . „ 9
Laudemus . . . . „ 2

a 5:—

Magnum triumphum . „ 2
Descendi . . . . „ 17

a 8:—

Magnificat . . . . „ 2

MONTE, PHILIPPUS DE.

Sacred.

a 5:—

Mass, Ad te levavi: Kyrie, Gloria, Credo . 1870 2
„ Ad te levavi: Sanctus, Agnus Dei . 1871 1
„ Emitte Domine . „ 1

a 6:—

„ Si ambulavero . „ 2
„ Deus meus . . 1871 1
„ Quomodo dilexi . „ 2
„ Cum sit omnipotens: Kyrie . „ 6
„ Cum sit omnipotens: Gloria, Credo Sanctus, Agnus Dei . 1872 1
„ Benedicta es . . 1874 1

a 8:—

„ Confitebor tibi: Domine . . . 1872 2
„ Confitebor tibi, Agnus Dei . . 1874 1

Secular.

a 4:—

Entre dans mon cœur . 1865 1
Espoir . . . . „ 2
Quand dans l'arur . . „ 5
Per divina bellezz' . 1866 11
Da bei rami . . . „ 13
Alma ben . . . . „ 2

a 6:—

Verde lauro . . . „ 2

ONGUEVAL, VAN.

Secular.

a 4:—

O jours heureux . . 1865 2

PEVERNAGE, ANDREA.

Sacred.

a 4:—

Laude pia Dominum . 1867 2
Dignus es 1868 2

a 8:—

Benedictio et claritas . 1866 17

a 9:—

Gloria (2 choirs) . . „ 2

Secular.

a 4:—

Gloire en combattant . 1866 4
Quando la voce . . „ 12
Cum humilatio (2nd part) . . . . „ 13
Ardo, donna . . . „ 19
O com'e gran martire . „ 14
Dolce mio foco . . „ 22

a 5:—

Au bon vieux temps . 1867 13
Je veux Seigneur . . 1869 12
Seigneur, j'ai confiance . „ 2
Si le souffrir . . . „ 10
O! Souverain Pasteur . „ 2
Père Eternel . . . „ 3
En ce beau mois . . „ 3
Quand vous verrez . . „ 3
Toutes les nuits . . „ 3
Bonheur d'un jour. . „ 3

Rachel pleurait . . 1869 45
Joseph mettant . . 1870 3
Il le combla (2e partie) .. 5
Recueillez-vous 6
Trois fois heureux 11
Heureuse (2e partie) . .. 14
Miséricorde 18
Vais que je vive 21
Vais que mon âme 24
Vous qui goûtez 27
Un gentil cœur 30
Ne fut pour vrai 34
Ah je viendrai 36
e sois tellement 39
a peur 4
Il mon devoir 47
Certes vous avez tort . .. 49
ecourez-moi . . . 1871 3
Triste fortune 6
Ton amitié 9
Puisqu' honneur 12
Raison 15
Contentez-vous 18
Tout ce qui est au monde . . . 1871 21
le moins que rien 23
Est-il, enfant 41
m oiseaux 44
es rayons 47
ais que je vive 50
aver-vous . . . 1872 3
je plaide 6
u parfum 8
e ur hautain 11
haque corps 14
Être paien 17
suis heureux 20
ive au labeur 23
Dans cet état (2e partie) 26
ujours l'honneur . .. 29
la douleur 32
ir tous regrets 36
n'ai Dieu 39
a 6:—
ecumium musices . 1866 6
mestum cantate 6

PIPELARE, MATTHEUS.

Sacred.

a 7:—
s septem doloribus M. V. 1875 31

Secular.

a 6:—
Has de vous . . . 1877 25
r tous regrets 27
a 4:—
and vers le soir . . 1865 12
t weedt . . . 1878 7
ts seulement . . 1865 25

PHILIPPES. [See VERDELOT.]

PONTE, JACOB VAN.

Secular.

a 4:—
mois de Mai . . 1866 10

PRÉS, JOSQUIN DES.

Sacred.

a 4:—
a Maria . . . 1866 12
n sancto spiritu . 1860 46
sus est Gabriel 47
a 6:—
bat Mater . . . 1867 27

Secular.

a 4:—
rai-je 1878 12
le regrets . . . 1870 27
omme armé . . 1864 16
s nuls regrets . . 1886 5
uleure regrets 19
a 5:—
plication de J. v. ckeghem . . . 1876 11

RICHAFORT, JEAN.

Sacred.

a 4:—
Emendemus (2 parts) . 1851 25
Congratulamini 29
Sufficiebat 33
a 6:—
Veni, Sponsa Christi . .. 23

Secular.

a 4:—
La nature offre . . 1879 32
Ib. (transposed) . .. 33
Chantons la doux 36
Sur tous regrets 37

ROGIER FAYRE (ou MAÎTRE ROGER).

Secular.

a 4:—
Ce n'est pas tout . . 1885 12

ROGIER, PHILIPPE.

Sacred.

a 4:—
Mass, Inclyta stirps Jesse 1865 2

ROBE, CIPRIANO DE.

Sacred.

a 5:—
Agimus Tibi . . . 1865 16
Da pacem . . . 1876 19

Secular.

a 6:—
Tout ce qu'ou peut . 1875 7
a 4:—
Tu veux quitter . . 1872 44
a 6:—
Vergine bella . . . 1875 6
Ib. 16
Hesperie 1876 23

ROY, BARTHÉLÉMY VAN.

Secular.

a 6:—
Verdi piaggie . . . 1866 34

RUE, PIERRE DE LA.

Sacred.

a 3:—
Cum cœlum . . . 1883 12
In pace (3 parts) 13
a 4:—
Salve, Regina . . . 1882 6
Gaude Virgo (2 parts) . .. 7
Vexilla Regis 17
Dulces exuviæ 18
Anima mea 20
Fama malum . . . 1883 3
Sancta Maria 6
Doleo super te 10
Salve, Regina 23
a 6:—
Maria, mater 7
a 6:—
Ave Sanctissima . . 1882 13
Proh dolor! . . . 1883 20

Secular.

a 3:—
Il me fait mal . . . 1886 27
a 4:—
Vous tous regrets . . 1884 16
De l'œil 18
Ce n'est pas jeu 21
Regrets 23
Deuil et ennui . . 1885 3
Bien plus secret 6
Ce m'est tout un 7
Quand il survient 9
Astant en emporte 11
Pourquoy non 13
Pour ce que je suis . .. 17
Je n'ay deuil 18
Mijn hert 21
Je n'ay deuil 23
Du tout plouglet 27
Car Dieu voulut 29
Soubs ce tombel . . 1886 6
C'est ma fortune 12
Hélas 15
Apres regrets 29
Me faudra il 1886 25
a 6:—
Quant il advient 10
Cueurs désolez 15

SALE (or SOLE), FRANCISCUS.

Sacred.

a 5:—
Mass, Exultandi . . 1868 3
Antiphona, Asperges me 1865 14

Offices (Int. Grad. Comm.) for the following feasts:—
B. Andreæ Ap. . . 1868 36
S. Nicolai Ep. 43
S. Thomæ Ap. . . 1869 6
Nativitatis (in prima Missa) 6
a 6:—
Nativitatis (in summa Missa) 11
a 6:—
S. Stephani M. . . 1869 29
S. Joannis Ev. 30
a 6:—
Circumcisionis 39
Epiphaniæ 41
a 6:—
Conversionis S. Pauli . .. 48
Ib. (continued) . . 1870 6
Purificationis 8
S. Matthiæ 14
Annuntiationis 17
De Communi S. Mariæ . .. 24

SCHUERR, D'OUDE.

Secular.

a 4:—
Mon cher trouppeau . 1883 2

SERMISY. [See LE JEUNE.]

VAET, JACOB.

Secular.

a 6:—
Hymn (In laudem Filiorum Maxim. II). Currite fideles (3 parts) . 1877 20

VERDELOT, PHILIPPE.

Sacred.

a 4:—
Sancta Maria . . . 1868 35
Tanto tempore . . 1867 28

Secular.

a 6:—
Ick wil de valsche wereldt 1875 37

VERDONCK, CORNELIUS.

Sacred.

a 4:—
Ave gratia . . . 1865 13
a 6:—
Magnificat . . . 1866 41

Secular.

a 4:—
Dame belle 34
A che più strali amor . .. 40
a 6:—
Pro me novas . . . 1876 27

WAELRANT, HUBERT.

Secular.

a 4:—
Adieu mes frère . . 1865 6

WILLAERT, ADRIAN.

Sacred.

a 4:—
Simulacre gentium . .. 19
Pater noster . . . 1866 25
Quia devotis 30
O gemma 32
Da pacem 1860 42

Secular.

a 4:—
Sasso ch'lo ardo . . 1877 42
Mon pauvre cœur . . 1878 6
Ib. 4
.. (transposed) 6
.. .. 6

WOLF. [See LUPUS.]

[L.M.M.]

TRIO. P. 172 *b*. l. 25 from bottom, *for* three *read* four, *and after* latest *read* but one.

TRIPLET. For an addition concerning the performance of triplets in old music, see DOT in Appendix, vol. iv. p. 618 *a*.

TRITONE. The interval of the augmented fourth, consisting of three whole tones, whence the name is derived. [See MI CONTRA FA.]

TROIS COULEURS, LES, is the title of one of the most popular of the political songs written after the French Revolution of 1830, celebrating the fall of the white flag and the return of the tricolor. It rivalled in popularity the Parisienne, and at one time, even the Marseillaise itself. It was written in one night by Adolphe Vogel, grandson of the author of 'Démophon,' who was born at Lille in 1805, and had just begun his studies at the Paris Conservatoire. The author, who is still living, was then 25 years of age, and 'Les Trois Couleurs,' together with the song 'L'Ange déchu,' have been the greatest successes of his career. The day after it was written all Paris was singing

Liberté sainte, après trente ans d'absence
Reviens, reviens, leur trône est renversé.
Ils ont voulu trop asservir la France,
Et dans leur main le sceptre s'est brisé.
Tu reverras cette noble bannière,
Qu'en cent climats portaient tes fils vainqueurs;
Ils ont enfin secoué la poussière
Qui ternissait ses brillantes couleurs.

GOUDIMEL, CLAUDE.

Sacred.

a 4 :—

Domine quid multiplicati 1607 16
A la voix . . . . . „ 18
8 choirs, Salve Regina . „ 6

Secular.

a 3 :—

Il faut aimer 1575 8
Où planterai-je . . . „ 4
Si c'est un grand tourment . . . . . „ 8

HELLINCK. [See LUPUS.]

HERTOGHS, BENEDICTUS.

Secular.

a 4 :—

Musæ, Jovis (2 parts) . 1578 34
Mijn herticken . . . . „
Quand de Noël . . . „ 40
Au fond des bois . . . „ 43
De la nature . . . . „ 43
Considérant . . . . „ 44
Ib. (transposed) . . „ 45
N'allez-vous pas, troubadour . . . . „ 46
Ib. (transposed) . . „ 49
On dit bien vrai . . 1579 6
A bien dire . . . . „ 11
D'être pateu . . . „ 12
Mon cher troupeau . . „ 14
Heil dem . . . . . „ 17
En espérant . . . . „ 18
Grootmachtig God! . . „ 20
Petite fleur . . . . „ 22
Il n'y a qu'un seul Dieu 1582 8

a 4 :—

Danse, Pavane, La Rote 1579 3
„ „ La Pasane „ 4
„ „ „ „ 5
„ „ „ „ 6
„ „ „ „ 7
Basse danse . . . . „ 7
„ „ „ „ 8

HOLLANDE, JOANNES DE.

Secular.

a 4 :—

Le rossignol . . . 1580 22
Du vrai fumeur . . . „ 23
O malheureux . . . „ 26
Qui veut nombrer . . „ 27

HOEDT. [See GHEERRIN.]

HOTIN, or HUTIN.

Sacred.

a 4 :—

Peccantem me . . 1584 19

JOSQUIN. [See PRES.]

JUECHERS, GOSSEN.

Sacred.

a 4 :—

Misit me 1585 25

KERLE, JACOB DE.

Sacred.

a 4 :—

Mass, Pro defunctis . 1596 3
„ Regina Cœli . . 1587 3
„ Ut, re, mi, fa, sol, la 1596 1

a 5 :—

Te Deum 1595 1
Domine quid multiplicati (3 parts) . . . „ 7
Venite ad me (3 parts) . 1581 8
Exrexsus Jesus „ . . „ 7
Similitudo (3 parts) . „ 12
Cum autem esset (2 pts) „ 16
Super omnia ligna „ „ 20

LABBENTO. [See MONTE.]

LAPPENDEY, PHILIPS.

Secular.

a 4 :—

Tant plus un bien . . 1582 19

LAZUS. [See RUE.]

LASSO, ORLANDO DI.

Sacred.

a 4 :—

Ave Jesu 1567 34
Tribulationem (2 parts) 1567 39
Cognovi, Domine „ . „ 40
Ave Regina Cœlorum . 1576 45
Laudent Deum . . 1580 52
Regina Cœli . . . 1585 27

Secular.

a 4 :—

Lorsque je chante . . 1555 1
Vous qui brillez . . „ 8
Alma Nemes . . . 1567 8
Fertur in convivia . „ 8
A ce matin ce seraît boune 1573 25
Soyons joyeux . . . „ 27
Si près de moi . . . „ 29
Maître Roblu . . . „ 31
Quand mon mari revient „ 33
Ardant amour . . . „ 35
S'acheminant, le lion . „ 37
O vins en vigne . . „ 39
Hélas! quel jour . . „ 40
Un doux nenny . . „ 41
Le temps passé . . „ 44
Avecque vous mon amour . . . . „ 45
Je l'aime bien . . . „ 47
Fleur de quinze ans . „ 49
Or, sus, filles . . . „ 51
Si je suis brun . . 1571 3
Ne vous soit étrange . „ 4
Si vous n'êtes embonpoint . . . . „ 5
Madonna mia pieta . „ 6
Tu sai Madonna . . „ 8
No giorno . . . . „ 8
Le cortesia . . . „ 10
Tu traditora . . . „ 11
Sto core mio . . . „ 12
Fuyons tous . . . „ 13
Hâtez-vous . . . „ 14
Le boa vivant . . . „ 16
Petite folie . . . „ 18
Mon Dieu, disait . . „ 20
Aspiration . . . „ 23
Le temps peut bien . „ 25
Fa au lieu . . . „ 27
Mes pas comptés . . „ 29
Méchant désir . . „ 30
Beau le cristal . . „ 32
Si pour moi . . . „ 34
Je ne veux rien . . „ 36
Ton froid regard . . „ 38
Bon jour . . . . „ 40
Margot . . . . „ 41
Ce faux Satan . . „ 42
Lorsque ma plainte . „ 44
Per aspro 1577 3
Non hanno . . . „ 4
Errai scorrendo . . „ 5
Ma quel gran Re . . „ 6
Cusi quel che . . . „ 7
O voi già stanchi . . „ 6

a 5 :—

Delitiæ Phœbi . . 1567 8
Ut radius edit . . „ 13
Non tenui (2nd part) . „ 16
Quis valet eloquium . „ 16
Forte soporifera . . „ 22
Super flumina . . „ 25
Ille sublimus (2nd part) „ 29
Te spectant . . . „ 32
Cernere virtutes . . „ 34
Ave color vini . . „ 37
O quam fragrans (2nd part) . . . . „ 39
Animam meam . . „ 42
Congregamimi . . „ 44
Quid potest stulto . 1568 3
Istet quicunque vult . „ 6
Sic cum transierunt . „ 6
Si bene perpendi . . „ 12
Quis mihi quis te to . „ 15

a 4 :—

Me miserum (2nd part) „ 17

a 6 :—

Nunc juvat (3rd part) „ 18

a 5 :—

Ove sei vita mia . . 1577 11
Come sei (2nd part) . „ 13

a 6 :—

Anal nostri . . . 1568 21
O Mors, quam amara . „ 24
O Mors, bouum (2nd part) . . . . „ 26
Audi tellus . . . 1568 29

a 4 :—

Ubi Plato (2nd part) . „ 31

a 6 :—

Ubi David (3rd part) . „ 33
Heronm soboles . . „ 35
Tityre, tu patulæ . . „ 38
O Mellbone Deus (2nd part . . . . . „ 40
Nunc gaudere licet. . „ 42

a 6 :—

Jam lucis . . . . „ 44
Qui ponet aquam (2nd part) . . . . „ 48
Edite Cæsareo . . 1569 3
Obscura sub nocte (2nd part) . . . „ 7

a 10 :—

Quò properas . . . „ 11

LE JEUNE, CLAUDIN.

Secular.

a 4 :—

Venez, douleurs . . 1594 9
Le corps malsain . . „ 10
Ces roses . . . . „ 12

LEBAÎTRE. [See MAISTRE.]

LOYSET. [See COMPERE.]

LUDOVICUS. [See EPISCOPIUS.]

LUPUS, JEAN.

Sacred.

a 5 :—

Egregie Dei martyr . 1594 22
Miserere mei . . . „ 23

Secular.

a 4 :—

Diligence 1589 3
La douceur . . . „ 5
Comme douleurs . . „ 6
O quelle misère . . „ 6
Je s'attendre . . . „ 8
Mon pauvre cœur . . „ 11
Malgré moi . . . 1588 24

MACQUE, JOANNES DE.

Sacred.

a 8 (2 choirs) :—

De B. Maria V. . . 1565 26

Secular.

a 4 :—

O que la vie . . . 1571 46
Non al suo amante . „ 48
Amor . . . . . „ 51

a 5 :—

Io vidi amor . . . 1573 9

MAISTRE, MATTHEUS LE.

Sacred.

a 4 :—

Pater noster . . . 1565 29

Secular.

Roof my toch . . . 1563 32
Le Soir 1565 21
Kein lieb on leid . . 1576 40
Brich nicht . . . „ 42
Der Fuchs darff glück . „ 43

a 5 :—

Venite ir lieben Gesellu „ 45

a 7 :—

Ob ich schon arm . . „ 46

MARTELAERE, JOANNES DE.

Sacred.

In nomine Jesu . . 1565 20

MELDERT, LEONARD VAN.

Secular.

a 5 :—

Crescl bel' verd' alloro . 1575 23

MEL, RINALDO DEL.

Sacred.

a 4 :—

O Jesu Christe . . 1585 25
Hæc dies 1575 43
Magnificat 4 toni . . „ 44
Magnificat 8 toni . . „ 49
O Domine . . . 1556 2
Ave Sanctissima . . „ 4

a 5 :—

Regina cœli . . . 1575 42
Litaniæ Lauretanæ . 1576 1

Secular.

a 4 :—

Ick seg vaerwel . . 1555 6

MONTE, LAMBERTUS 24.

Sacred.

a 4 :—

Magnificat . . . 1595 7
Ib. . . . . „ 9
Laudemus . . . . „ 9

a 5 :—

Magnum triumphum . „ 2
Descendi . . . . „ 2

a 6 :—

Magnificat . . . . „ 2

MONTE, PHILIPPUS DE.

Sacred.

a 5 :—

Mass, Ad te levavi: Kyrie, Gloria, Credo . 1570 2
„ Ad te levavi: Sanctus, Agnus Dei . 1587 7
„ Emitte Domine . „ 7

a 6 :—

„ Si ambulavero . . „ 3
„ Deus meus . . 1582 7
„ Quomodo dilexi . „ 9
„ Cum sit omnipotens: Kyrie . „ 6
„ Cum sit omnipotens: Gloria, Credo Sanctus, Agnus Dei . 1583 1
„ Benedicta es . . 1584 1

a 8 :—

„ Confitebor tibi: Domine . . 1582 2
„ Confitebor tibi, Agnus Dei . . 1574 1

Secular.

a 4 :—

Entre dans mon cœur . 1585 1
Espoir . . . . „ 2
Quand dans l'azur . . „ 5
Per divina bellezz' . 1585 1
Da bel rami . . . „ 2
Alma ben . . . . „ 10

a 5 :—

Verde lauro . . . „ 2

ONGUEVAL, VAN.

Secular.

a 4 :—

O jours heureux . . 1585 2

PEVERNAGE, ANDREA.

Sacred.

a 4 :—

Laude pia Dominum . 1596 10
Dignus es 1596 11

a 5 :—

Benedictio et claritas . 1595 7

a 6 :—

Gloria (2 choirs) . . „ 2

Secular.

a 4 :—

Gloire au combattant . 1591 4
Jusqu'à la voce . . „ 11
Cum humilatio (2nd part) . . . . „ 19
Ardo, donna . . . „ 2
O com'e gran martire . „ 3
Dolce mio foco . . „ 6

a 5 :—

Au bon vieux temps . 1585 13
Je veux, Seigneur . . 1589 1
Seigneur, j'ai confiance . „ 6
Si le souffrir . . . „ 10
O! Souverain Pasteur . „ 17
Père Eternel . . . „ 19
En ce beau mois . . „ 2
Quand vous verrez . . „ 5
Toutes les nuits . . „ 10
Bonheur d'un jour . . „ 6

Rachel pleurait . . 1909 45
Joseph mettant . . 1870 3
Il le connôla (2e partie) .. 8
Recueillez-vous 8
Trois fois heureux 11
Heureuse (2e partie) . .. 14
Miséricorde 18
Fais que je vive 21
Fais que mon âme 24
Vous qui goûtez 27
Mon gentil cœur 30
Je fut pour vrai 34
Je suis tellement 36
Ma peur 4
Il mon devoir 45
Certes vous avez tort . .. 49
Secourez-moi . . . 1871 3
Triste fortune 5
Ton amitié 8
Puisqu' honneur 12
Jaston 15
Contentez-vous 18
Tout ce qui est au monde . . 1871 21
Le moins que rien 23
Vôtre si longtemps . .. 26
Tous m'aimez 29
Recherche qui voudra . .. 32
Exempt d'ambition . .. 35
Comme le Chasseur . .. 37
Pour faire qu'une affection 39
Suit-il, enfant 41
Les oiseaux 44
Tes rayons 47
Fais que je vive 50
Aver-vous . . . 1872 3
Je plaide 5
Un parfum 8
Sur un hautain 11
Vaque corps 14
Vôtre palen 17
Je suis heureux 20
Vive au labeur 23
Dans cet état (2e partie) 26
Aujourd'hui l'honneur . .. 29
La douleur 32
Sur tous regrets 26
C'est Dieu 39

a 5 :—
Decemlium musicæ . 1866 3
Nestum cantate 6

PIPELARE. MATTHEUS.

Sacred.

a 7 :—
Septem doloribus B. V. 1875 31

Secular.

a 6 :—
Las de vous . . . 1877 25
Sur tous regrets 37

a 4 :—
Quand vera le soir . . 1915 26
Tweedé . . . 1879 7
Tu seulement . . 1885 25

PHILIPPES. [See VERDELOT.]

PONTS, JACOB VAN.

Secular.

a 4 :—
Mois de Mai . . 1865 10

PRÉS, JOSQUIN DES.

Sacred.

a 4 :—
Maria . . . 1866 16
Spiritus sanctus spiritu . 1880 46
Angelus est Gabriel 47

a 5 :—
Stabat Mater . . . 1867 27

Secular.

a 4 :—
Mari-je 1878 10
Le regrets . . . 1879 27
Homme armé . . . 1904 14
Une nuit regrets . . 1886 5
Malheurs regrets 29

a 5 :—
Adoration de J. V. Keyhem . . . 1876 11

RICHAFORT, JEAN.

Sacred.

a 4 :—
Emendemus (6 parts) . 1881 25
Congratulamini 29
Sufficiebat 33

a 6 :—
Veni, Sponsa Christi . .. 29

Secular.

a 4 :—
La nature offre . . 1875 32
Ib. (transposed) . .. 33
Chantons la doux 35
Sur tous regrets 37

ROGIER L'ARTHE (ou MAÎTRE ROGER).

Secular.

a 4 :—
Ce n'est pas tout . . 1888 12

ROGIER, PHILIPPE.

Sacred.

a 4 :—
Mass, Inclyta stirps Jesse 1865 3

ROLE, CIPRIANO DE.

Sacred.

a 6 :—
Agimus Tibi . . . 1861 18
Da pacem . . . 1875 16

Secular.

a 6 :—
Tout ce qu'on peut . 1875 7

a 4 :—
Tu veux quitter . . 1872 44

a 5 :—
Vergine bella . . . 1875 6
Ib. 12
Hesperie 1876 29

ROY, BARTHÉLÉMY VAN.

Secular.

a 6 :—
Verdi piaggie . . . 1866 34

RUE, PIERRE DE LA.

Sacred.

a 3 :—
Cum cœlum . . . 1883 16
In pace (3 parts) 15

a 4 :—
Salve, Regina . . . 1882 6
Gaude Virgo (6 parts) . .. 7
Vexilla Regis 17
Dulces exuviæ 18
Anima mea 20
Fama malum . . . 1883 3
Sancta Maria 5
Doleo super te 10
Salve, Regina 23

a 5 :—
Maria, mater 7

a 6 :—
Ave Sanctissima . . 1882 13
Proh dolor! . . . 1883 20

Secular.

a 3 :—
Il me fait mal . . . 1886 27

a 4 :—
Vous tous regrets . . 1884 16
De l'œil 18
Ce n'est pas jeu 21
Regrets 23
Deuil et ennui . . 1885 3
Bien plus secret 6
Ce m'est tout un 7
Quand il survient 9
Autant en emporte . .. 11
Pourquoy non 13
Pour ce que je suis 17
Je n'ay deuil 18
Mijn hert 21
Je n'ay deuil 23
Du tout plungiet 27
Car Dieu voulut 28
Soubs ce tombel . . 1886 6
C'est ma fortune 12
Hélas 13
Après regrets 23

Me faudra il . . . 1886 25

a 6 :—
Quant il advient 10
Cueurs désolez 15

SALE (or SOLE), FRANCISCUS.

Sacred.

a 6 :—
Mass, Exultandi . . 1868 3
Antiphona, Aspergesme 1865 14

Offices (Int. Grad. Comm.) for the following feasts :—
B. Andreæ Ap. . . 1866 36
S. Nicolai Ep. 43
S. Thomæ Ap. . . 1869 6
Nativitatis (in prima Missa) 9

a 6 :—
Nativitatis (in summa Missa) 11

a 6 :—
S. Stephani M. . . 1869 20
S. Joannis Ev. 30

a 5 :—
Circumcisionis 39
Epiphaniæ 41

a 5 :—
Conversionis S. Pauli . .. 48
Ib. (continued) . . 1870 3
Purificationis 8
S. Matthiæ 14
Annuntiationis 17
De Communi S. Mariæ . .. 24

SCHUBER, D'OUDE.

Secular.

a 4 :—
Mon cher troupeau . 1868 6

SERMISY. [See LE JEUNE.]

VAET, JACOB.

Secular.

a 6 :—
Hymn (In laudem Filiorum Maxim. II). Currite fideles (5 parts) . 1877 20

VERDELOT, PHILIPPE.

Sacred.

a 4 :—
Sancta Maria . . . 1866 35
Tanto tempore . . 1867 26

Secular.

a 6 :—
Ick wil de valsche wereldt 1875 37

VERDONCK, CORNELIUS.

Sacred.

a 4 :—
Ave gratia . . . 1865 13

a 5 :—
Magnificat . . . 1866 41

Secular.

a 4 :—
Dame belle 34
A che più strali amor . .. 40

a 6 :—
Pro me novas . . . 1876 27

WAELRANT, HUBERT.

Secular.

a 4 :—
Adieu mon frère . . 1865 8

WILLAERT, ADRIAN.

Sacred.

a 4 :—
Simulacra gentium . .. 19
Pater noster . . . 1866 25
Quia devotis 30
O gemma 32
Da pacem 1880 42

Secular.

a 4 :—
Sasso ch'io ardo . . 1877 43
Mon pauvre cœur . . 1878 8
Ib. 4
.. (transposed) 8
.. .. 6

WOLF. [See LUPUS.]

[L.M.M.]

TRIO. P. 172 *b*. l. 25 from bottom, *for* three *read* four, *and after* latest *read* but one.

TRIPLET. For an addition concerning the performance of triplets in old music, see DOT in Appendix, vol. iv. p. 618 *a*.

TRITONE. The interval of the augmented fourth, consisting of three whole tones, whence the name is derived. [See MI CONTRA FA.]

TROIS COULEURS, LES, is the title of one of the most popular of the political songs written after the French Revolution of 1830, celebrating the fall of the white flag and the return of the tricolor. It rivalled in popularity the Parisienne, and at one time, even the Marseillaise itself. It was written in one night by Adolphe Vogel, grandson of the author of 'Démophon,' who was born at Lille in 1805, and had just begun his studies at the Paris Conservatoire. The author, who is still living, was then 25 years of age, and 'Les Trois Couleurs,' together with the song 'L'Ange déchu,' have been the greatest successes of his career. The day after it was written all Paris was sioging

Liberté sainte, après trente ans d'absence
Reviens, reviens, leur trône est renversé.
Ils ont voulu trop asservir la France,
Et dans leur main le sceptre s'est brisé.
Tu reverras cette noble bannière,
Qu'en cent climats portaient tes fils vainqueurs ;
Ils ont enfin secoué la poussière
Qui ternissait ses brillantes couleurs.

This popnlar song, composed to words by a certain Adolphe Blanc, was sung hy Chollet at the Théâtre des Nouveautés (Place de la Bourse), where Vogel produced in the followlowing year his first comic opera, 'Le Podestat,' which was moderately successful, and snbseqnently his grand oratorio, 'Le Jugement dernier,' represented with costumes and scenery. 'La Siège de Leyde,' a grand opera played at the Hague in 1847, 'La Moissonneuse,' another work of large extent, produced at the Lyrique in 1853, an operetta in three acts, 'La Filleule dn Roi,' played in Brussels and afterwards in Paris, in 1875, numerous songs which have been popular in their day, several symphonies, quartets and quintets for strings, which gained the Prix Trémont at the Académie des Beaux-Arts, complete the list of this composer's chief works. He has always striven to attain a success equal to that which distingnished the opening of his career, nor does he yet despair of doing so, as he is now working upon a new opera, in spite of his eighty-three years. [A.J.]

TROMBONE. At end of article, *omit the words after* Symphony in C; as the passage in the 'Manfred' overture of Schumann is for trumpets, not trombones.

TROUBADOUR, THE. Grand opera in four acts; the words hy Francis Hneffer, the music by A. C. Mackenzie. Produced hy the Carl Rosa Company, at Drury Laus, June 8, 1886. [M.]

TRUMPET. Add the following supplementary notice:—

It is well known that the trumpet parts in the works of Bach and Haudel are written very high and floridly; so high that they cannot be performed on the modern slide-trumpet. Praetorius (1618) gives for the trumpet in D, the higher range that shouldbe prodnced (*a*), that is to say from the 17th to the 21st proper tones of the instrument. All these notes are beyond the highest limits of the modern trumpet. [See vol. iv. p. 181.] Bach wrote np to the 20th of these partial tones, and in his scores, as well as Haudel's (see the Dettingen Te Deum), the parts for the trumpets are divided into Principal, an instrument resembling the modern trumpet, and Clarini, which were probably uf smaller bore. The 1st clarino began at the 8th proper tone (*b*), and ascended to the extreme limit of its compass (*c*). The 2nd clarino, beginning at the 6th (*d*), very rarely went beyond the 12th (*e*). Each

reqnired a special trumpeter, who had probably a particular mouthpiece. The clarini had disappeared before the time of Mozart, who had to change Handel's trumpet parts to suit the performance of the contemporary trumpeters.

It was the merit of Herr Kosleck of Berlin to introduce a high trumpet specially to perform Bach's trumpet parts in their integrity in the B minor Mass, which was prodnced under Joachim's direction at Eisenach on the occasion of the unveiling of the status of J. S. Bach in September 1884. A performance of the same work, in which Herr Kosleck again took part, was given hy the Bach Choir in the Albert Hall, London, March 21, 1885. His trumpet is not bent back bnt straight, and is corrected by two pistons for the 11th and 13th proper tones, which are naturally ont of tuns for our Diatonic scale. It is an A trumpet with post-horn bore and bell. Herr Kosleck's trumpet has been since improved by Mr. Walter Morrow, a well-known English trumpeter, who has altered the bore and bell to that of the real trumpet. Mr. Morrow's trumpet, which, like Herr Kosleck's, is straight and has two pistons, measures in length 58¼ inches. It is also an A trumpet. With it he can reach the 20th, and at French pitch the 21st proper tone. The sacrifices, involving loss of engagements, to which Mr. Morrow has submitted in order to gain a command of the Bach trumpet, should not be passed over without a recognition of the artistic devotion which has impelled him to adopt and improve Herr Kosleck's invention. [A.J.H.]

TSCHAIKOWSKY. P. 183 *b*, to list of works add:—

Op. 58. Symphony, 'Nach Byron's Manfred.'
61. 'Mozartiana,' movements from Mozart arranged for orchestra.
62. Pezzo capriccioso for vcello. and orchestra.
Op 64. Symphony, No. 5.
Operas and Ballets:—
9. Tscharodeika (The Charmer). Nov. 13. 1887.
Works without opus number:—
Die Tochter des Hauptmans.

Add that the composer visited England in 1888 and 1889, and appeared at the Philharmonic Concerts of both seasons.

TUCKERMAN, S. P., Mus.D. Line 2, *for* Feb. 17 *read* Feb. 11. Add that he succeeded Dr. Hodges as Organist of Trinity Church, New York.

TUDWAY, T., Mus.D. Line 25 of article, add that the records of Pembroke College, Cambridge, state that Dr. Tudway was 'proved guilty of speaking words highly reflecting upon Her Majesty and her administration.'

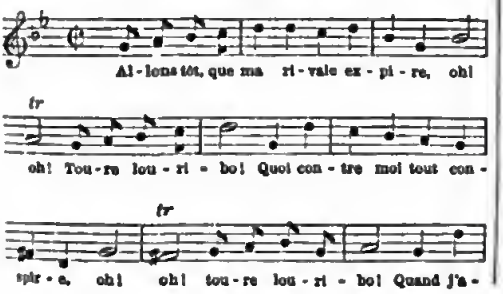
TUNSTED, Simon, the reputed author of the treatise 'De Quatuor Principalibus Musice,' though himself born at Norwich, derived his surname from Tunstead in Norfolk, of which place his father was a native. He became one of the Fratres Minores of the Order of St. Francis at Oxford, and it was there that he is said to have taken the degree of Doctor of Theology. He appears to have been well versed in all the seven liberal arts, but, like Walter Odington, especially in music and astronomy. The only literary works attributed to Tunsted, besides that above referred to, are a commentary on the 'Meteora' of Aristotle and additions to Richard Wallingford's 'Albion'; but the work by which his name has been, rightly or wrongly, handed down to posterity is the musical one. Of this there are two MSS. in the Bodleian Library, numbered Bodley 515 and Digby 90. Owing to the former MS. being described in the old

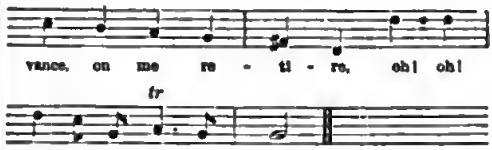
atalogue of 1697 as 'De Musica continua et iscreta cum diagrammatibus,' many musical istorians have believed that there are two dis- nct works by this author; but the only real ifference is that the Bodley MS. contains the rologue beginning 'Quemadmodum inter triti- um et zizania,' which the Digby MS. omits. 'be work itself contains warrant for both titles. 'rom the colophon to each MS. we learn that he treatise was written in 1351, when Simon 'unsted was Regent of the Minorites at Oxford. Ie is said to have afterwards become Head of he English branch of his Order, and to have ied in the nunnery of St. Clara, at Bruisyard, n Suffolk, in 1369. The 'De Quatuor Princi- alibus' treats of music in almost every form hen known, from definitions of musical terms n the 'Primum Principale' down to an account f 'Musica Mensurabilis' in the 'Quartum 'rincipale.' This latter part is perhaps the nost important of the whole work. Tunsted uotes Philip de Vitry 'qui fuit flos totius nundi musicorum.' The whole treatise has een printed by de Coussemaker. In a MS. at the British Museum (Additional 10,336) there s an epitome of several chapters of the 'Se- undum Principale,' written by a Fellow of New College, Oxford, early in the 16th cen- tury. [A.H.-H.]

TURCO, IN ITALIA, IL. At end of article, *for* 1820 *read* 1821.

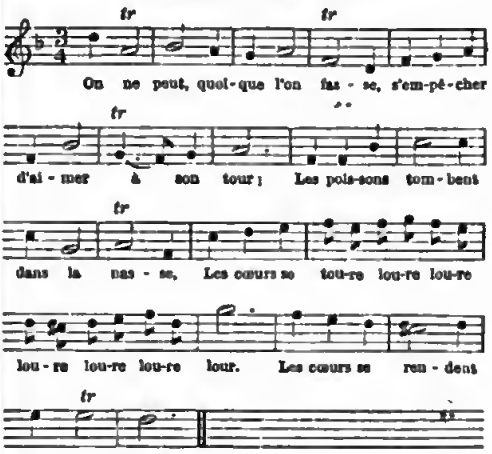
TURE-LURE (soft *u*), or TOURE-LOURE, a very ancient lyrical burden or refrain, probably of Provençal origin. The old English form is 'tirra-lirra,' Shakspeare, 'The lark that tirra-lirra chants.' (Compare the French 'Turlut,' a titlark; 'Turlutaine,' a bird-organ.) In old French music it is also found as 'Tur-lu-tu-tu,' 'Tur-lu-ru' (in a popular air 'Io canto tur-lu-ru'), 'tur-lur-ibo,' etc. It often occurs in the old French burlesques. The following specimens, taken from 'Les Parodies du Nouveau Théâtre Italien,' 1731, will illustrate its use.

1. 'Ho! Ho! toure-louribo.'





2. Vaudeville in 'Les Cahos.'



The term still survives in English popular music in the forms 'tooral-looral-looral,' and 'tol-de-rol.' [E.J.P.]

TURLE, JAMES. Line 1 of article, *for* Taunton *read* Somerton. Line 10, add that from 1840 to 1843 he was part conductor of the Ancient Concerts.

TYE, CHRISTOPHER. Add that Tye was in orders, and held successively the rectories of Little Wilbraham, Newton, and Doddington-cum-March. By a brief relating to sequestrations of benefices it appears that he was at Wilbraham in 1564; on Sept. 12, 1567, John Walker was presented to the living on his resignation. On March 15, 1570, the rectory of Newton was conferred on George Bacon on Tye's resignation, and on March 15, 1572, Hugh Bellet was presented to the living of Doddington-cum-March on the death of Tye. His will has not been discovered. An Agnes Tye, who was possibly his daughter, was married at Little Wilbraham on Nov. 20, 1575, to John Horner, and the register contains several entries of their children's baptisms. (Coles's Transcript of Bishop Cox's Register, British Museum; Register of Little Wilbraham, kindly communicated by the Rev. F. C. Marshall.) [W.B.S.]

TYLMAN SUSATO. P. 197*b*, l. 6, *for* sweet little songs *read* 'Psalter songs.'

U.

UN ANNO ED UN GIORNO. Add that it was produced at the Lyceum Theatre in 1836, shortly after its production at Naples.

UNGER, CAROLINE. Add that the name is also spelt UNGHER.

UNITED STATES. For additional matter, see BOSTON, FOSTER, NEGRO MUSIC, etc., in Appendix.

UNIVERSITY MUSICAL SOCIETIES. To the list of important works given by the Cambridge Society add the following:

Bach, J. S. St. Matthew Passion; Ein' feste Burg.
Bridge, J. F. 'Rock of Ages.'
Cowen, F. H. *Symphony in F.
Joachim, J. Hungarian Concerto.
Macfarren. Violin Concerto.
Mackenzie, A. C. Violin Concerto.
Parry, C. H. H. Trio in B minor; PF. Quartet in Ab; String Quintet in Eb; *Symphony in F.
Schubert. Symphonies, Nos. 8 and 9; 'Song of Miriam.'
Schumann. 'Advent Hymn.'
Stanford, C. V. Elegiac Ode, op. 21; PF. Quartet in F, PF Quintet in B minor; 'The Revenge.'
Thomas, A. Goring. *Suite de Ballet.

The asterieks indicate first performance in England. [M.]

V.

VAISSEAU FANTÔME. P. 213 *a*, note 1, add date of death of P. L. P. DIETSCH, Feb. 20, 1865.

VALENTINO. Add that he came to London in 1839, and gave concerts at the Crown and Anchor Tavern. [See vol. iii. p. 40 *b*.]

VALLERIA. Add that she remained with the Carl Rosa company until 1886 inclusive, and created the principal parts on the production of 'Nadeschda' and 'The Trouhaduur.'

VALLOTTI, P. FRANCESCANTONIO, was a native of Piedmont, where he must have been born about the year 1700, since Dr. Burney, who saw him in 1770, says that he was then 'near seventy years of age.'[1] He had long before this time attained a high reputation as the best Organist, and one of the best Church Composers, in Italy. Tu his skill on the Organ he owed the appointment of Maestro di Cappella, at the Church of S. Antony, at Padua, which he held with honour until his death. His Compositions for the Church are very numerous. In 1770 he composed a Requiem for the funeral of Tartini; bnt his *magnum opus* was a theoretical work, entitled 'Della Scienza teorica, e pratica, della moderna musica.' The original plan of this treatise embraced four volumes: Vol. I., treating of the scientific or mathematical basis of Music; Vol. II., of the 'practical elements' of Music, including the Scale, Temperament, the Cadences, and the Modes, both ecclesiastical and modern; Vol. III., of Counterpoint; and Vol. IV., of the method of accompanying a Thorough-Bass. Vol. I. only was published, at Padua, in 1779; and its contents are valnable enough to make the loss of the remaining portions of the work a subject of deep regret. In this volume, the mathematical proportions of the consonant and dissonant Intervals are described with a clearness for which we seek in vain in most of the older treatises on the same snbject—not excepting that of Tartini himself. To the contents of some of these treatises, and the views set forth in them, allusion is frequently made, during the course of the work. Chapter XXXII. contains a lucid refutation of the theory of the Minor Seventh propounded by Rameau, whom Vallotti characterizes as 'otherwise, a respectable and meritorious writer'; and, at the close of the introductory section, which consists of a series of definitions, given in the form of a Musical Dictionary, the reader is referred for farther information to the Dictionary of Rousseau, which he is told would be still more valuable than it is were it not adapted to Rameau's defective system. But the chief interest of the treatise lies in the fact that it belongs to a period at which the study of the Ecclesiastical Modes was combined with that of the modern scale, for the obvious reason that the more modern Tonality was not, and could not possibly be, antagonistic to the older one, since it was based, not upon the abolition of the Modes, but upon the employment of the Ionian and Æolian forms to the exclusion of all the others. We have shown elsewhere that the last great teacher who advocated this system of instruction was Haydn; and that Beethoven was the last great pupil to whom Haydn appears to have imparted it. It would be an interesting study to trace the influence of the system upon the work of these two great composers. The task, we believe, has never been attempted; but it is admitted, npon all hands, that the art of developing the resources of a given Key, within its natural limits, is a far higher and more difficult one than that of restlessly modulating from one Key to another—and this is the most prominent characteristic of the method in question. Vallotti's 'Treatise on Modulation,' which Dr. Burney saw in MS.[2] might perhaps have thrown some light upon the subject; but this unhappily has never been published.

[1] 'Present State of Music in France and Italy.' By Charles Burney, Mus. D., pp. 130—132. (London 1771.)

[2] Present State of Music in France and Italy, p. 131.

pianoforte. No fewer than 51 composers, among whom were the first Viennese masters of the time,[2] consented to contribute to the collection, which was published in two large oblong books (No. 1380–81) under the title of 'Vaterländische Künstlerverein, Veränderungen über ein vorgelegtes Thema, componirt von den vorzüglichsten Tonsetzern und Virtuosen Wiens und der k. k. oesterreichischen Staaten.' ('Society of Artists of the Fatherland. Variations on a given theme, written by the most prominent composers and performers of Vienna and the Imperial States of the greatest care to combining elegance of printing with the utmost correctness.'

The original manuscript of op. 120 is in the possession of Herr C. A. Spina of Vienna. Interesting information concerning the sketches for the composition is given in Nottebohm's 'Zweite Beethoveniana,' Leipzig, 1887. Beethoven was fond of presenting copies of the printed work to his friends, and the writer possesses two such copies with autograph dedications.

The second book of the variations appeared in the latter half of 1823 or early in 1824. Anton Diabelli, the composer and publisher, had meanwhile dissolved partnership with Cappi, and the name of the firm was now 'A. Diabelli & Co.' As in the first book (Beethoven's portion) so here the theme by Diabelli precedes the variations. It consists of 32 bars, and, although of slight importance in itself, is well fitted for variation-writing. The waltz is followed by 50 variations, as follows:—(1) Ignatz Assmayer; (2) Carl Maria von Bocklet; (3) Leopold Eustache Czapek; (4) Carl Czerny; (5) Joseph Czerny; (6) Moritz Graf Dietrichstein; (7) Joseph Drechsler; (8) A. Emanuel Forster ('his last

[2] Sabbatini, P. Luigi Antonio, was a native of Padua, and a pupil of P. Martini, under whom he studied for some time at Bologna. He completed his musical education, however, in his native town under P. Vallotti, whom he succeeded, about the year 1760, as Maestro di Cappella at the Church of S. Antony at Padua; and whose system he endeavoured to perpetuate in a work entitled 'La vera Idea delle Musicali Numeriche Segnature' (Venice, 1789). He also wrote a 'Trattato sopra le Fughe Musicali,' in two vols. (Venice, 1802) illustrated by an exhaustive selection of Fugal Subjects and Devices culled from Vallotti's Compositions for the Church; and another theoretical work entitled, 'Elementi teorici e pratici di Musica' (Roma, 1789). His best Composition was a Mass, written for the Funeral of Jommelli. He died at Padua in 1809. The editor is indebted to Dr. A. L. Peace of Glasgow, for the use of a fine copy of the two first-named works, which are now very difficult to procure, and for that of the rare and perfect copy of Vallotti's work which forms the subject of the present notice.

[3] It is curious that the names of Seyfried and Weigl are not in the list.

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composition'); (9) Jakob Freystaedtler; (10) Johann Gänshacher; (11) Ahbé Gelinek; (12) Anton Halm; (13) Joachim Hoffmann; (14) Johann Horzalka; (15) Joseph Hugelmann; (16) J. N. Hummel; (17) Anselm Hüttenbrenner; (18) Frederic Kalkhrenner ('written during his stay in Vienna'); (19) Friedrich August Kanne; (20) Joseph Kerzkowsky; (21) Conradin Kreutzer; (22) Eduard Baron von Lannoy; (23) M. J. Leidesdorf; (24) Franz Liszt ('a boy of eleven years old, born in Hungary'); (25) Joseph Mayseder; (26) Ignatz Moscheles; (27) Ignatz F. Edler von Mosel; (28) W. A. Mozart *fils*; (29) Joseph Panny; (30) Hieronymus Payer; (31) J. P. Pixis; (32) Wenzel Plachy; (33) Gottfried Rieger; (34) P. J. Riotte; (35) Franz Roser; (36) Johann Schenk; (37) Frank Schoberlechner; (38) Franz Schubert; (39) Simon Sechter ('Imitatio quasi Canon a tre voci'); (40) S. R. D.; (41) Ahbé Stadler; (42) Joseph de Szalay; (43) Wenzel Tomaschek; (44) Michael Umlauff; (45) Fr. Dionysius Weber; (46) Franz Weber; (47) Ch. A. de Wiukhler; (48) Franz Weiss; (49) Johann Wittassek; (50) J. H. Worzischek.

(The Graf Dietrichstein, mentioned nnder No. 6, was the leading aristocratio musician of the time. Schubert's 'Erlkönig' is dedicated to him. The initials S. R. D. under No. 40 probahly indicate the name of some other aristocratic amateur). A long coda by Carl Czerny is appended to the variations. The MS. of Schubert's variation, No. 38, which is in the Imperial Library of Vienna, bears the date March 1821. According to this the later date given hy Schindler for the inception of the plan must he incorrect. [M.F.]

VAUDEVILLE THEATRE. To list of Londou Theatres under this head add:—

TERRY'S THEATRE; arcbitect, Walter Emden; lessee, Edward Terry. Opened Oct. 17, 1887.

COURT THEATRE (re-erected on a site near the former theatre of that name); nrchitect, W. Emden; lessees, Mrs. John Wood and Mr. Arthur Chudleigh. Opened Sept. 24, 1888.

SHAFTESBURY THEATRE; architect, C. J. Phipps; proprietor, John Lancaster. Opened Oct. 20, 1888.

GRAND THEATRE, Islington. Burnt down Dec. 28, 1887. Rehuilt; architect, Frank Matcham; lessee, Charles Wilmot. Re-opened Dec. 1, 1888.

LYRIC THEATRE; architect, C. J. Phipps; proprietor, Henry J. Leslie. Opened Dec. 18, 1888.

VAUGHAN, THOMAS. Line 7 from end of article, *for* He *read* Vaughan. Liue 4 from end, *for* 1826 *read* 1825.

VECCHI, ORAZIO. P. 235 *a*, l. 13, *for* Sept. *read* Feb.

VEILLONS AU SALUT DE L'EMPIRE, a political song written by Ad. S. Roy in 1791, and adapted hy him to the popular air 'Vous qui d'amoureuse aventure,' from Dalayrac's 'Renaud d'Ast' (produced at the Comédie Italienne, July 19, 1787). The song, whloh bears the sub-title of 'Chant de Liberté,' was one of the first lyrical utterances anggested by the French Revolution, and it is a great error to suppose that it was adapted for use under the first Empire, for the democratic ideas expressed in Roy's verses were absolutely interdicted under the first Napoleon. The word 'Empire,' which has given rise to this widely-spread impression, refers here to the State, not to the imperial Government. The success of the song was enormous, and it required nothing less than the 'Marseillaise' to drive it out of popular favour. The first three verses alone are by Roy; the fourth was added in 1840, when the song was for a time rescued from the ohlivion into which it had fallen. [A.J.]

VENI SANCTE SPIRITUS. A Prose, or Sequence, sung, in the Roman Chnrch, on Whitsunday, and during the Octave of Pentecost, between the Epistle and Gospel. The text, in Trochalc Dimeter Catalectic, arranged in strophes of three verses, the two first of which rhyme together, while the third verse in every strophe ends in the syllable 'um,' was written in the tenth century, hy King Robert of France, and, in graceful and touchiug simplicity, has never been surpassed. Whether or not King Robert also composed the old Ecclesiastical Melody—a very fine example of the use of Mode I.—it is impossihle to say. It is, however, quite worthy of the text, both in sentiment and in graceful freedom of construction.

Veni Sancte Spiritus has not been so frequently treated hy tho Polyphonic Composers as some of the other Sequences. Palestrina has, however, treated it more than once, in settings of the highest order of excellence. [W.S.R.]

VENICE. The frequent and laudatory references made hy foreigners to the Conservatorios of Venice ahundantly prove the reputation which they enjoyed during the 17th and 18th centuries. The President de Brosses, in his 'Lettres Historiques' (Tom. i.), speaks in the highest terms of the pleasure he received from Venetian music generally. 'The passiou of the nation for this art is,' he says, 'incouceivable'; but 'the music *par excellence* is the music of the Hospitals;... the girls sing like angels; they play the violin, the flute, the organ, the hautboy, the violoncello, the bassoon, in short no instrument is large enough to frighten them.... Nothing can be more delightful than to see a young and pretty novice dressed in white with a hunch of pomegranate flowers behind her ear, conducting an orchestra and beating the time.' Casotti (Letters, July 29, 1713), assures us that at Vespers in the Incurabili they do not chant they enchant (non cantano ma incantano). Rousseau (Confessions, vii.) bears similar testimony to the charm of the singing in the Venetian Conservatoires; and readers of Dr. Burney's letters will not have forgotten his extreme delight at the music which he heard at the Incurahili nnder Galuppi's direction; 'I ran away,' he says, 'from the music at Santa Maria Maggiore, to the Incurahili, where Buranello and his nlghtingales ...

poured balm into my wounded ears.' Finally, at the close of the last century, Mancini wrote thus, 'I am of opinion that in all Italy there are no schools of music worthy the name, save the Conservatoires of Venice and Naples and the school 'conducted by Bartolommeo Nucci of Pescia.'

The Venetians were always a music-loving race. Not only did the people display a natural ability for the art in the popular music of the streets and the songs of the gondoliers, but the city long possessed schools of cultivated music in the choir of St. Mark's, in the theatres, and above all in the four great Scuole or Conservatoires, which were attached to the pious foundations of the Pietà, the Mendicanti, the Ospedaletto, and the Incurabili. So famous did these schools become that the greatest masters of Italy, and even of Europe, applied for the post of director, and were proud to write oratorios, motets, and cantatas for the pupils. The names of Lotti, Galuppi, Scarlatti, Hasse, Porpora, Jomelli, Cimarosa, to take a few only, must always shed a lustre upon the Conservatoires over which they presided; and there is a tradition that Mozart, when under contract to produce an opera for the Fenice, promised an oratorio for the Incurabili choir.

The four hospitals were not, in their origin, designed as schools of music. They were built and endowed by the munificence of private citizens, to receive the poor and infirm: their position as Conservatoires was only gradually developed. The Pietà at San Giovanni in Bragola, was founded in the year 1348, by Fra Pierazzo d'Assissi as a succursal to the Foundling Hospital at San Francesco della Vigna. After the death of Pierazzo both hospitals were united at San Giovanni, and placed under the Ducal supervision. The institution was supplied with wood and corn free of charge, and enjoyed a rental of nearly three hundred thousand ducats. The children of the hospital were taught singing, among other accomplishments, and the school of music gradually developed until it came to enjoy the highest reputation in Venice. At the time of de Brosses' visit the Pietà possessed the finest orchestra in the city. The Hospital of the Pietà was the only one of the Conservatoires which survived the downfall of the Republic and escaped the financial collapse which overtook so many pious foundations of Venice.

The Hospital of the Mendicanti was first founded in the 13th century, for the reception of lepers. In the year 1225 these unfortunates were all collected at SS. Gervasio e Protasio; and in 1262 they were removed to the island of San Lazaro in the lagoon. As the leprosy gradually disappeared from Venice, the institution and its funds were devoted to the assistance of mendicants and impotent persons. In the 17th century Bartolommeo Bontempelli and Domenico Biava, two wealthy citizens, built and endowed the Hospital at SS. Giovanni e Paolo.—The School of Music at the Mendicanti sprang up in the same way as the school at the Pietà had grown; and, towards the close of the 18th century, it had acquired a high repute. In the year 1775, on May 28, the Emperor Joseph II. was entertained at the Mendicanti, and a new oratorio was performed in his honour. The contemporary account of the visit describes how 'the whole party betook themselves to hear the new oratorio sung by the girls of the Mendicanti orphanage. The Emperor's suite occupied places reserved for them in the tribune opposite the grille which enclosed the choir where the girls sang. But the Emperor and his brother, the Grand Duke of Tuscany, attempted to enter the choir. They were not recognized at first by the lady guardians of that door, forbidden to all men without distinction of person, and admittance was refused. The Emperor, however, was presently recognized and admitted. He amused himself by turning over the leaves of the music, and by taking part in a full chorus with his own well modulated voice.' In the year 1777, owing to financial difficulties and mismanagement, the hospital of the Mendicanti was closed, though the choir continued to take part in concerts and oratorios for some time longer. The buildings of the Mendicanti now form part of the great Civic Hospital of Venice.

The Ospedaletto was founded in 1527, at SS. Giovanni e Paolo, as a poorhouse and orphanage. S. Girolamo Miani was among its early benefactors, and so too, by report, was Ignatius Loyola. The Conservatoire of the Ospedaletto seems to have been the least renowned of the four Venetian Schools, though Dr. Burney expresses himself much satisfied with the singing which he heard there, ranking it after the Incurabili.

The Incurabili, on the Zattere, an hospital for incurables, was founded in 1522, by two noble ladies, Maria Malipiero and Maria Grimani, under the inspiration of San Gaetano Thiene. The first building was of wood; but the new church was begun in 1566 and finished in 1600. The education of the girls who were admitted to the hospital was supervised by a committee of twelve noble ladies. Dr. Burney gives the palm to the orchestra and choir of the Incurabili. This Conservatoire was raised to its high position by the labours of the two famous masters Lotti and Galuppi. Galuppi, called Il Buranello, was the last maestro of the Incurabili choir, and wrote for it the last oratorio performed before the closing of the institution in 1776, the 'Moyses de Sinai revertens.' Six years later the concert-room of the Incurabili was opened once more for a performance of Galuppi's 'Tobias,' in honour of Pope Pius IV. The Procurator Manin, at his own charges, caused the hall to be painted with scenes from the life of Tobias, and decorated with mirrors. The oratorio was given by a picked choir and orchestra chosen from the four Conservatoires; and the performers were all dressed in black silk.

The girls who were admitted to the four great Conservatorios of Venice, were by rule required to prove poverty, ill-health, and Venetian birth.

This rule was sometimes relaxed in favour of exceptionally promising voices. The state dowered the girls either for marriage or for the convent. The pupils were divided into two classes, the novices and the *proveste* or pupil teachers, whose duty it was to instruct the novices in the rudiments of music under the guidance of the maestro. The number of scholars in each Conservatoire varied from sixty to eighty. Every Saturday and Sunday evening the choire performed full musical Vespers or a motet, usually written by their own maestro. The churches were crowded, and the town divided into factions which discussed, criticized, and supported this or that favourite singer. The opera-singers attended in large numbers to study the method of the more famous voices. On great festivals an oratorio was usually given. The words of the libretto were originally written in Italian; but for greater decorum Latin was subsequently adopted. The libretto was divided into two parts, and printed with a fancy border surrounding the title-page, which contained the names of the singers and sometimes a sonnet in their praise. The libretto was distributed gratis at the door of the church; and each of the audience was supplied with a wooden stool or chair. The choir sang behind a screen, and was invisible. Admission to the choir was forbidden to all men except the maestro; but Rousseau, by the help of M. le Blond, French Consul, succeeded in evading this rule, and was enabled to visit the choir of the Mendicanti and to make the acquaintance of the young singers whose voices had so delighted him. Special tribunes, called Coretti, were reserved for ambassadors and high state officials. Inside the church applause was forbidden, but the audience marked their approval by drawing in the breath and by shuffling their chairs on the ground.

AUTHORITIES.

P. Canal. 'Della Musica in Venezia.' Printed in 'Venezia e la sua Lagune,' vol. i. part 2, p. 471.
Francesco Caffi. Letter to E. Cicogna. Printed in Cicogna, 'Iscrizioni Veneziane,' vol. v. p. 326.
E. Cicogna. 'Iscrizioni Veneziane,' vol. v. p. 297, where a full list of all the Oratorios performed at the Incurabili will be found.
Dr. Burney. 'The Present State of Music in France and Italy.'
Dr. Burney. 'History of Music.'
De Brosses. 'Lettres historiques,' Tom. i.
Rousseau. 'Confessions,' Lib. vii.
Fétis. 'Biographie Universelle des Musiciens.'
Bournet. 'Venise, Notes prises dans la Bibliothèque d'un vieux Vénitien,' p. 275.
Molmenti. 'La Storia di Venezia nella vita privata,' cap. x.
Tassini. 'Curiosità Veneziane.' s. v. Pietà, Mendicanti, Ospedaletto, Incurabili. [H.F.B.]

VENTADOUR. P. 238 *b*, l. 32, *for* Dec. 28 *read* Dec. 8.

VERDELOT, PHILIPP. Add that Antonio Gardano, the publisher, when introducing in 1541 a collection of six-part madrigals by Verdelot, describes them on the title-page as the most divine and most beautiful music ever heard ('la più divina e più bella musica che se udisse giammai'). It has long been the question who is the real creator of the madrigal as a musical form. Adrian Willaert has often been represented as the first composer of madrigals. But more recent investigation would seem to prove that Verdelot has a better claim than Willaert to this position. Besides the fact insisted on by Eitner ('Monatshefte für Musik-Geschichte,' xix. 85) that only a very few of Willaert's secular compositions are properly madrigals, the most of them being rather in the lighter style of vilanellas, his first composition of the kind appeared only in 1538, while as early as 1536 Willaert himself had arranged in lute tablature for solo voice and lute accompaniment twenty-two madrigals by Verdelot ('Intavolatura degli Madrigali di Verdelotto da cantare et sonare nel lauto ... per Messer Adriano,' Venice, 1536). Apart from the early mention of the name in the 14th century, the earliest known volume of musical pieces described as madrigals bears the date 1533, and Verdelot is the chief contributor. It is entitled 'Madrigali Novi de diversi excellentissimi Musici.' (See Eitner, 'Bibliographie der Sammelwerke,' p. 27.) If any one might dispute the claim of Verdelot to be the first real madrigalist, perhaps it is Costanzo Festa, who also appears as a contributor to this volume, and whose name otherwise as a composer appears earlier in print than that of Verdelot. (It should be mentioned that this first book of madrigals is not perfectly preserved, two part-books only existing in the Königl. Staatsbibliothek at Munich.) From 1537 onwards various collections of Verdelot's madrigals for four, five, and six voices were made by enterprising publishers, such as Scotto and Gardano, but always mixed up with the works of other composers. Eitner says that no independent collection of Verdelot's madrigals is known to exist. Out of the miscellaneous collections he reckons up about 100 as composed by Verdelot, although with regard to many of them some uncertainty prevails, from the carelessness of the publishers in affixing names, and perhaps also their wish to pass off inferior compositions as the work of the more celebrated masters. The fact of adding a fifth part to Jannequin's 'Bataille' first appeared in Tylman Susato's tenth 'Book of Chansons,' published at Antwerp in 1545, and has been reprinted in modern times by Commer. Besides madrigals, Verdelot appears as composer of motets in the various collections made by publishers from 1539 onwards. Forty are enumerated in Eitner's 'Bibliographie,' several of them imperfectly preserved. Of the complete works which Ambros examined, he praises the masterly construction, and the finely developed sense for beauty and pleasing harmony.—Only one Mass by Verdelot is known, one entitled 'Philomena,' in a volume of five Masses published by Scotto, Venice, in 1544. Fétis and Ambros say that several exist in manuscript in the archives of the Sistine Chapel at Rome; but Codex 38, to which Fétis refers, is shown by Haberl's Catalogue ('Katalog der Musik-werke im päpstlichen Archiv,' pp. 18 und 171, 2) to contain only three

notets hy Verdelot. (See also Van der Straeten, 'Musique de Pays-Bas,' vi. 473.) [J.R.M.]

VERDI. Line 3 of article, *for* Oct. 9 *read* Oct. 10. P. 240 *b*, omit note 1, as there is nothing in the mention of 'leather' and 'pedals' which militates against the instrument having been a spinet, as stated in the text. P. 247 *b*, l. 26 from bottom, *for* Roger *read* Royer. P. 248 *a*, l. 27 from bottom, *for* March 17 *read* March 14. P. 248 *b*, l. 26, *for* Oct. 26 *read* Oct. 25. P. 250 *a*, l. 39, *for* April 12 *read* March 24; l. 3 from bottom, *for* 11 *read* Un. P. 250 *b*, l. 18, *for* Dec. 27 *read* Dec. 24; l. 31, *for* in *read* May 24. P. 251, add that Verdi's latest work, 'Otello,' set to a poem founded on Shakespeare by Boito, was produced at the Scala, nnder Faccio's direction, on Feh. 6, 1887. P. 252 *b*, l. 2, *for* Mini *read* Nini; l. 3, *for* Bouchenon *read* Boucheron; l. 8, *for* Mabollini *read* Mabellini. P. 254 *b*, in list of works, for date of 'Macbeth' *read* March 14. *For* 'Stifellio' in line 1 of second column and in note 3 *read* 'Stiffelio.' For date of 'Un ballo in Maschera' *read* 1859.

VERDONCK, Cornelius, born at Turnhont in Belgium in 1563, helongs to the later school of Flemish composers, influenced from Italy, as Italy had earlier been influenced from Flanders. He lived chiefly at Antwerp, in the service of private patrons, and died there Jnly 4, 1625. As a musician, he mnst have been highly appreciated by his contemporaries, as the following epitaph, inscribed to his memory in the Carmelite Chnrch at Antwerp shows; a copy of which we owe to the obliging kindness of M. Goovaerte, keeper of the Public Archives at Brussels:—

D. O. M. S.
SISTE GRADUM VIATOR
UT PERLEGAS QUAM OB REM HIC LAPIS LITTERATUS SIET
MUSICORUM DELICIAS
CORNELIUS VERDONCKIUS
TURNHOLTANUS HOC CIPPO BREVI CLAUSUS
PERPETUUM SILET
QUI DUM VIXIT
VOCE ET ARTE MUSICA
MORTEM SURDA NI ESSET FLEXISSET
QUAM DUM FRUSTRA DEMULCET
CORLI CHORIS VOCEM AETERNAM SACRATURUS
ABIIT
IV NON. JUL. ANNO MDCXXV AETAT. LXII
AT TU LECTOR BENE PRECARE ET VALE
CLIENTI SUO MOESTUS PONEBAT
DE CORDES.

His compositions consist chiefly of madrigals for four, six, and up to nine voices, many of which appear in the miscellaneous collections published at Antwerp by Hubert Waelrant and Peter Phalese between 1585 and 1610. For details, see Goovaerts' 'Histoire et Bihliographie de la Typographie Musicale dans les Pays-Bas'; also Eitner's 'Bihliographie der Sammelwerke.' One of his madrigals was received into Yonng's English collection entitled 'Musica Transalpina,' pnhlished in London, 1588. A few sacred compositions also appear among the published works of Verdonck. An Ave Maria of his for 4 voices is printed in the Ratisbon 'Musica Divina,' Annus, ii. Liber il, 1874. [J.R.M.]

VEREENIGING, etc. The list of publications issued hy this society is to he continued as follows:—

11. Const. Huygens, 'Pathodia Sacra et Profana' (ed. W. J. A. Jonckbloet and J. P. N. Land, 1883).
12. Six Psalms by Sweelinck, in 4 parts (ed. R. Eitner, 1884).
13. J. A. Reinken's 'Hortus Musicus' (ed. J. C. M. van Riemsdijk, 1886).
14. J. A. Reinken, 'Partite diverse sopra l'Aria: 'Schweiget mir von Weiber nehmen' (1887). (Without No.) J. P. Sweelinck, 'O Sacrum Convivium,' 5-part motet.
15. J. P. Sweelinck, Cantio sacra, 'Hodie Christus natus est' 8 parts.

The second volume of the society's 'Tijdschrift' was completed in 1887.

VERTICAL (or PERPENDICULAR) AND HORIZONTAL METHODS OF COMPOSITION. Two highly characteristic and expressive terms, used hy modern critics for the pnrpose of distinguishing the method of writing cultivated hy modern Composers from that practised hy the older Polyphonists.

The modern Composer constructs his passages, for the most part, npon a succession of Fundamental or Inverted Chords, each of which is huilt perpendicularly upwards, from the bass note which forms its harmonic support, as in the example on p. 520 of the present Appendix.

The Polyphonic Composer, on the other hand, thinking but little of the Harmonies npon which his passages are based, forms them hy weaving together, horizontally, two or more Melodies, arranged in contrapuntal form—that is to say, in ohedience to a code of laws which simply provides for the simultaneous progression of the Parts, with the certainty that, if they are artistically woven together, the resulting Harmony cannot fail to be pure and correct; as in the example on pp. 580 and 581 of this Appendix. [W.S.R.]

VESQUE VON PÜTTLINGEN, Johann, born of a noble family of Belgian origin, July 23, 1803, at Opole, the residence of Prince Alexander Lubomirski. His parents went to live in Vienna in 1804, and at 12 years old he was sent to the Löwenhürgische Convict there for ahont a year. He began his musical studies in 1816, learning successively from Leidesdorf, Moscheles, and Worzischek. In 1822 he went to the University of Vienna in order to study for the civil service, which he entered in 1827. As early as 1830 he completed an opera, on the libretto of Rossini's 'Donna del Lago,' which was performed hy amateurs in a private house. In 1833 he studied counterpoint, etc., with Sechter, and in Oct. 1838 a 2-act opera, 'Turandot,' was given with success at the Kärnthnerthor Theatre. In this and his other musical compositions he adopted the pseudonym of 'J. Hoven.' Two years later a third opera, 'Jeanne d'Arc,' in 3 acts, was given in Vienna. The work was considered worthy of being performed at Dresden in 1845, with Johanna Wagner in the principal part. His other operas are 'Der Liebeszauber,' 4 acts, 1845; 'Ein Abenteuer Carl des II,' 1 act, 1850; 'Burg Thayer,' 3 acts, apparently not performed; 'Der lustige Rath,' 2 acts, 1852, produced at Weimar by Liszt; 'Lips

Tullian,' 1 act, not performed. In 1872 he retired from the civil service, and in 1879 received the title of 'Geheimrath.' He died at Vienna, Oct. 29, 1883. He enjoyed the friendship of nearly all the musicians of his time; he corresponded with Mendelssohn, Schumann, Berlioz, Liszt, and many other distinguished men. His compositions of various kinds reach the opus-number 58, besides two masses, and other works unpublished. The above information is obtained from a sketch of his life published by Holder of Vienna, 1887, bearing no author's name. [M.]

VESTALE, LA. Line 3 of article, *for* Dec. 16 *read* Dec. 15. The date given by Clément, Riemann, etc., was the date at first announced for the performance.

VESTRIS, Mme. Add that during her engagements with Elliston, Charles Kemble, etc., with their permission, she re-appeared at the King's Theatre, and played in Rossini's operas on their production in England, viz. as Pippo (in 'La Gazza'), March 10, 1821; Malcolm Græme (in 'Donna del Lago'), Feb. 18, 1823; Zamira (in 'Ricardo e Zoraide'), June 5, 1823; Edoardo (in 'Matilde di Shahran'), July 3, 1823; Emma (in 'Zelmira'), at Mme. Colbran-Rossini's début, Jan. 24, 1824; and Arsace, with Pasta as Semiramide, July 15, 1824. She played there also in 1825, and as Pippo at Fanny Ayton's début in 1827. This last year she played in English at Covent Garden, George Brown in 'The White Maid' ('La Dame Blanche'), Jan. 2, a part played in Paris by the tenor Ponchard, and Blonde in 'The Seraglio,' a mutilated version of Mozart's 'Entführung,' Nov. 24. [A.C.]

VIADANA, Lodovico. Corrections as to his name and place of birth will be found in vol. iv. p. 314, note 2.

VIANESI, Auguste Charles Léonard François, born at Leghorn Nov. 2, 1837, naturalized a Frenchman in 1885, had been for many years the conductor of various Italian opera companies before finally becoming first conductor at the Opéra in Paris. He is the son of a musician, and was taught music by the advice of Pacini and Döhler, and became a chorus master in Italy. In 1857 he came to Paris furnished with a letter of introduction to Rossini from Pasta, and in Paris he completed his musical education. In 1859 he was called to London to conduct the orchestra at Drury Lane. He then went to New York, and was afterwards engaged at the Imperial Theatre at Moscow. He made a short stay in St. Petersburg, and then for twelve years conducted the Italian opera at Covent Garden. Besides this he has wielded his bâton in many other towns, as Vienna, Trieste, Barcelona, Madrid, Manchester, Liverpool, Glasgow, Dublin, Chicago, Philadelphia, etc. He has a talent for conducting those Italian opera companies which are got together for a month or six weeks, where the singers have neither time to rehearse nor to become acquainted with each other's methods. On July 1, 1887, M. Vianesi, who was naturalized just in time, was chosen by the directors of the Opéra to replace Altès [see Altès in Appendix] as conductor. He fills the post with much exuberance of gesture, but with scarcely more authority than his predecessor. [A.J.]

VIARD-LOUIS, Jenny. See vol. iv. p 342, where, last line of article, *for* 1844 *read* 1884

VICTIMÆ PASCHALI. A Prose, or Sequence, sung, in the Roman Church, on Easter Sunday and during its Octave, immediately after the Gradual, which intervenes between the Epistle and Gospel. The text, written in a very irregular metre, with unexpected rhymes marking the cæsura and close of verses of constantly varying rhythm, is attributed by Rambachius, to the 11th century. The old Ecclesiastical Melody, in Modes I. and II., is probably of equal antiquity, and may well have been composed by the author of the text, since it adapts itself, with never-failing facility, to the rhythmical change in the verse.

The Sequence was a great favourite with the Polyphonic Composers, most of whom have treated it with marked success. The finest examples are the well-known settings by Palestrina. [W.S.R.]

VIEUXTEMPS. The date of birth is probably to be corrected to Feb. 20, on the authority of Paloschi and Riemann.

VIOLETTA MARINA. Add that the instrument was invented by Castrucci.

VIOLIN-PLAYING. P. 287 *a*, l. 7 from bottom of text, *for* Cortigniano *read* Cortegiano. P. 289, in the table of violinists, the following corrections are to be made. In Group I the date of Leclair's birth should be given as 1687; that of De Beriot as 1802; that of Jos. Hellmesberger as 1828. Add date of death of Alard, 1888.[1] In Group II, *for* Jn. Linley *read* Th. Linley. In Group III, Kalliwoda's date is to be read 1800, and that of A. Stamitz as 1753. In Group IV, J. Becker's date should be 1833. In Group V the date of Baltzar's death is 1663. In Group VI, Barthelemon's date is 1741, and that of the death of Aubert le vieux, 1753. P. 290 *a*, l. 31, add that the Ciaccona here attributed to G. B. Vitali, is the composition of Antonio Vitali. The article on p. 313 *b*, of this volume refers to this latter composer, not to G. B. Vitali. P. 290 *b*, l. 7, *after the words* see that article, *add* in Appendix. P. 292 *a*, l. 27 from bottom, *for* about 1700 *read* 1676. P. 292 *b*, l. 20 from bottom, the last word belongs to the line above. Line 19 from bottom, *for* about 1700 *read* 1687. P. 293 *a*, line 26 from bottom, *for* 1801 *read* 1861. Line 6 from bottom, *for* 1700 *read* 1698. P. 296 *a*, l. 19 from bottom, *for* 1836 *read* 1833. Line 13 from bottom, add date of Alard's death, 1888. P. 297 *b*, line 8, *for* horn 1822 *read* 1822–1887; l. 16, after Dont, add dates, 1815–88. P. 298 *a*, l. 25 from bottom, *for* 1796 *read* 1797; l. 7 from

[1] The news of the death of Jean Delphin Alard, on Feb. 22, 1888, arrived after the earlier sheets of this Appendix were in type.

bottom, *for* 1801 *read* 1800; l. 4 from bottom, *for* 1874 *read* 1875. P. 298 *b*, l. 24 from bottom, for about 1640–1700 *read* 1630–1679; l. 19 from bottom, *for* died about 1743 *read* 1714–1742; l. 7 from bottom, *for* nbont 1780 *read* 1773.

VIOLINO PICCOLO (*Quart-geige, Halbgeige, Dreiviertel-geige, Three-quarter-fiddle*). A violin of small size, hut of the ordinary parts and proportions, differing in this respect from the pochette or kit. It was usually tuned a minor third higher than the ordinary violin, its highest string having the same pitch as the highest string of the Quinton. Leopold Mozart says the Quart-geige is smaller than the ordinary violin, and is used by children. 'Some years ago,' he continues, 'Concertos were written for these little violins, called by the Italians Violino Piccolo: and as they have a much higher compass than the ordinary violin, they were frequently used in open-nir serenades (*Nachtstücke*) with a flute, harp, and other similar instruments. Now, however [1756], the small violin can be dispensed with. Everything is played on the common violin in the higher positions.' ('Violinschule,' p. 2.) The 'Three-quarter Fiddle' is still used hy children, but is always abandoned as early as possible. Whether the 'Violino piccolo' of Bach's first Cöthen Concerto was of different pitch from the ordinary violin is donbtfol. The term here possibly dealgnates a violin somewhat smaller, and strung with thinner strings, hut of the ordinary pitch. [See VIOLONCELLO PICCOLO.] [E.J.P.]

VIOLONCELLO PICCOLO. A violoncello of the ordinary pitch, but of smaller size and having thinner strings. According to Quants ('Flötenschule,' p. 212), it was generally used for solo-playing, the ordinary violoncello being employed for concerted music. Similarly, the Viola da Gamba used for solo-playing was of smaller size than the six stringed 'concert-bass.' Bach introduces the Violoncelln piccolo in the cantatas 'Jesu nun sei gepreiset,' and 'Ich geh' und suche mit Verlangen.' The parts have the usual violoncello compass. The well-known obbligato part to 'Mein gläubiges Herz' is entitled 'Violoncello Piccolo,' though it is probable from its construction that it was originally written for the Viola da Gamba. [E.J.P.]

VIRGINAL MUSIC. P. 306 *b*, note 2, *for* Cromwell *read* Cornwall. P. 310 *b*, l. 16 from bottom, correct the statement that the book has always been in the possession of Lord Abergavenny. It formerly belooged to Burney, and was sold at his sale for £11 0s. 6*d*. According to Rimbault, it was at one time in his (Rimbault's) library. [W.B.S.]

VISETTI, ALBERT ANTHONY, was born (of an English mother) at Spalato in Dalmatia, May 13, 1846, and studied composition under Alberto Mazzucato at the Conservatorio of Milan, where ha gained two scholarships. His exercise for his degree was a cantata to words hy his friend Arrigo Boïto. His first engagement was as conductor at Nice. He then went to Paris, where A. Dumas prepared specially for him a libretto for an opera from his 'Trois Mousquetaires.' The score was hardly completed when it was burnt in the siege of the Commune. Mr. Visetti then came to London, where he has since resided, and has devoted himself chiefly to teaching singing. He is Professor of Singing at the Royal College of Music, at the Guildhall School, the Watford School, and various other institutions. He is also director and conductor of the Bath Philharmonic Society, to which he has devoted an immensity of time, money, and ability. Mr. Visetti has published translations of Hullah's 'History of Modern Music,' of Dr. Hueffer's 'Musical Studies,' and of other works. Tha King of Italy in 1880 conferred on him unsolicited the order of the Corona d' Italia. [G.]

VOCAL CONCERTS. Line 12 from end of article, *for* 1821 *read* 1822.

VOGLER, ABT. Line 12 from end of article, add that Prof. Schafhäutl has recently published a monograph on 'Abt Georg Joseph Vogler' (Augsburg, 1888), which supersedes all other works on the subject.

VOICES. P. 334 *b*, l. 15 from bottom, *for* 1773 *read* 1764.

VOLKMANN, F. R. Add date of death, Oct. 29–30, 1883.

VOPELIUS, GOTTFRIED, born at Herwigsdorf, near Zittau, in 1645, became cantor at St. Nicholas, Leipzig, and died at Leipzig in 1715. He wrote some original tunes to hymns previously set to other music, but is chiefly known as a harmoniser of older melodies in four voice-parts. He adopts the more modern form of regular rhythm (generally 3-2), and freely uses the subdominnnt and major dominant even in minor keys, and the accidental ♯ and ♮. He published in 1682 'Neu Leipziger Gesangbuch,' which contains besides other tunes 100 hymns from Schein's 'Cantional oder Gesangbuch' of 1627. [R.M.]

VORAUSNAHME. See ANTICIPATION.

VORHALT. See SUSPENSION.

VOSS, CHARLES. See vol. ii. p. 731 *b*, and add date of death, Aug. 29, 1882.

VOWLES, W. G., organ-builder in Bristol, is tha present owner of the business established in 1814 by John Smith. The latter died in 1847, and was succeeded by his step-son Joseph Monday. On the death of Monday in 1857 he was succeeded by his son-in-law Vowles. Smith built tbe organ ln Bath Ahbey, and Vowles those of the Cathedral and St. Mary Redcliffe in Bristol. [V. de P.]

VUILLAUME. P. 341 *b*, l. 3 from bottom, *for* brother *read* father.

VULPIUS, MELCHIOR, born at Wasingen, in the Henneberg territory, abont 1560, became cantor at Weimar in 1600, and held this position

till his death in 1616. He composed some chorales, notably 'Jesu Leiden, Pein und Tod,' 'Christus der ist mein Leben,' and 'Weltlich Ehr und zeitlich Gut,' the melodies of which are bold and charming; but accomplished much more in harmonizing tunes for many voices, in which he shows himself a sound contrapuntist. He is addicted to the old style in the use of the major and minor chords close together, even the dominant having often the minor third, and in the employment of chords without thirds. He uses syncopation so freely that it is often difficult to decide whether triple or quadruple rhythm is intended. His contrapuntal skill is exhibited in love of notes suspended as discords and afterwards resolved. In the free use of the first inversion of the common chord he is rather in advance of his age. His chief works are 'Cantiones Sacrae cum 6, 7, 8 vocibus,' Jena, 1602; 'Cantiones Sacrae 5, 6, et 8 vocum,' 2 pts., Jena, 1603-4; 'Kirchengesänge und geistliche Lieder D. Lutheri und Anderer mit 4 und 5 Stimmen,' Leipzig, 1604, of which the second enlarged edition bears the title 'Ein schön geistlich Gesangbuch,' Jena, 1609, and has the melody in the discant, whereas most of his settings have it in the tenor; 'Canticum B. V. Mariae 4, 5, 6 et pluribus vocibus,' Jena 1605; 'Opusculum novum,' 1610; and a Passion oratorio from the four Gospels, in which the narrator has a tenor voice. [R.M.]

W.

WAGNER, H. JOHANNA. P. 346 *a*, l. 19, *for* at (second time) *read* of. Line 20, *for* Walküre and Norn *read* Schwertleite and First Norn.

WAGNER, W. RICHARD. P. 346 *a*, last line but one, *for* 1811 *read* 1813. P. 365 *a*, l. 20, *for* is announced to be given again, etc. *read* was repeated in 1886 and 1888. P. 372 *b*, in the chronological list, under Die Walküre, *for* June 26 *read* June 25. To the number of books on the subject of Wagner should be added M. Julien's admirable 'Richard Wagner: sa vie et ses œuvres' (Librairie de l'Art), Paris and London, 1886. Add that Wagner's early opera, 'Die Feen' (see vol. iv. p. 349), was produced at Munich on June 29, 1888.

WAINWRIGHT. Line 7 of article, *for* 1797 *read* 1766. P. 375 *a*, l. 16, *for* him *read* Rohartt, since Schnetzler's remark was made on him. See vol. iii. p. 542 *a*.

WALDMÄDCHEN, DAS. Line 6 of article, *for* in October *read* until December. Concerning its being used up in 'Silvana,' see vol. iv. p. 412 *b*.

WALKELEY, ANTONY. Line 3 of article, *for* 1700 *read* 1698.

WALLACE, W. VINCENT. Line 2-3 of article, *for* about 1812 or 1814 *read* July 1, 1814. P. 377 *b*, l. 10 from bottom, *for* Nov. 16 *read* Nov. 3.

WALLISER, CHRISTOPH THOMAS, born at Strasburg about 1568, died there 1648. His chief work is 'Ecclesiodae, das ist Kirchengesäng, nemblichen die gebräuchlichsten Psalmen Davids so nicht allein viva voce, sondern auch zu musikalischen Instrumenten christlich zu gebrauchen, mit 4, 5, 6, Stimmen componirt,' Strasburg 1614. It consists of 50 German psalms set in the old contrapuntal style on the melodies to which they were wont to be sung in the Protestant services in Strasburg. Two of these psalms are republished in Schöberlein and Riegel's 'Schatz des liturgischen Chorgesangs,' and one ('Ein' feste Burg,' Luther's version of the 46th psalm) in Kade's Notenbeilagen to Ambros's 'Geschichte der Musik.' In 1625 Walliser published 'Ecclesiodae Novae, darin die Catechismusgesang, andere Schrift und geistliche Lieder samt dem Te Deum, und der Litania .... mit 4, 5, 6, 7 Stimmen gesetzt.' Winterfeld also mentions a setting by him of a chorus from the 'Clouds' of Aristophanes, and 3, 4, 5 to 10-part choruses to a drama on the subject of 'Elias,' and to a tragi-comedy 'Charicles.' [J.R.M.]

WALMISLEY, T. A. Add that a tablet has recently (1888) been erected to his memory in Trinity College Chapel, Cambridge.

WALTHER, JOHANN JACOB, violinist and composer, was born in 1650 at Witterda, a village near Erfurt in Thuringia. The name of his teacher is unknown, but as he styles himself on the title of one of his works '*Italiae* Secretary to the Elector of Mayence,' it appears probable that he had acquired his knowledge of the language in Italy, and therefore had some connection with the school of violin-players of that country. We find him first as a member of the band of the Elector of Saxony at Dresden, and later on attached to the court of the Elector of Mayence. The place and date of his death are unknown. Two sets of violin compositions of his have been preserved:

1. Scherzi da Violino solo, con il Basso Continuo per l'Organo ò Cimbalo, accompagnabile anche con una Viola ò Liuto, di Giovanni Giacomo Walther, Primo Violinista di Camera di sua Altezza Elettorale di Passonia MDCLXXVI.
2. Hortulus Obelicus, uni Violino, duabus, tribus et quatuor subinde chordis simul sonantibus harmonia modulatus. Studiosa varietate ornatus a Johanne Jacobo Walthero, Eminentiss. Celsitud. Elector. Moguntin. Secretario Italico. Moguntiae, sumptibus Lud. Bourgeat. Academ. Bibliopol. 1688.

The musical interest of these compositions is but small. They consist chiefly of short preludes, pieces in dance-forms (gavottes, sarabandes, etc.), and sets of variations. In some respects they remind us of the works of FARINA (see the

rticle), who was his predecessor at Dresden. Like Farina he appears fond of realistic tone-pictures—he imitates the cuckoo, the nightingale, the crowing of the cock, and other sounds of nature. In a set of variations we meet with imitations of the guitar by pizzicatos, of pipes by passages going up to the sixth position on the first string, of the trumpet by fanfares on the fourth string; further on he introduces echo-effects, the lyre, the harp, and winds up with a 'Coro' in full chords. Besides these childish efforts, it is true, we find some more serious pieces, which, as far as invention, harmonic and metrical treatment go, are decidedly an advance on Farina's style. Still they are extremely clumsy and altogether inferior to the better productions of Walther's Italian contemporaries. Walther's importance for the history of the development of violin-playing consists exclusively in the advanced claims his writings make on execution. While the technique of the Italians of the same and even a later period was still very limited—even Corelli does not exceed the third position—some Germans, especially BIBER (see that article), and Walther—appear as pioneers of execution on the fingerboard. Walther ascends to the sixth position, frequently employs difficult double-stoppings, and uses a variety of bowing. [P.D.]

WALTZ, GUSTAVUS. Line 8 of article, *for* 1832 *read* 1732.

WALTZ. The paragraph (p. 385 *a*) beginning 'Crabb Robinson's account,' was inadvertently inserted by the editor in the wrong place. It should come in at p. 385 *b*, after l. 8 from bottom, and should read 'Crabb Robinson's account of the way in which he saw it danced at Frankfort in 1800 agrees with the descriptions of the dance when it found its way to England. The man, etc.' At the end of the article the minims should be dotted minims. [W.B.S.]

WANDERING MINSTRELS. An amateur orchestral society, founded in the year 1860. It is probably the only *purely amateur* full orchestra in existence in this or any other country. Capt. the Hon. Seymour J. G. Egerton, 1st Life Guards (now Earl of Wilton), was the first president and conductor, which post he held until 1873, when he was succeeded by Lord Gerald Fitzgerald, who in 1881 resigned in favour of Mr. Lionel Benson. The society has devoted its efforts chiefly to charitable objects in various parts of the country, a nett sum of nearly £15,000, the result of concerts, having been handed over to various charities up to the beginning of 1887. The meetings of the society for the first twenty years took place at Lord Gerald Fitzgerald's house, to which he added a concert room with orchestra for the exclusive use of the Society. The first 'smoking concerts' in London were instituted by the Wandering Minstrels. [M.]

WANHAL. Add that it seems, from the fact that some compositions of his were published at Cambridge, that he may have visited England. Further information concerning such a visit is not forthcoming.

WARNOTS, ELISABETH (ELLY), born at Liège, 1862, not 1857, made her début Sept. 9, 1879, as Anna (Dame Blanche). She remained there two years and upwards, and gained great applause both as a comedian and as a bravura singer. Among her parts were Catarina (Les Diamans), Giralda, Prascovia, Dénise (L'Épreuve Villageoise), etc. Her compass ranges from A below the line to F in alt. Miss Warnots is now or was lately at the Opéra Comique, Paris.

WARTEL, P. F. Add date of death, August 1882. Line 6 from end of article, *for* Patti *read* Piatti. Add that Mme. Wartel died Nov. 6, 1865.

WAYLETT, HARRIETT, whose maiden name was Cooke, born in 1797 at Bath, was taught singing by Loder. She married Mr. Waylett in 1819, and made her début at Drury Lane as Madge in 'Love in a Village,' Nov. 4, 1824, was well known as an actress and ballad singer at the 'patent' theatres, at the Strand, and elsewhere. She married a second time Alexander Lee the singer and composer, and died at Kennington, April 26, 1851. [A.C.]

WEBER, C. M. VON. P. 403 *a*, l. 12 from bottom, *for* 1881 *read* 1818. P. 427 in list of compositions, under No. 7 of the operas, 'Die Drei Pintos,' add that it has recently been completed by the composer's grandson, C. von Weber, and August Mahler, of Leipzig, and was produced at Leipzig, Jan. 20, 1888. The following certificate of Weber's death was among the papers of Sir Julius Benedict:—'On examining the body of Carl M. von Weber we found an ulcer on the left side of the larynx. The lungs almost universally diseased, filled with tubercles, of which many were in a state of suppuration, with two vomicæ, one of them about the size of a common egg, the other smaller, which was a quite sufficient cause of death. (Signed) F. Tencken, M.D.; Chas. F. Forbes, M.D.; P. M. Kind, M.D.; Wm. Robinson, Surgeon. 91 Great Portland Street, June 5, 1826, 5 o'clock.'

WEBER, GOTTFRIED, Doctor of Laws and Philosophy, composer, theorist and practical musician, was born in 1779 at Freiesheim near Mannheim, and studied and travelled until, in 1802 he settled in Mannheim as a lawyer and holder of a Government appointment. It was here that his namesake, Carl Maria von Weber, sought a refuge after his banishment from Würtemberg (1810), that, in the house of Gottfried's father an asylum was found for old Franz Anton until his death in 1812, and that a lasting friendship was formed between Gottfried Weber, then aged 31, and Carl Maria, eight years his junior. A year previously the lawyer, proficient on the piano, flute, violoncello, and well versed in the scientific branches of musical knowledge, had founded, out of two existing societies, the 'Museum,' a band and chorus of amateurs who, under his able direction and with some professional

help, did excellent work. Gottfried's influence gained for the young composer a hearing in Mannheim, and the artists and amateurs, carried away by the spirit and fire of their conductor, did much towards establishing Carl Maria's fame in their city. For a lengthy account of the relations, both lively and severe, between these distinguished men, their influence on each other's work, their pleasant wanderings in company with other choice spirits, singing their newest songs to the guitar as serenades; their establishment of a so-called secret society (with high aims) of Composer-literati, in which Gottfried adopted the pseudonym of Giusto; and of their merry meetings at the 'Drei Könige' or at Gottfried's house—the reader may be referred to Max v. Weber's life of his father (Carl Maria). When circumstances had parted them, constant correspondence showed the strength and quality of their mutual sympathy. Some of Gottfried's best songs had been inspired by this intercourse, and were no doubt exquisitely interpreted by his (second) wife, *née* v. Dusch. Besides these songs, strophic in form and sometimes provided with guitar accompaniment, Weber's compositions include three Masses, other sacred music, sonatas, and concerted pieces for various instruments. In the intervals of founding the Mannheim Conservatoire, superintending the Court Church musical services, and doing occasional duty as conductor at Mainz, the genial lawyer laid the basis of his reputation by a profound study of the theory of music, the result of which appeared in the 'Versuch einer geordneten Theorie' (about 1815), of which translations have since appeared in French, Danish and English (Warner, Boston, 1846, and J. Bishop, London, 1851); 'Allgemeine Musiklehre'; and other volumes, and articles published in 'Caecilia,' the musical periodical published by Schott in Mainz, and edited by Gottfried Weber from its beginning in 1824 until his death, September 21, 1839.[1] [See vol. i. 294.] Weber's examination of musical theories led to his work on time-measurements and the 'tempo-interpreter' [see vol. ii. 319 *a*], and his study of acoustics to certain improvements or inventions in wind-instrument making. A full list of his writings and compositions is given in Mendel's Lexicon xi. 297. [L.M.M.]

WEBER'S LAST WALTZ. In the second bar of the musical example, the fourth note should be F, not Db.

WEHLI, Karl. Add that he died Jan. 25, 1887.

WEINLIG, C. T. Line 8 of article, *for* he was followed by Hauptmann *read* he was followed by Pohlenz, who in September of the same year was succeeded by Hauptmann.

WEITZMANN, Karl Friedrich, a learned and excellent writer on musical subjects, born at Berlin, Aug. 10, 1808, was a pupil of Henning Klein, Spohr and Hauptmann. He rose by various posts and labours, till in 1848 he established himself as a teacher and writer in Berlin, where he resided till his death, Nov. 7, 1880. His publications are various:—'History of Harmony' (1849); 'The Diminished Seventh' (1854); 'History of the Chord of the Seventh' (do.) etc; but especially 'History of Clavier-playing and Literature' (1st ed. 1863, 2nd do. much enlarged, and with a history of the instrument itself, 1880), a very valuable and interesting work. For further details see Riemann's 'Musik Lexikon,' 1887. [G.]

WELCH, J. B. Add date of death, July 1, 1887.

WELSH MUSIC. P. 441 *a*, second musical example, the first bar-line should be between the second and third sets of triplets, not before the first set. P. 441 *b*, note 2, *for* Ottomarus Luscinio *read* Othmar Luscinius.

WENNERBERG, Gunnar, a Swedish poet and composer, born 1817, in Lidköping, and educated at the Upsala university. For several years past he has been a member of the Swedish legislature. As a musician he was entirely self-taught, and he published his first composition 'Frihetssänger' (Songs of Freedom), in 1847. This was followed by several works of which the best known is 'Gluntarne' (recollections of student life in Upsala). He subsequently wrote an oratorio entitled 'The Birth of Christ'; and set the 'Psalms of David' in a simple and melodious form for soli and chorus with accompaniment. These Psalms are universally popular in Sweden, and they are sung both in North Germany and Scotland. [A.H.W.]

WESLEY, Charles. Add that he wrote a hymn on the death of Dr. Boyce, beginning 'Father of Heroes, farewell.' P. 446 *b*, in list of S. Wesley's compositions, *for* Antiphons *read* Motets, and add an asterisk (showing publication) to 'Omnia Vanitas.'

WESLEY, S. S., Mus. D. P. 447 *b*, l. 30, *for* in April *read* April 19. Line 33, *for* at Exeter *read* in the old cemetery at Exeter.

WHITE, or WHYTE, Robert. See vol. iv. p. 451. Add that he died at Westminster between Nov. 7 and Nov. 11, 1574. The family seem to have been probably visited by the plague, which raged with great severity that year. White made his will on Nov. 7, 1574. In it he is styled 'Bacheler of Musicke and Master of the Queristers of the Cathedrall Churche of St. Peter in the Cittie of Westminster.' He directs that he shall be buried at St. Margaret's, Westminster 'nere vnto my children.' Amongst the bequests is one to his daughter Margery White of 'six syluer spoone and a mazer wch was her late graundmothers,' and to his father, Robert White 'the some of three poundes . . . and all such his household stufe and goodes wch he did bringe unto me at or before his comynge to me.' He also mentions two other daughters, Anne and Prudence White, and his wife, Ellen. He also mentions some

[1] It appears that vol. xx. of July 1839 was followed only in 1842 by vol. xxi., the first edited by Dehn.

roperty he possessed called Swallowfield, at Nuthurst, Sussex, and leaves 'to every of my kollers to eche of them iiii^{d}.' The registers of St. Margaret's show that White 'M^{r} of the singing children' was buried on Nov. 11, and the will was proved on Dec. 8, the widow having died in the meantime. Prudence White, the daughter, was buried on the day that her father's will was made, viz. Nov. 7. The will of Ellen White, the widow, was made on Nov. 21. In it she directs that she shall be buried in the churchyard of St. Margaret's, near her husband and children. The names mentioned by the testatrix are her mother, Katherine Tye (probably a relation of Dr. Christopher Tye), her aunt Anne Dingley, her sisters Susan Fulke and Mary Rowley, her daughters Margery and Anne (both minors), her brother-in-law, Thos. Hawkes, citizen and pewterer of London, Mr. Gravener 'my husband's deere freinde,' and Richard Granwall 'one of the gentlemen of the Queenes Chappell.' The list of debts owing to her and her husband includes 'xxxvi^{li} viii^{d}' from Edward Parston, Esq.; £6 from Gabriel Cawood, 'citizen and stacyoner of London,' and 'she hathe in pawne a jewell of golde.' Mrs. White was buried on Nov. 30, 1574, and the will was proved on Dec. 8 following. It has been suggested with great probability that the large sum owing to White from Gabriel Cawood the printer was in payment for some of his musical compositions. (Registers of St. Margaret's, Westminster; wills at Somerset House.) [W.B.S.]

WHYTHORNE, Thomas. At end of article, *for* Mr. Julian Marshall *read* Mr. W. H. Cummings.

WIDOR, C. M. Add that in 1888 he visited England and conducted his 'Music to a Walpurgis Night' at the Philharmonic Concert of April 19.

WILD, Franz. P. 456 *a*, l. 10 from bottom, *for* vol. iii. *read* vol. lv.

WILHELM, Carl. Line 4 of article, *for* Aug. 26, 1875, *read* Aug. 16, 1873.

WILHEM, G. L. B. P. 458 *b*, l. 12, *for* vol. ii. *read* vol. iii.

WILSON, John. The date of birth has been established by Mr. James Love, who has found an entry in the Canongate Records of Edinburgh, to the effect that the singer was the son of John Wilson, a coach-driver, and was born Dec. 25, 1800, and baptized Jan. 4, 1801. Line 12 of article, *for* Creselli *read* Crivelli.

WIND-BAND. P. 464 *b*, fourth stave of musical example, in the second bar a group of descending notes F, E, D, is to be inserted between the first and second groups of semiquavers and demisemiquavers, in order to complete the bar. P. 465 *a*, note 1, *for* p. 385 *read* 358.

WINGHAM, Thomas. Add that he has been Choirmaster at the Oratory, Brompton, since October 1882.

WINN, William. Add date of death, June 1, 1888.

WORKING-OUT. P. 489 *a*, l. 14, *read* or a figure extracted from a subject, to change, etc.

WÜLLNER, Franz. Add among his works, a Stabat Mater for chorus.

WYDOW, Robert, Mus.B. (also spelt Wedow, Widows, Wydewe, etc., and latinized into Viduus). According to Leland he was born at Thaxted, in Essex. He was educated by his step-father, the master and proprietor of a school at Thaxted, who ultimately sent him to Oxford to complete his studies. While there he distinguished himself in literature and the arts, especially in poetry and music, finally taking the degree of Bachelor of Music. After his step-father's death Robert Wydow succeeded him as master of the school, and is said to have turned out several illustrious pupils. Among his patrons, Wydow numbered Edward IV; and, as Edward had some connection with Thaxted, being lord of a third of the manor, it is not unreasonable to suppose that it was owing to that monarch's good offices that he obtained the presentation to the vicarage of Thaxted on Dec. 22, 1481. This living, which was then worth about £28, Wydow resigned on Oct. 1, 1489. It was probably at this period that he travelled in France and Italy for the purposes of study, and added to those stores of learning which gained him the appellation of 'Grammaticus'; and it was perhaps on his return from the Continent that he was made 'Penitentiarius' in St. Paul's Cathedral, if, as is generally believed, he really held that post. On Nov. 19, 1493, he was collated rector of Chalfont St. Giles, in Buckinghamshire, a place afterwards associated with the more illustrious names of John Milton and William Penn. After enjoying that living for rather more than three years, he was installed by proxy Canon and Confrater of Comba II. in Wells Cathedral, on March 27, 1497; and a few months later (Sept. 10) was appointed Succentor in the place of Henry Abyngdon [vol. i. p. 6]. On Sept. 21, 1499, he obtained the vicarage of Chew Magna, in Somersetshire, which he held till his death. In 1499–1500 he was made one of the residentiary canons, and on May 25 in the latter year was installed Sub-Dean and Prebendary of Holcombe Burnell, in Devonshire. About the same time Robert Wydow was made deputy for the transaction of affairs between the Pope and the Cathedral and Chapter of Wells; he was also granted the advowson of Wookey, in Somersetshire, the rectory and vicarage of which were together worth about £15. He also held about this time the offices of 'Scrutator Domorum' and Librarian in the Chapter House. On Sept. 21, 1502, Wydow was made Seneschal, and shortly after Auditor, of the Chapter House. On Oct. 1, 1503, he was presented to the perpetual vicarage of Buckland Newton, in Dorsetshire, which is the last event recorded in his life, for he died

Oct. 4, 1505. He was a man of some wealth, if we may judge from his benefactions to the Carthusian Priory of Henton, near Bath, which were so considerable that a Requiem was ordered to be sung for his soul in every house of the Order throughout the kingdom. Edward Lee, Archbishop of York, who in his younger days had met Wydow, called him 'facile princeps' among the poets of his day. Hollinshed speaks of him as an 'excellent poet,' and classes him among the celebrities of Henry VII.'s reign. Wydow's chief poetical work was a rhythmical life of Edward the Black Prince, to which Leland refers in these words:—

Contulit Hectoreis arguta voce triumphis
Eduerdum Viduus doctissimus ille Nigellum
Et facti pretium tulit immortale poeta.

This work is said to have been written by Wydow at the instigation of his royal patron. He also wrote a book of epigrams. No musical composition by this author is extant. [A.H.-H.]

WYNNE, Sarah Edith, born March 11, 1842, at Holywell, Flintshire, was taught singing by Mrs. Scarisbrick of Liverpool, and by Pinsuti, at the Royal Academy of Music, where she was Westmorland Scholar, 1863–64. She was subsequently taught by Romani and Vannuccini at Florence. She first sang in the provinces, and made her début in London (St. James's Hall), at Mr. John Thomas's Welsh concert, July 4, 1862. She sang with great success in the following year at Henry Leslie's Welsh concert, Feb. 4, at the Crystal Palace, April 25, at Mr. Thomas's concert in his cantata 'Llewellyn,' June 29, and as the heroine in the production of Macfarren's 'Jessy Lea,' at the Gallery of Illustration, Nov. 2. Chorley was one of the first to draw attention to her talent. She became a great favourite at the above concerts, at the Philharmonic, the Sacred Harmonic, the Popular, Ballad, and other concerts, and later at the Handel and provincial Festivals, etc. She sang in the United States with the Patey, Cummings, and Santley, in 1871–2, and at the Boston Festival of 1874. She played a few times in English opera at the Crystal Palace in 1869–71 as Arline, Maritana, Lady Edith in Randegger's 'Rival Beauties'): but she was chiefly noted for her singing of songs and ballads, and was remarkable alike for her passionate expression and the simplicity of her pathos. Since her marriage with Mr. Aviet Agabeg, at the Savoy Chapel, Nov. 16, 1875, she has sung less frequently in public, but has devoted herself principally to giving instruction to young professional singers in oratorio and ballad singing. [A.C.]

X, Y, Z.

XYLOPHONE. See Strohfiedel.

YANKEE DOODLE. P. 494 *a*, in bar 8 of musical example, the first note should be C, not E.

YEOMEN OF THE GUARD, THE: or, The Merryman and his Maid. Opera in two acts; the words by W. S. Gilbert, music by Sir Arthur Sullivan. Produced at the Savoy Theatre Oct. 3, 1888. [M.]

YONGE, Nicholas. Line 10 from end of article, *for* Bodenham *read* 'A. B.', since Mr. A. H. Bullen, in his recent re-issue of 'England's Helicon' (1887), proves conclusively that the 'A. B.' by whom the original work was edited cannot be Bodenham, as was formerly supposed.

ZAUBERFLÖTE, DIE. Last line but one of article, *for* 1883 *read* 1833.

ZULEHNER. See Mozart, in Appendix.

ZUR MÜHLEN, Raimund von, was born Nov. 10, 1854, on the property of his father in Livonia. He received his education in Germany, and in his twenty-first year began to learn singing at the Hochschule, Berlin, and continued the study under Stockhausen at Frankfort, and Bussine in Paris. His specialty is the German Lied, particularly the songs of Schubert and Schumann, of the latter of which he has made a special study with Madame Schumann. His voice is peculiar and sympathetic; but what gives Zur Mühlen's singing its chief charm is the remarkable clearness of his pronunciation, and the way in which he contrives to identify the feeling of the words with the music to an extent which the writer has never heard equalled. He sang in London first in 1883, and has been a frequent visitor since. The writer regrets not to have heard him in a work of Beethoven. [G.]

FINAL ADDITIONS.

(The following were too late for insertion in the earlier sheets of this Appendix.)

ALARD, J. D. Add date of death, Feb. 22, 1888.

ALKAN, C. V. Add date of death, March 29, 1888.

BACH-GESELLSCHAFT. Add to the lists given under this heading, and KIRCHEN-CANTATEN, in Appendix, the following catalogue of the contents of two volumes published in 1889:—

Vol. XXXIV. 1884. Kammermusik fur Gesang.	Vol. XXXV. 1888. Church cantatas.
Serenata, 'Durchlauchster Leopold.'	171. Gott wie dein Name.
	172. Erschallet, ihr Lieder.
Cantata, 'Schwingt freudig euch empor.' and 'Die Freude regt sich.' (Two versions of the same work.)	173. Erhöhtes Fleisch und Blut.
	174. Ich liebe den Höchsten.
	175. Er rufet seinen Schafen.
	176. Es ist ein trotzig und verzagt Ding.
Dramma. (Die Wahl des Hercules) 'Lasst uns sorgen.'	177. Ich ruf zu dir, Herr Jesu Christ.
Dramma. 'Tönet ihr Pauken.'	
Cantata gratulatoria, and 'Preise dein Glücke' (appx.)	178. Wo Gott der Herr nicht bei uns hält.
Dramma, 'Angenehmes Wiederau.'	179. Siehe zu, dass deine Gottesfurcht.
Dramma, 'Auf, schmetternde Töne.'	180. Schmücke dich, O liebe Seele.

BENOIT. Add that his 'Lucifer' was given for the first time in London at the Albert Hall, April 3, 1889.

BRAHMS. Add the following to the list of works, vol. iv. p. 562:—

Op. 103. Zigeunerlieder for 4 voices and PF. acct.	106. 6 Songs.
104. 5 Songs, a capella for mixed choir.	107. 5 Songs.
105. 5 Songs.	108. Sonata for violin and piano in D minor.

BREITKOPF & HÄRTEL. Add date of death of Raymund Härtel, Nov. 10, 1888.

BRIDGE, J. F. Add that his cantata 'Callirhoë,' to words by W. Barclay Squire, was produced at the Birmingham Festival of 1888.

BUCK, DUDLEY. Add that his 'Light of Asia' was given for the first time in England at Novello's Oratorio Concerts, March 19, 1889.

DAVIDOFF, CARL. Add date of death, Feb. 26, 1889.

DITSON, OLIVER & Co. (In Appendix). Add date of death of Oliver Ditson, Dec. 21, 1888.

DVOŘÁK. Add the following to the list of works vol. iv. p. 624:—

Op. 81. Quintet for PF. and strings.
82. 4 Songs.

ELLA, JOHN. Add date of death, Oct. 2, 1888.

FLORIMO (in Appendix). Add date of death, Dec. 18, 1888.

GOW. Add that the Christian name of the elder Gow should be spelt 'Niel' (on the authority of J. Cuthbert Hadden, Esq.).

GRIEG. Add to list of works in appendix, Op. 44, 6 Songs, and Op. 46 the 'Peer Gynt' music arranged for orchestra. Also that he and Mme. Grieg came to England again early in 1889, appearing at the Philharmonic, the Popular Concerts, and elsewhere.

GUNG'L. Add date of death of Josef Gung'l, Jan. 31, 1889.

HUEFFER (in Appendix). Add date of death, Jan. 19. 1889.

JÄHNS, F. W. Add date of death, Aug. 8, 1888.

JULLIEN, J. L. A. (in Appendix) Add to list of works his biography of Berlioz, the companion volume to his 'Richard Wagner,' 1888.

LIND, JENNY. Add the following to the corrections in Appendix:—Vol. ii. p. 140 *b*, l. 15 from bottom. *for* April 18 *read* April 22. P. 142 *a*. l. 15, *for* May 18, *read* May 10. Add that she sang in April and May, 1849, for Lumley, as farewell appearances, at one concert (Flauto Magico), and in six operatic performances, viz. April 26, Sonnambula; 28. Lucia; May 3, Figlia; 5, Sonnambula; 8, Lucia; 10, Roberto (her last appearance on the stage).

Lumley, in his book, mentions four, meaning perhaps four different parts, or possibly with

the idea of undervaluing her assistance, which, according to Nassau Senior, was gratuitously given to Lumley.

According to Léon Pillet and Arthur Pougin (Le Ménestrel, Nov. 20, 1887), the 'hearing' of Mlle. Lind (1842) by Meyerbeer, of which so much has been said and written, had no reference whatever to an engagement at the Opéra at Paris. It seems to have been altogether private, and unconnected with any question of the sort. [J.M.]

MACKENZIE, A. C. Add to list of works 'The Dream of Jubal,' cantata, performed by the Liverpool Philharmonic Society, Feb. 5, and at Novello's Oratorio Concert, Feb. 26, 1889.

MONK, W. H. Add date of death, March 1, 1889.

MURSKA, Ilma di. Correct date of birth to 1836, and add date of death, Jan. 14, 1889. She married (1) Dec. 29, 1875, Alfred Anderson, at Sydney; and (2) May 15, 1876, J. T. Hill at Otago.

MUSICAL PERIODICALS. Add that the Tonic Sol-fa Reporter was issued bi-monthly till 1878, and that it has been called 'The Musical Herald' since Jan. 1889.

OUSELEY, Sir F. A. G. Add date of death, April 6, 1889.

RHEINBERGER. Add to list of works in appendix a Singspiel, 'Das Zauberwort,' op. 153, and a twelfth organ sonata, op. 154.

ROSA, Carl. Add date of death, April 30, 1889, at Paris. To works mentioned, iv. 775 *b*, *add* In 1888 'Robert the Devil,' 'The Puritan's Daughter,' 'The Star of the North,' and 'The Jewess' were produced; and on Jan. 12, 1889, Planquette's 'Paul Jones' at the Prince of Wales's Theatre, London.

STEINWAY & SONS. Add date of death of Theodore Steinway, March 25, 1889.

VIRGINAL MUSIC. Vol. iv. p. 307 *a*. The account of the younger Francis Tregian (based upon that given in Polwhele's Cornwall, iv. 88–90) is incorrect. He was educated at En, and entered Douay Sept. 29, 1586. On the occasion of the visit of the Bishop of Piacenza, Aug. 14, 1591, he was chosen to deliver a Latin address of welcome. He left Douay on July 11, 1592, and was afterwards for two years chamberlain to Cardinal Allen, upon whose death in 1594 he delivered a funeral oration in the church of the English College at Rome. In a list of the Cardinal's household drawn up after his death, which is preserved in the Archives of Simancas, Tregian is described as 'molto nobile, di 20 anni, secolare, di ingenio felicissimo, dotto in filosofia, in musica, et nella lingua latina.' He returned to England, bought back his father's lands, and in 1608–9 was convicted of recusancy and committed to the Fleet. He died there probably in 1619, owing the Warden above £100 for 'meate, drinke and lodging.' In his room at the Fleet a contemporary record states there were many hundred books. If it were not for the date of 'Dr. Bull's Jewel,' it might be conjectured that the Fitzwilliam Virginal Book was written by the younger Tregian while a prisoner in the Fleet. If this is impossible, there can be but little doubt that it was written by some of his associates, possibly by one of his sisters, who were in England with him.

Morris, 'Troubles of our Catholic Forefathers,' first series; State Papers, Domestic, James I. xli. No. 116, cxvi. No. 12; 'The Oeconomy of the Fleete,' ed. Jessopp, Camden Soc., p. 14; Records of the English Catholics, vols. i. ii. [W.B.S.]

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